An abstract painting with a warm color palette of oranges, yellows, and reds, accented with dark blues and greens. The composition features bold, expressive brushstrokes and geometric forms, creating a sense of depth and movement. The overall style is reminiscent of mid-20th-century abstract art.

**BMOP**  
*sound*

**MICHAEL GANDOLFI: FROM THE INSTITUTES OF GROOVE**

FANTASIA FOR ALTO SAXOPHONE AND ORCHESTRA

CONCERTO FOR BASSOON AND ORCHESTRA

**MICHAEL GANDOLFI** b. 1956

FROM THE INSTITUTES OF GROOVE  
CONCERTO FOR BASSOON AND ORCHESTRA  
FANTASIA FOR ALTO SAXOPHONE  
AND ORCHESTRA

**KENNETH RADNOFSKY** alto saxophone

**ANGEL SUBERO** bass trombone

**RICHARD SVOBODA** bassoon

**BOSTON MODERN ORCHESTRA PROJECT**

GIL ROSE, CONDUCTOR

**FROM THE INSTITUTES OF GROOVE** (2009)

- [1] I. Too Jazz for Rock 5:43
- [2] II. Rising on the Wing (Perpetuum Mobile) 6:55

**CONCERTO FOR BASSOON  
AND ORCHESTRA** (2009)

- [3] I. Allegro 5:52
- [4] II. Grave 6:22
- [5] III. Presto 5:54

**FANTASIA FOR ALTO SAXOPHONE  
AND ORCHESTRA** (2006)

- [6] I. Rising Steps 6:54
- [7] II. Bolero, Scissors and Paste 5:51
- [8] III. Recitativo Surreale 2:56
- [4] IV. Minimal Security 5:05

**TOTAL** 51:34

**By Michael Gandolfi**

*Fantasia for Alto Saxophone and Orchestra* was written for Kenneth Radnofsky and is dedicated to him, Gil Rose, and the Boston Modern Orchestra Project. It was funded by a grant from the Fromm Music Foundation. In September of 2006 I began composing ideas that I thought would constitute the six (or more) brief movements of a twelve-minute piece. However, as I began composing in earnest in late October, I realized that I would settle on four of the ideas and, with the exception of the third movement, develop more lengthy movements, resulting in a twenty-minute work.

Each movement is framed as a unique “panel,” characterized by a singular and specific musical personality and orchestration, enabling the saxophone to reveal different facets of itself in the context of these myriad expressions. The first movement, “Rising Steps,” is an obvious reference to the scalar construction of the primary material of the piece. However, it also refers to the long range design of the movement, which smoothly rises by one whole-step at its conclusion. The second movement, “Bolero, Scissors and Paste,” is a “snake-charmer” exposé. The “bolero” section is a jazz-infused variation-form in which successive statements of a chaconne feature a developing orchestration and increasing melodic activity that effectively produce one long crescendo. The “scissors and paste” section that follows is characterized by highly chromatic music (in contrast with the modal “bolero” section), in which ideas are literally snipped to varying lengths and juxtaposed against one another.

The third movement, “Recitativo Surreale,” joins the contemporary world with the Baroque era. A highly chromatic line, composed of motives derived from the primary material from “Rising Steps,” initiates the piece. It soon cadences unexpectedly on a dominant-seventh

chord, reminiscent of a harmonic maneuver in a baroque recitative. After a few statements of this material, a full recitative from Henry Purcell's *Dido and Aeneas* is heard amidst the chromatic swirls. At the midpoint of the movement the entire process is played in mirror image. The finale, "Minimal Security," is a minimalist-infused romp that juxtaposes two ideas: one chromatic, bright, and raucous; the other diatonic, dark, and wavelike. The sequential treatment of these ideas gradually yields to their existing "on top" of each other and the piece is brought to a close.

Concerto for Bassoon and Orchestra was commissioned by Yoichi Udagawa and the Melrose Symphony Orchestra and was written for Richard Svoboda, the principal bassoonist of the Boston Symphony Orchestra. I wrote the piece during a three-week period in the fall of 2007 after a few false starts in the late summer. I have long admired Richard Svoboda's fine playing and extraordinary musicianship, so it was with great pleasure that I wrote this piece in an effort to highlight these fine attributes.

The piece consists of three movements in an overall fast-slow-fast tempo scheme and is the most traditionally constructed piece of the three concertos on this disc. Perhaps the most striking features of the work are found in the third movement, which is structured as a hybrid rondo, featuring offbeat and syncopated rhythms. Each of the rondo sections grows in length and complexity as the piece progresses. The penultimate section features a playful cadenza, which serves to summarize key features of the movement before bringing the piece to its ultimate close.

*From the Institutes of Groove* was written at the request of Gil Rose, for my friend and colleague Angel Subero, a remarkably versatile musician as well as a great bass trombonist. After having completed the saxophone and bassoon concertos, Gil thought another "underdog instrument" concerto would nicely complement the CD. The work explores two markedly contrasted forces in the myriad forms of music that are often characterized by their "grooves" or propulsive rhythmical profiles.

