



BMOP
sound

PIANO CONCERTO — HOMAGE TO BEETHOVEN

RISING | RED MAPLE | FLUTE CONCERTO

JOAN TOWER b.1938

PIANO CONCERTO (HOMAGE TO BEETHOVEN)

RISING

RED MAPLE

FLUTE CONCERTO

MARC-ANDRÉ HAMELIN piano

ADRIAN MOREJON bassoon

CAROL WINCENC flute

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

[1] **PIANO CONCERTO –
HOMAGE TO BEETHOVEN** (1986) 21:04

Marc-André Hamelin, piano

[2] **RISING** (2010) 15:49

Carol Wincenc, flute

[3] **RED MAPLE** (2013) 14:34

Adrian Morejon, bassoon

[4] **FLUTE CONCERTO** (1989) 15:44

Carol Wincenc, flute

TOTAL 67:12



JOAN TOWER. PHOTO: STEVE J. SHERMAN

By Joan Tower

It has been a truly wonderful learning experience for me to have composed 12 concertos so far—four of which are on this recording.

Unlike composing for orchestra alone, the presence of a soloist creates a different focus that brings the soloist forward as an equal partner in the music. The soloist hopefully remains front and center within the music and is heard clearly and not overwhelmed by the orchestra—either in the power of the sound or in the amount of time it is given to “speak”. I just was on a concert with *Rhapsody In Blue* by George Gershwin and was really impressed with not only the wonderful pacing of ideas, but the way the piano managed to speak clearly throughout the piece—even in the loudest passages—and had enough time alone to express other more intimate ideas.

The feature of one instrument—surrounded by others—forced me to think deeply about the DNA of that instrument and what accompanying forces would be best to further support and increase the level of expression, speed and strength provided by that particular instrument. In all my concertos, I was also concerned that the solo instrument was being clearly heard and not overwhelmed by the orchestra.

For example, *Red Maple*, the bassoon concerto on this recording, is only accompanied by strings because I felt that, even though there is a beautiful singing quality to this low instrument, it does not have a lot of power and I wanted to keep it “up front” and primary

within the setting of the strings. I was also using “velvet gloves” in my first venture featuring this wonderfully expressive instrument.

On the other hand, the flute can be quite powerful—particularly in the upper registers—even with a full orchestra present. But the lower register does not project with such strength. So in my *Flute Concerto*, this beautifully rich low register only appears in the opening solo and in a later solo when the orchestra is not present. In contrast, the last third of the piece, which is high, loud and fast, brings the orchestra out full tilt with alternating and competing passages with the flute.

In *Rising*, I had to also be careful to keep the violins and flute out of the same register and to not have too much of a “top heavy” sound with those three high instruments. Since the information in this piece is moving pretty fast at times, I also had to be careful how to “toss” around the registers and textures and still keep the flute forward and able to hold its own with the swirling strings. Since my music is always focused on the “action” of a line, the weight of the instruments plays a predominant role in making that action work.

Because the piano has the same big register as the orchestra and is able to create the same textures, speed of notes, articulations, dynamics, and pretty much do everything an orchestra can do, it’s almost like having a second orchestra present. The big differences, however, are that the orchestra can move around many different timbres and also has much more power than the piano. So even here, I had to be aware of those two differences and still manage to keep the piano being heard with a clear voice.

The minute I started the *Piano Concerto*, Beethoven walked in the room. I asked him politely to leave—which he refused to do. I had played a lot of Beethoven’s music (sonatas, chamber music, and even two concertos) and I can now, in my old age, freely admit that he had a huge influence on me in terms of how to try to create and motivate a strong dramatic structure. His sense of timing, focused alternating ideas, balancing of local rhythms,

textures, and registers (plus occasional big-time risks), are really extraordinary. I owe him a lot. Since he wouldn’t leave the room, I finally relented and included fragments from three of his sonatas—two of which are inside the two cadenzas, to create a kind of homage to Beethoven in a framed “dream.”

PIANO CONCERTO (HOMAGE TO BEETHOVEN) is scored for solo piano and full orchestra, and was premiered on January 31, 1986, by pianist Jacquelyn M. Helin and the Hudson Valley Philharmonic, conducted by Imre Palló at Bard College, NY.