The first movement, "Too Jazz for Rock," is a big-band inspired piece. The second movement, "Rising on the Wing (Perpetuum Mobile)," is an overtly minimalist-inspired groove with a twist: whereas most minimalist music remains in one key for long periods of time, "Rising on the Wing" is constantly modulating. The harmonies progress in an infinite spiral: a sequence that if continued according to its design, will go to infinity. The movement ends when one octave of the sequence has been traversed.

In writing this piece for Angel Subero, I had in mind his versatility as a salsa player and a classical player. The first movement attempts to place Angel in a setting that is closer to the world of salsa, although it is by no means a salsa piece (with the exception of the partial clave-rhythm that forms the bass groove of the first section). The second movement seeks to show the bass trombone in a more lyrical setting.

FROM THE INSTITUTES OF GROOVE *was composed for Angel Subero and the Boston Modern Orchestra Project, who gave its world premiere in January 2009.*

CONCERTO FOR BASSOON AND ORCHESTRA *was commissioned and premiered by Yoichi Udagawa and the Melrose Symphony Orchestra, featuring soloist Richard Svoboda, in October 2007.*

FANTASIA FOR ALTO SAXOPHONE AND ORCHESTRA, *funded by the Fromm Music Foundation, received its world premiere in January 2007 by the Boston Modern Orchestra Project featuring soloist Kenneth Radnofsky.*

### By Robert Kirzinger

*From the Institutes of Groove*, the title of Michael Gandolfi's bass trombone concerto, has implications for his music far beyond that piece. Like many of his generation, Gandolfi was, early on, a rock guitar player, although his sensibilities and interests quickly broadened to jazz and the classical music his sisters played. He opted for conservatory training, and by the time he graduated had a full toolkit of compositional techniques at his disposal—from intricate post-minimalist textures to serial-influenced partitioning of pitch collections—to add to a natural sense of musical characterization that he has continued to refine over the course of his thirty-year career. This wealth of possibility is further enriched by an intellectual curiosity that takes in ideas from science, architecture, visual arts, and literature, sometimes in very explicit ways. But “groove” and an always-present engagement with the physical and emotional pleasure of music-making is always at the core of Gandolfi's

work, and is nowhere more evident than in the three exuberant concertos for “orchestral underdogs” on his second BMOP/sound CD.

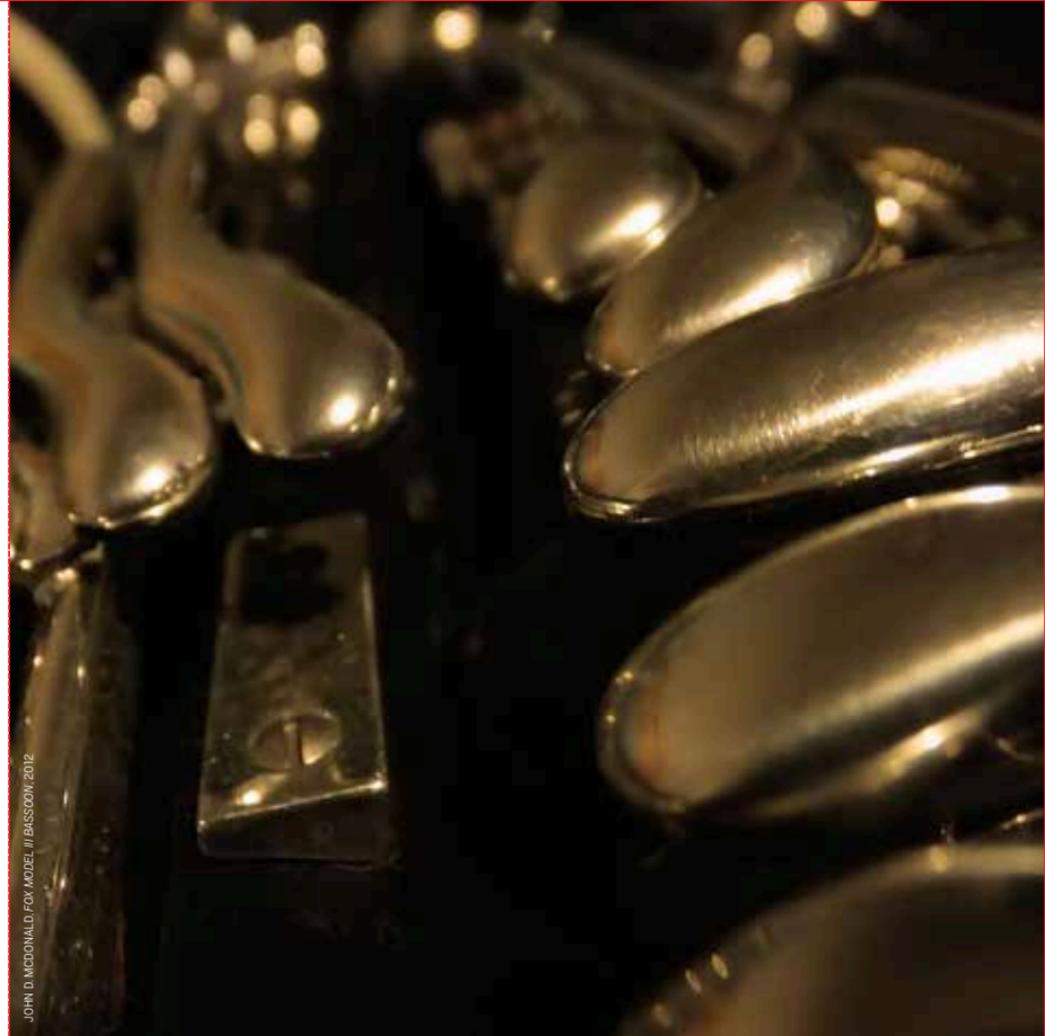
“Concerto” implies, at its base, a relationship between an individual and a group. The way composers approach this broad model varies; the interaction can be one of conflict, apathy, or cooperation, or each in turn. Michael Gandolfi's three recent concertos for off-the-radar instruments for his second BMOP/sound CD are primarily of the cooperative variety, in keeping with the circumstances of their origins. A Boston-area native, Gandolfi has spent most of his career in that city while developing far-reaching musical connections throughout the U.S. and in Europe. He grew up in Melrose, Massachusetts, a Boston suburb, and graduated from the New England Conservatory. He returned to NEC to join the composition faculty, and later became chair of the department. He was also a Composition Fellow of the Boston Symphony Orchestra's Tanglewood Music Center, and for many years now has been a member of the Tanglewood Faculty. He has also taught at Harvard (among other places). Oliver Knussen, a mentor at Tanglewood, took up an early Gandolfi ensemble piece, and more recently former Tanglewood colleague Robert Spano, music director of the Atlanta Symphony, has commissioned several works with that orchestra. In addition, his music has been commissioned and performed by the Boston Symphony. His sphere of colleagues, then, is centered locally but is decidedly world-class.

It was probably inevitable that the Boston Modern Orchestra Project would begin to include Gandolfi's music in its repertoire (more than a half-dozen works and counting) early on in their existence, and in 2008 BMOP and Gil Rose released an acclaimed CD of his chamber orchestra and ensemble music, *Y2K Compliant*. The three soloists on the present disc are high-profile Bostonians, as well: Richard Svoboda is the Boston Symphony Orchestra's principal bassoon; Angel Subero, an NEC graduate and frequent performer with the BSO, is on the faculty of the Boston Conservatory; and Kenneth Radnofsky, an inveterate champion of new works for his instrument, has been the go-to orchestral sax player and soloist

throughout the Northeast for decades. Gandolfi knew well the playing of all three musicians and was able to work further with them individually in composing his concertos.

Connectivity is an important aspect of any profession, no less in an artistic field, but artists often seem to take a peculiarly holistic view of the world. In Michael Gandolfi's case, personal relationships with musicians are but one dimension of a life with a lot of open lines of inquiry, and it all comes out in his music. His eclectic, musically Homeric *The Garden of Cosmic Speculation*—the most far-reaching example—takes its inspiration from the equally heterogeneous and artistically lofty landscape project in Scotland designed by the architect Charles Jencks. His *QED: Engaging Richard Feynman*, an Atlanta Symphony commission for chorus and orchestra, sets quotations from one of the greatest modern physicists; and a 2012 Boston Symphony commission, *Night Train to Perugia*, was inspired by the wistful possibility of time-travel following the CERN experiment that tentatively—and it turns out mistakenly—found that neutrinos could exceed the speed of light. In some of his works, Gandolfi has collaborated with videographers and animators to add another layer of possibility, and he has collaborated extensively with librettist Dana Bonstrom. In the musical realm, older music, particularly Renaissance and Baroque works, has been a source for transformation in some of his music, as is the case with the third movement of the *Fantasia for Saxophone and Orchestra*, as well as such works as *Plain Song*, *Fantastic Dances*, and *Flourishes and Meditations on a Renaissance Theme*. Although the three works on this disc are fundamentally abstract in their musical conceptions, latent relationships to the shifting perspectives found in the prints of M.C. Escher and the narrative/iconographic juxtapositions of Surrealism and postmodernism are consistently central in Gandolfi's thinking.

The earliest work on this disc is the *Fantasia for Alto Saxophone and Orchestra*, written on commission from the Fromm Foundation for BMOP and Kenneth Radnofsky, who premiered it under Gil Rose's direction on January 20, 2007, at Jordan Hall in Boston. The title, rather than the more generic "concerto," results from Gandolfi's decision to write a piece in four movements rather than the more standard three. The first movement, "Rising Steps," [6]