RISING is scored for solo flute and string orchestra. The piece was originally scored for flute and string quartet, and was premiered on March 31, 2010 by the Juilliard Strong Quartet at the Juilliard School in New York City.

RED MAPLE is scored for solo bassoon and string orchestra. It was premiered on October 4, 2013 by bassoonist Peter Kolkay and the South Carolina Philharmonic, conducted by Morihiko Nakahara, at the Koger Center for the Arts in Columbia, SC.

FLUTE CONCERTO is scored for solo flute and full orchestra, and was premiered on January 28, 1990, by Carol Wincenc and the American Composers Orchestra, conducted by Hugh Wolff. The piece is dedicated to Carol Wincenc.

By Robert Kirzinger

Joan Tower's music is remarkable in its foundational reference to the physical: physical space, physical objects, the physicality and athletic energy of performance. As a onetime powerhouse pianist and co-founder of the stylistically rangy, New York City-based Da Capo Chamber Players in 1970s, Tower understands firsthand the exuberance and joy of performing at a high level with musical equals. Showmanship, camaraderie, and clear, direct communication with an audience have characterized Tower's work from the beginning. Featuring four major works for solo instruments and orchestra spanning nearly four decades and performed by musicians deeply familiar with her music, this album amply demonstrates the expressive power and breadth of one of the most significant composers of our era.

Joan Tower was born in New Rochelle, New York, but when she was nine, she moved with her family to Bolivia, where her father worked as a geologist many years. Already studying piano, she was exposed to South American percussion instruments and musical styles. Both parents were musical and encouraged her pursuit of music.

After her family's South American sojourn, Tower attended Vermont's Bennington College and Columbia University in New York City. She established herself as a chamber-music performer and composer with the Da Capo Chamber Players. Perhaps her most important piece of that era, *Petroushskates*, exemplifies the interplay between musical and physical ideas that permeates much of her music, referencing the musical influence of Stravinsky and the athletic flow and movement of ice skating. Such titles as *Silver Ladders*, *Black Topaz*, *Copperwave*, *Amazon*, and *White Granite* signal the continuing influence of her father's vocation and her South American childhood, as well as a preoccupation with tactility, color, and shape.

Tower's first orchestral work, *Sequoia*, was commissioned by the American Composers Orchestra. One of many of her works directly inspired by Beethoven (another being the Piano Concerto on this album), that piece was taken up by Zubin Mehta and the New York Philharmonic in 1982 and has since entered the repertoires of orchestras across the country. Her *First Fanfare for the Uncommon Woman* for orchestra and its related successors are played season after season. Her work has been performed by every major U.S. orchestra. Tower was one of the first recipients (in 1990) of the Grawemeyer Award for music composition, one of the most significant recognitions in the field, for her *Silver Ladders*. She has received honors from the Guggenheim Foundation, Kennedy Center, and the American Academy of Arts and Letters, and in 2020 she was Musical America's Composer of the Year. She also received Chamber *Music America's* Bogomolny Award in 2019 and the League of American Orchestra's Gold Baton in 2020. A Nashville Symphony recording of her *Made in*

America won three Grammy® Awards, including “Best Classical Contemporary Composition.” She has taught at Bard College in Red Hook, New York, since 1972.

Tower’s extensive catalog includes a dozen works for soloist with orchestra, including those for clarinet, oboe, cello, violin, viola, and percussion. Two are for her own instrument, the piano—her *Still/Rapids*, from 1996, and her Piano Concerto (*Homage to Beethoven*) [1], composed in 1985. The composer comments:

Three sonatas of Beethoven were particularly influential to me, and are reflected in the Piano Concerto. The concerto is a one movement work divided into three sections. In each section there is either an idea or melodic quote inspired by these three sonatas: The first section is an idea inspired by the *Tempest*, Op. 31.... What impressed me about the first movement is its unusual (even for Beethoven) alternating slow and fast pacing. In my piece, I alternate between slow and fast paces, although not as abruptly as Beethoven does. In the piano cadenza of the second section is a quote from [Sonata No. 32] Op. 111, the last piano sonata Beethoven ever wrote. In the piano cadenza of the third section there is a theme taken from the third movement of Op. 53, *Waldstein*, which is developed and provides the climax of the last section of the concerto right before the final coda.