is a description of its main content melodically. The initial motif of the saxophone is a five-note rising scale in sixteenth-notes, but the meter demands four-note groups. In this way the material is set up immediately to cause a push-pull of our perception. Harmonically, too, Gandolfi pulls a sleight-of-hand by raising the key center of the movement by a whole tone. A contrasting slow, lyrical section tempers the inexorable sixteenth-note drive; its accompanying figure is reminiscent of Berg's Violin Concerto. The second movement, "Bolero, Scissors and Paste," is an ABA movement featuring the virile bolero music as the A sections, and a patchwork of short, incongruous phrases as a central section—kind of a Ravel-meets-Stravinsky movement [7]. For the brief third movement, "Recitativo Surreale," Gandolfi deliberately steps outside the expectations of the concerto to quote, at length, an aria from Purcell's *Dido and Aeneas*, intertwining with rapid figures for the saxophone and orchestral winds recalling the opening movement [8]. The movement hinges in the middle, with the second half an inverted version of the first (what rose is now falling, what is minor is now major). The movement is a dreamlike moment in the context of the Fantasia as a whole. The scherzo-like figure of the finale, "Minimal Security," superimposes a dark, cinematic, slow melodic line with rapid and syncopated figures flipping back and forth between triple- and duple-grouped figures [9]. This clarifies in a classic-minimalist section of expansive beauty before returning to the movement's opening idea.

The only one of these three pieces not written for BMOP, the Concerto for Bassoon and Orchestra, was commissioned by Yoichi Udagawa and the Melrose Symphony Orchestra, the community orchestra of Gandolfi's hometown. Gandolfi wrote the piece for Boston Symphony principal bassoon Richard Svoboda, who lives in Melrose. (The Melrose Symphony also commissioned Gandolfi for a double concerto for Svoboda and his daughter Erin, an outstanding clarinetist.) The Concerto for Bassoon was premiered in September 2008. The piece is in three movements, fast-slow-fast. A syncopated figure serves as the initial theme of the first movement [3]; the sharp, unpredictably placed orchestral chords are a Gandolfi signature. The material is sprightly and a little humorous. Following an early climax,

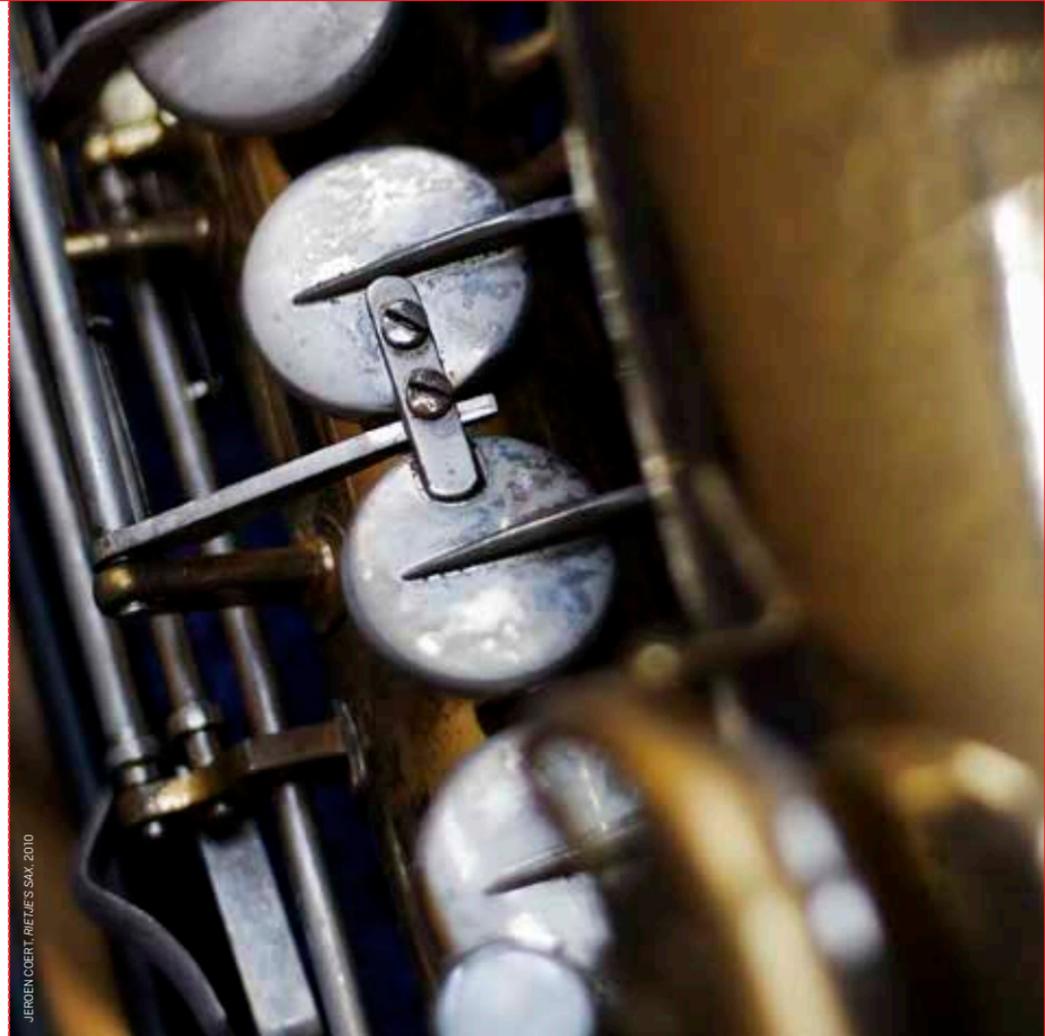
these edges are smoothed away for a lyrical central section [4]. The middle movement is consistent in its underpinning, a processional with Baroque roots. The bassoon's flights are increasingly far afield, finally returning to an extended version of the movement's opening. In the finale, textural figures are tossed around from soloist to various orchestral sections, which along with shifts in harmony and meter create patterns like the tiles of a mosaic. The texture is enlivened by the interaction of little figures of different lengths—twos versus threes and beyond. The mood is mostly buoyant, with a few yearningly lyrical passages. A substantial solo cadenza—teasing, jovial—precedes a return to the genial beginning [5].

*From the Institutes of Groove* was requested by Gil Rose and BMOP and was written for the Venezuelan trombonist Angel Subero, whose lyrical sound appealed greatly to Gandolfi's ideas for the trombone, along with Subero's experience playing Latin dance styles. In contrast with the three-movement Bassoon Concerto and the four-movement Alto Sax Fantasia, Gandolfi approached *From the Institutes of Groove* as a smaller-scale, serenade-like piece in two movements, totaling about twelve minutes. The first of these is a superimposition of two thoroughgoing groove types, the "shout" style of classic big band and a sexy rumba-like rhythmic ostinato [1]. The soloist swings easily between the two modes. The propulsion is infectious but subtle and suave, until it builds quickly to a central climax. A long, quiet coda almost stands in for a slow movement. The second movement, which Gandolfi describes as "overtly 'early' minimalist," also suggests Baroque music in its use of sequential harmonies; here we have another spiral harmonic progression (as in the first movement of the Fantasia), an intricate aural illusion that constantly shifts the tonal center of the phrase upward [2]. One feels the ratcheting tension of this tonal scheme without necessarily being aware of the cause. Meanwhile, the soloist plays through a melody of great expressive freedom covering the entire range of the instrument and several different timbral characters. The quiet coda, although featuring different musical material, parallels the closing moments of the first movement before the final quick and satisfying cadence.

The family resemblances among these three pieces are aspects of the very knowable, recognizable surface aspects of Michael Gandolfi's compositional voice—the interlaced grooves and quick-cut changes, the bright, high-impact orchestration with delicate highlights, and the often open harmonic language. What keeps us listening, though, are the layers of ideas and perspectives that abound in these concertos as in all of Gandolfi's music. He revels in the establishment of rich interrelationships, whether musical or on a broader cultural level, that make each new encounter with his work a source of new discoveries. His work is a testament to the power of music to say many different things about many different things.

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*Composer Robert Kirzinger is an annotator for the Boston Modern Orchestra Project and is a writer, editor, and lecturer on the staff of the Boston Symphony Orchestra.*





PEGGY FRIEDLAND

**Michael Gandolfi** credits the musical accomplishments of his two older sisters, both of whom are gifted pianists, for his introduction to the world of music-making. He later developed improvisational skills at age eight as a self-taught guitarist, and took formal study in music composition. He earned his degrees from the New England Conservatory of Music and received fellowships from the Yale Summer School of Music and Art, the Composers Conference, and the Tanglewood Music Center.

Recent highlights include *Night Train to Perugia*, commissioned by the Boston Symphony Orchestra, on the occasion of the anniversary of the 75th Tanglewood season. Lorin Maazel led the BSO's premiere performance in August 2012. His *Only Converge: An Exaltation of Place* was premiered in June 2012 by the Grant Park Festival Orchestra and the Grant Park Chorus of Chicago, under the direction of Carlos Kalmar. The work was commissioned by the Grant Park Festival in celebration of the 50th anniversary of the Grant Park Chorus joining the orchestra.

In the spring of 2010, Mr. Gandolfi's *Q.E.D.: Engaging Richard Feynman*, was premiered by the Atlanta Symphony Orchestra and the Atlanta Symphony Orchestra Chorus. It was subsequently recorded and released on ASO Media. Other recent recordings of Mr. Gandolfi's works include *Plain Song*, *Fantastic Dances* (Boston Symphony Chamber Players); *Line Drawings* (Concord Chamber Music Society); *Winter Light* (San Francisco Choral Artists and the Alexander String Quartet); and *Flourishes and Meditations on a Renaissance Theme* (The President's Own United States Marine Band).

In the spring of 2007, as the Atlanta Symphony Orchestra's Composer-in-Residence, Mr. Gandolfi created *The Garden of Cosmic Speculation*, inspired by Charles Jencks's spectacular private garden in Dumfries, Scotland. The work was commissioned and premiered by Robert Spano and the ASO. It earned a 2009 Grammy nomination for Best Classical Contemporary Composition. His BMOP/sound recording, *Y2K Compliant*, was cited by the *New York Times* as a Best of 2008 CD. Mr. Gandolfi's music has been recorded on the Deutsche Grammophon, Telarc, ASO Media, BSO Classics, Reference Recordings, Foghorn Classics, CRI, Innova, Klavier, and BMOP/sound labels. He currently chairs the composition department at the New England Conservatory of Music, serves on the faculty of the Tanglewood Music Center, and has been a faculty member at Harvard University and Indiana University. He is listed in the *New Groves Dictionary of Music and Musicians*.