Like some of Beethoven’s improvisatory-sounding solo piano works, Tower’s concerto captures both impulsive, driving rhythm and a sense almost of timelessness, which alternate throughout the piece. Faster sections are dominated by long passages of sparkling sixteenth-note and fast triplet patterns for the soloist. The soloist and orchestra are cooperative partners rather than opponents, the ensemble expounding upon statements introduced by the soloist and occasionally vice versa. Tower employs percussion imaginatively to bridge the sonic distance between the piano and sustaining orchestral instruments, e.g., initiating a transparent flute chord with mallet percussion to mimic the strike of a piano

key. Her use of Beethoven’s music feels like (and doubtless is) a musician’s internalized re-exploration and personalization of well-loved and familiar passages.

Two of Tower’s concertante pieces involve flute solo: her *Flute Concerto*, and *Rising*, for flute and string orchestra, an expansion of the original version for flute and string quartet. Both were composed for the outstanding flutist Carol Wincenc, whose playing Tower encountered in the 1980s when the guitarist Sharon Isbin sought out the composer to commission a piece for flute-guitar duo. Wincenc had already become known as a champion of new music. Tower dedicated her 1989 Flute Concerto to Wincenc, and twenty years later composed *Rising* for flute and string quartet for Wincenc, who gave the premiere with the Juilliard String Quartet in March 2010 at Juilliard. Wincenc premiered the version for flute and string orchestra in September 2017. About *Rising* [2], the composer writes,

I have always been interested in how music can ‘go up.’ It is a simple action, but one that can have so many variables: slow or fast tempos, accelerating, slowing down, getting louder or softer—with thick or thin surrounding textures going in the same or opposite directions. For me, it is the context and the feel of the action that matters. A long climb, for example, might signal something important to come (and often hard to deliver on!). A short climb, on the other hand, might be just a hop to another phrase. One can’t, however, just go up. There should be a counteracting action which is either going down or staying the same to provide a tension within the piece. (I think some of our great composers, especially Beethoven, were aware of the power of the interaction of these ‘actions.’) The main theme in *Rising* is an ascent motion using different kinds of scales — mostly octatonic or chromatic — and occasionally arpeggios. These upward motions are then put through different filters, packages of time and varying degrees of heat environments which interact with competing static and downward motions.

The ascending and falling elements in *Rising* are clear, but Tower amplifies the drama and contrast of the piece by varying speed, textural density, and harmonic trends. She couples rising gestures with dissonant harmony to create greater tension and uses quicker rhythms to further build excitement. The music ebbs and flows through accretions of melody and stacked patterns, some passages sustained and searching, others versus active and assured. The solo flute has a lilting and dancing cadenza some three-quarters of the way through the piece.

Tower's bassoon concerto, *Red Maple*, [3] was co-commissioned by the Boston Modern Orchestra Project for a 2018 concert celebrating her 80th birthday year. The title of refers to a common wood used in the making of bassoons, which gives some of the instruments their distinctive color. Tower wrote the piece for bassoonist Peter Kolkay and a consortium including the Boston Modern Orchestra Project, South Carolina Philharmonic, Vanderbilt University Blair School of Music, and Pomona College. Kolkay gave the premiere with the South Carolina Philharmonic led by Morihiko Nakahara in October 2013. (The composer later made versions for bassoon and piano and bassoon with string quartet.)

The concerto opens with bassoon alone, establishing its mellowest timbre in a sustained passage introducing certain important motivic and rhythmic ideas, such as a figure of three repeated notes. After the strings join, a rhythmic groove emerges in faster music. A second solo episode takes the bassoon to its lowest register, which segues to a steady-pulsed, fast passage in which strings and bassoon exchange eighth-note leaping gestures and sixteenth-note scales. The first of the written-out solo cadenzas foreshadows the following section, which features a fluid triplet accompaniment that accelerates to sixteenth notes. Another notated cadenza begins with repeated low notes followed by a leap, then exuberant, quick runs. The bassoon trades quick figures with the strings' sharp chords for the robust final measures.