SUSAN YOLING

**Kenneth Radnofsky**, saxophone, has premiered the concert of James Yannatos, Baris Perker, Gunther Schuller, Michael Colgrass, Donald Martino, David Amram, Michael Gandolfi, Betty Olivero, Christopher Theofanidis, Elliott Schwartz, Yang Yong, Allen Johnson, Jakov Jakoulov, Gyorgy Dmitriev, solo works by John Harbison, John McDonald, Pasquale Tassone, Armand Qualliotine, Shih-Hui Chen, Lei Liang, Goran Daskalov, Vincent Plush, Larry Bell, Juan Ruiz, and Jaime Fatas, to name just some of the seventy plus works written for him. He has performed for many years as orchestral saxophonist for the Boston Symphony Orchestra and BMOP, and has made three different concerto appearances with BMOP and Artistic Director Gil Rose.

He has been soloist with the New York Philharmonic and Leipzig Gewandhaus Orchestra under Kurt Masur, Boston Symphony Orchestra and Pops under John Williams, Istanbul State

Symphony with Dorian Wilson, Jerusalem Symphony and Pro Arte Orchestra with Gisele Ben-Dor, Portland and Indian Hill Symphonies with Bruce Hagen, Pittsburgh Symphony and National Orchestral Association under Gunther Schuller, Dresden Staatskapelle, Taipei and Taiwan Symphonies, New World Symphony, and more.

Solo CD releases have been recorded on the Apex, Boston Records, New World, Mode, Albany, and Philips labels. Radnofsky is founder and president of World-Wide Concurrent Premieres and Commissioning Fund, which revolutionized the consortium commission, and a founding partner of [www.RCEditions.com](http://www.RCEditions.com), publishing new works for saxophone, as well as master-works from previous eras.

Radnofsky's principal teachers were Joseph Allard, Jeffrey Lerner, David Salge, Steven Hoyle, Terry Anderson, and Duncan Hale. Kenneth Radnofsky is currently teaching at Boston Conservatory, New England Conservatory, Longy School of Bard College, and Boston University. He is a Buffet Artist and performs on 400 Series Buffet gold-plated alto and tenor saxophones. For complete information please visit: [www.KenRadnofsky.com](http://www.KenRadnofsky.com)

**Angel Subero**, trombone, started his musical studies at the age of thirteen. He attended the Conservatorio Itinerante in Venezuela, where he studied with the legendary Michel Becquet. In the U.S., he studied with Lawrence Isaacson, John Rojak, Douglas Yeo, and studied jazz with Claudio Roditi and Jeff Galindo. In 2005 Mr. Subero was a finalist for the prestigious Zellmer-Minnesota Orchestra International Trombone Competition and the Donald Yaxley Trombone Competition. He attended the Boston Conservatory and New England Conservatory of Music, where he received the NEC Merit Award, graduating with distinction in Performance.

Mr. Subero has performed with the Boston Symphony Orchestra, Boston Pops, Boston Modern Orchestra Project, Iceland Symphony Orchestra, Philharmonie der Nationen, Boston Ballet Orchestra, Starwars Symphony Orchestra, Venezuela Symphony Orchestra, Caracas



STEVE ROGERS

Philharmonic, Simon Bolivar Symphony Orchestra, Gran Mariscal de Ayacucho Symphony, Orquesta Sinfonica de las Juventudes Andinas, and Venezuelan Youth Orchestra, among others. As a chamber musician he has appeared with the Burning River Brass, Camerata Pacifica, Atlantic Brass Quintet, Boston Symphony Brass Ensemble, Triton Brass Quintet, Frequency Band Trombone Choir, Boston Invitational Trombone Ensemble, Venezuelan Brass Ensemble, and the Venezuelan Trombone Ensemble. Mr. Subero has worked with such conductors as James Levine, Seiji Ozawa, John Williams, Kurt Masur, Keith Lockhart, Robert Spano, Sir Colin Davis, James Conlon, Rafael Frühbeck de Burgos, David Robertson, and Christoph von Dohnányi, among others.

In the realm of Jazz, Latin, and commercial music, Mr. Subero has appeared with artists such as Slide Hampton, Bob Brookmeyer, Jim McNeely, Claudio Roditi, Danilo Pérez, New York Voices, the John Allmark Jazz Orchestra, Chris Botti, Rockapella, Boston, The Temptations, The Ebony's, The Stylistics, The Manhattans, Jethro Tull, Oscar D'León, Dimension Latina, Issac Delgado, José "Cheo" Feliciano, Larry Harlow, Rodolfo Reyes y Saxomania, Victor Mendoza, Greg Hopkins Big Band, Bonerama, Oscar Stagnaro, Egui Castrillo and His Orchestra, Ensemble Gurrufio, and Serenata Guayanesa.

He attended the Aspen Music Festival and was a fellowship student at Tanglewood Music Center where he received the Omar del Carlo Fellowship and the Harry Shapiro Award, and was a fellow at the Pacific Music Festival in Japan.

Mr. Subero plays S.E. Shires custom trombones exclusively. He has given master classes and recitals in the U.S., Europe, Japan, Mexico, and Venezuela. He has been a regular guest professor at the State Foundation for the National System of Children and Youth Orchestras

of Venezuela and has given clinics to the Academia Latino-Americana de Trombones in Venezuela. Mr. Subero is on the faculty at the Boston Conservatory of Music.



SUSAN WILSON

**Richard Svoboda**, bassoon, has been the principal bassoonist of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players since 1989. He is currently on the faculties of the New England Conservatory of Music, Tanglewood Music Center, and Sarasota Music Festival, and has given master classes throughout the world. Prior to his appointment to the BSO he performed for ten seasons as principal bassoonist of the Jacksonville Symphony.

Mr. Svoboda is an active chamber music collaborator, orchestral soloist, and recitalist, and has to his credit over thirty recordings with the Boston Symphony Orchestra and Boston Symphony Chamber Players, as well as the soundtracks to *Schindler's List* and *Saving Private Ryan*. Among his solo appearances with the Boston Symphony Orchestra have been performances of John Williams's bassoon concerto, *Five Sacred Trees*, with the composer conducting, and the Weber Concerto for Bassoon under the baton of Seiji Ozawa. In October of 2007 he premiered Michael Gandolfi's Concerto for Bassoon, and in March of 2011, along with his eldest daughter, clarinetist Erin Svoboda, premiered Mr. Gandolfi's Concerto for Clarinet and Bassoon, both times collaborating with Yoichi Udagawa and the Melrose Symphony Orchestra.

A Nebraska native, Mr. Svoboda graduated with High Distinction from the University of Nebraska where he received a Bachelor of Music in Education degree, and from which, in 2001, he received an Outstanding Alumni Achievement Award. He is married, has four daughters, and resides in Melrose, Massachusetts.



LIZ LINDER

**Gil Rose** is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra fourteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He joined Opera Boston as its music director in 2003, and in 2010 was appointed the company's first artistic director. Mr. Rose led Opera Boston in several American and New England premieres including: Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of

Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Ades's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

In 2012 he was appointed Artistic Director of the Monadnock Music Festival in historic Peterborough, NH, and led this longstanding summer festival through its 47th season conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.

As an educator Mr. Rose served five years as director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Copland's *The Tender Land*. In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a three-time Grammy Award nominee.



The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the leading orchestra in the United States dedicated exclusively to performing new music, and its signature record label, BMOP/sound, is the nation's foremost label launched by an orchestra and solely devoted to new music recordings.

Founded in 1996 by Artistic Director Gil Rose, BMOP affirms its mission to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first twelve seasons, BMOP established a track record that includes more than eighty performances, over seventy world premieres (including thirty commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and thirty-two commercial recordings, including twelve CDs from BMOP/sound.

In March 2008, BMOP launched its signature record label, BMOP/sound, with the release of John Harbison's ballet *Ulysses*. Its composer-centric releases focus on orchestral works that are otherwise unavailable in recorded form. The response to the label was immediate

and celebratory; its five inaugural releases appeared on the “Best of 2008” lists of the *New York Times*, the *Boston Globe*, National Public Radio, *Downbeat*, and *American Record Guide*, among others. BMOP/sound is the recipient of five Grammy Award nominations: in 2009 for *Charles Fussell: Wilde*; in 2010 for *Derek Bermel: Voices*; and three nominations in 2011 for its recording of *Steven Mackey: Dreamhouse* (including Best Classical Album). The *New York Times* proclaimed, “BMOP/sound is an example of everything done right.” Additional BMOP recordings are available from Albany, Arsis, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, and Oxingale.

In Boston, BMOP performs at Jordan Hall and Symphony Hall, and the orchestra has also performed in New York at Miller Theater, the Winter Garden, Weill Recital Hall at Carnegie Hall, and The Lyceum in Brooklyn. A perennial winner of the ASCAP Award for Adventurous Programming of Orchestral Music and 2006 winner of the John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at the Bank of America Celebrity Series (Boston, MA), Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA). In April 2008, BMOP headlined the 10th Annual MATA Festival in New York.

BMOP’s greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose, recipient of Columbia University’s prestigious Ditson Conductor’s Award as well as an ASCAP Concert Music Award for his extraordinary contribution to new music, gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world’s top vocal and instrumental soloists. The *Boston Globe* claims, “Gil Rose is some kind of genius; his concerts are wildly entertaining, intellectually rigorous, and meaningful.” Of BMOP performances, the *New York Times* says: “Mr. Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous—superb instrumentalists at work and play.”