Tower's *Flute Concerto* [4] was a Fromm Foundation commission for Wincenc and the American Composers Orchestra, who premiered it under Hugh Wolff's direction at Carnegie Hall in January 1990. The concerto is a single-movement work covering a lot of ground and embracing the virtuosic capabilities of the soloist, both in sustained, lyrical lines and, especially, brilliant, difficult display. The concerto opens expanding, fluid phrases for the soloist, triggering passionate reactions in the orchestra. An orchestral flute joins for one passage in duet. The soloist moves gradually from its lowest to nearly its highest range as the music grows more intense. A dancing, sharply rhythmic section initiated by the orchestra instigates high intensity for the solo flute, leading to a cadenza. The orchestral flute repeats its shadowing role for a few measures before the driving, brilliant music picks up again, first in the orchestra, then joined by the soloist in a rush of rising scale figures for the breathless push to the finish.

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Composer and writer Robert Kirzinger was BMOP's program annotator for ten years. He is a longtime annotator, editor, and lecturer on the staff of the Boston Symphony Orchestra.



Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than sixty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie,

Carol Wincenc, David Shifrin, Paul Neubauer, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, Baltimore, Nashville, Albany NY, and Washington DC, among others.

Recent awards: in 2020 Chamber Music America honored her with its Richard J. Bogomolny National Service Award; Musical America chose her to be its 2020 Composer of the Year; in 2019 the League of American Orchestras awarded her its highest honor, the Gold Baton. In 1990, Tower became the first woman to win the prestigious Grawemeyer Award for Silver Ladders. She is the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. The Nashville Symphony and conductor Leonard Slatkin recorded that work, *Made in America*, with Tambor and Concerto for Orchestra for the Naxos label. The top-selling recording won three Grammy awards in 2008: Best Contemporary Classical Composition, Best Classical Album, and Best Orchestral Performance. Nashville's latest all-Tower recording includes *Stroke*, which received a Grammy® nomination for Best Contemporary Classical Composition.

From 1969 to 1984, she was pianist and founding member of the Naumburg Award-winning Da Capo Chamber Players, which commissioned and premiered many of her most popular works. Her first orchestral work, *Sequoia*, quickly entered the repertory. Tower's tremendously popular six *Fanfares for the Uncommon Woman* have been played by over 600 different

ensembles. She is Asher B. Edelman Professor in the Arts at Bard College, where she has taught since 1972.

Her composer-residencies with orchestras and festivals include a decade with the Orchestra of St. Luke's, the Pittsburgh Symphony Orchestra's Composer of the Year for their 2010–11 season, as well as the St. Louis Symphony, the Deer Valley Music Festival, and the Yale/Norfolk Chamber Music Festival. She was in residence as the Albany Symphony's Mentor Composer partner in the 2013–14 season. She has received honorary doctorates from Smith College, the New England Conservatory, and Illinois State University.

Recent premieres include *A New Day*, a cello concerto for Alisa Weilerstein and the Colorado Music Festival, the Detroit Symphony, the National Symphony, and the Cleveland Orchestra; 1920/2019, an orchestral work for the New York Philharmonic's PROJECT 19; a viola quintet, *Purple Rain*, for the Boston Chamber Music Society; *Wing Span* (2018) for String Theory at the Hunter; *Wild Summer* (2017), premiered by the Jasper String Quartet; *Power Dance* (2016), premiered by organist Michel Bouvard at the American Guild of Organists Convention; the orchestral *Sixth Fanfare for the Uncommon Woman* (2016), commissioned and premiered by the Baltimore Symphony; *Second String Force* (2014), commissioned and premiered by violinist Bella Hristova; *Red Maple* (2013), commissioned by the South Carolina Philharmonic, Vanderbilt University, Boston Modern Orchestra Project, and Pomona College — premiered by bassoonist Peter Kolkay and the South Carolina Philharmonic; and *White Water* (2012), commissioned by Chamber Music Monterey Bay and premiered by the Daedalus Quartet.

Earlier premieres include *Stroke* (2011), commissioned by the Pittsburgh Symphony Orchestra; *Rising* (2010), premiered by Carol Wincenc and the Juilliard String Quartet; *White Granite* (2009), commissioned by St. Timothy's Summer Music Festival, Bravo! Vail Valley Music Festival, and La Jolla Music Society for SummerFest; *Angels* (2008), her fourth string quartet, commissioned by Music from Angel Fire and premiered by the Miami String Quartet; *Dumbarton Quintet* (2008), a piano quintet commissioned by the Dumbarton Oaks Estate (their third commission after Stravinsky and Copland) and premiered by Tower and the Enso String Quartet; *Chamber Dance* (2006), commissioned, premiered, and toured by

Orpheus; and *Copperwave* (2006), written for the American Brass Quintet and commissioned by The Juilliard School of Music. *A Gift* (2007), for winds and piano, was commissioned by Chamber Music Northwest and premiered by the Chamber Music Society of Lincoln Center (CMS). Other CMS premieres included *Trio Cavany* (2007) and *Simply Purple* (2008) for viola, performed by Paul Neubauer.