**FLUTE**

Sarah Brady\* [1, 2, 3]  
Rachel Braude [1]  
Alicia DiDonato Paulsen [2, 3]

**OBOE**

Barbara LaFitte\* [1, 2, 3]  
Jennifer Slowik [1, 2, 3]

**CLARINET**

Amy Advocat [2, 3]  
Gary Gorczyca [1]  
Michael Norsworthy\* [1, 2, 3]

**BASSOON**

Ronald Haroutunian\* [1, 2, 3]  
Greg Newton [1, 2, 3]

**HORN**

Eli Epstein [1]  
Whitacre Hill\* [1, 2, 3]  
Kevin Owen [1]  
Ken Pope [2, 3]

**TRUMPET**

Terry Everson\* [1, 2, 3]  
Richard Watson [1, 2, 3]

**BASS TROMBONE**

Angel Subero [3]

**PERCUSSION**

Craig McNutt\* [1, 2, 3]  
Robert Schulz\* [1, 2, 3]  
Nick Tolle [1]  
Mike Williams [3]

**HARP**

Virginia Crumb [3]  
Ina Zdorovetchi [1]

**PIANO**

Linda Osborn [3]

**VIOLIN I**

Melanie Auclair-Fortier [2, 3]  
Andrew Beer [2, 3]  
Piotr Buczek [1]  
Sasha Callahan [2, 3]  
Colin Davis [1, 2, 3]  
Gabriela Diaz [2, 3]  
Charles Dimmick\* [1, 2, 3]  
Oana Lacatus [1, 2, 3]  
Gabrielle Stebbins [2, 3]  
Megumi Stohs [1]  
Sarita Uranovsky [1, 2, 3]  
Angel Valchinov [1, 2, 3]  
Katherine Winterstein [1]

**VIOLIN II**

Beth Abbate [1, 2, 3]  
Stacy Alden [2, 3]  
Melanie Auclair-Fortier [1]  
Colleen Brannen [1, 3]  
Piotr Buczek\* [2, 3]  
Julia Cash [1]  
Gabriela Diaz\* [1]  
Lois Finkel [1, 2, 3]  
Rohan Gregory [2, 3]  
Annegret Klaua [1, 2, 3]  
Anna Korsunsky [2, 3]  
Brenda van der Merwe [1, 2, 3]  
Edward Wu [2, 3]

**VIOLA**

Mark Berger [2, 3]  
Abigail Cross [2, 3]  
Stephen Dyball [1, 2, 3]  
Joan Ellersick\* [1, 2, 3]  
Nathaniel Farny [1, 2, 3]  
David Feltner [1, 2, 3]  
Dimitar Petkov [1]  
Wendy Richman [2, 3]  
Kate Vincent [1, 2, 3]

**CELLO**

Miriam Bolkosky [2, 3]  
Nicole Cariglia [1, 2, 3]  
David Huckaby [2, 3]

Katherine Kayaian [1]  
Marc Moskowitz [2, 3]  
Rafael Popper-Keizer\* [1, 2, 3]  
David Russell [1]  
Rebecca Thornblade [2, 3]

#### **BASS**

Aaron Baird [2, 3]  
Anthony D'Amico\* [1]  
Pascale Delache-Feldman\*  
[1, 2, 3]  
Scot Fitzsimmons [2, 3]  
Robert Lynam [2, 3]

#### **KEY**

[1] From the Institutes of Groove  
[2] Concerto for Bassoon and  
Orchestra  
[3] Fantasia for Alto Saxophone  
and Orchestra

\*Principals

#### **Michael Gandolfi**

From the Institutes of Groove  
Concerto for Bassoon and Orchestra  
Fantasia for Alto Saxophone and Orchestra

Producer Gil Rose  
Recording and editing Joel Gordon and David Corcoran

*Fantasia for Alto Saxophone and Orchestra* and *Concerto for Bassoon and Orchestra* were recorded on January 28, 2008, at Merrimack College (Andover, MA). *From the Institutes of Groove* was recorded on January 19, 2009, at Merrimack College.

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I would like to extend my gratitude to Ken Radnofsky, Richard Svoboda, and Angel Subero, for their richly-informed musicianship, keen expertise, and selfless support throughout the writing, performing, and recording processes. I was fully engaged by each of their striking personae; so much so, that in each instance of writing for them, the notes seemed to be leading me. I would also like to express my deepest respect for the members of the Boston Modern Orchestra Project, with whom it is always a pleasure to work. They are willing to go anywhere, and are uncannily always able to do so with impact. Most importantly, I would like to credit Gil Rose, without whom none of this would have materialized. Gil's boundless energy, extraordinary creativity, and deeply-learned baton have and continue to be a great source of inspiration for me, as well as several generations of composers. To view his recording catalogue alone is enough to learn of his remarkable commitment to the creation and dissemination of new music. But there is much, much more to Gil's contributions. He is tireless in the pursuit of bringing new music concerts to diverse audiences. He engages composers with his ideas, and delivers the goods when we deliver our scores. Every detail of his work is exacting, and realized with uncommon depth and imagination. I could easily continue extolling Gil's virtues, but I will simply cut to the chase: our musical community is made immeasurably richer by his presence. —Michael Gandolfi



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