Her compositions cross many genres: *Descending* (2012) for chorus, premiered by the New York Virtuoso Singers; *Copperwave* (2006), for brass quintet; *DNA* (2003), a percussion quintet commissioned for Frank Epstein and the New England Conservatory Percussion Ensemble; *Fascinating Ribbons* (2001), her foray into the world of band music, premiered at the annual conference of College Band Directors; *Vast Antique Cubes/Throbbing Still* (2000), a solo piano piece for John Browning; *Tambor* (1998), for the Pittsburgh Symphony under the baton of Mariss Jansons; and her ballet *Stepping Stones* (1993), commissioned by choreographer Kathryn Posin for the Milwaukee Ballet and revisited by Posin with the Bulgarian Ballet in June 2011.

Joan Tower's music is published by Associated Music Publishers.



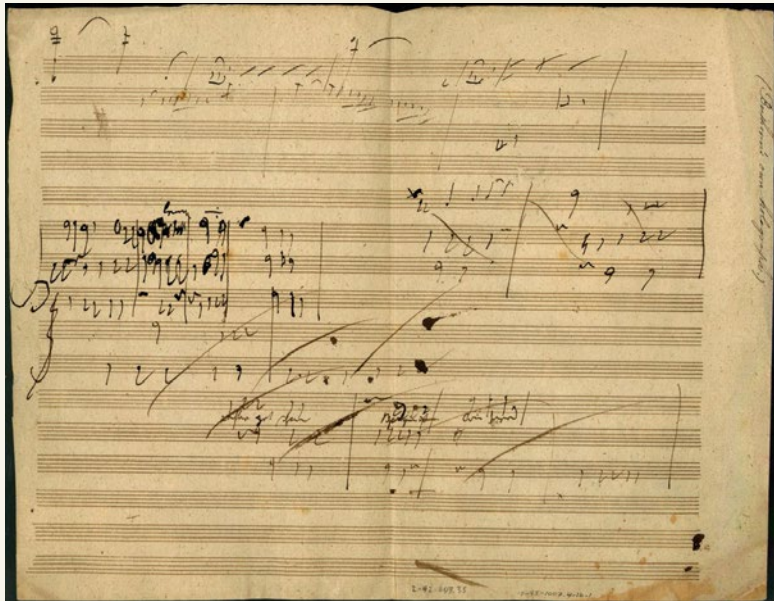
Marc-André Hamelin, acclaimed for his awe-inspiring technical abilities, is a globally recognized pianist and composer known for his unmatched combination of consummate musicianship and brilliant technique. He masterfully interprets the revered classics of the established repertoire while fearlessly exploring the lesser-known gems of the 19th, 20th, and 21st centuries. Hamelin regularly graces stages worldwide, collaborating with renowned orchestras and conductors and delivering captivating recitals at prestigious concert venues and festivals.

As an exclusive recording artist for Hyperion Records, Hamelin boasts a discography of over 70 albums, showcasing an extensive range of solo, orchestral,

and chamber repertoire. Notable among his recent recordings are the widely acclaimed two-disc sets of C. P. E. Bach's sonatas and rondos and William Bolcom's *The Complete Rags*, with an upcoming two-disc set of the music of Fauré.

Hamelin's musical prowess extends beyond performance; he has also made significant contributions as a composer. With over 30 compositions to his name, the majority published by Edition Peters, his works include notable pieces like his *Etudes* and his *Toccata L'homme armé* commissioned for the 2017 Van Cliburn International Piano Competition. His most recent composition his Piano Quintet, premiered in August 2022, featuring Hamelin and the Dover Quartet at La Jolla Music Society.

Residing in the Boston area, Hamelin shares his home with his wife, Cathy Fuller, a producer and host at Classical WCRB. Born in Montreal, he has received numerous accolades throughout his career, including the prestigious Lifetime Achievement Award from the German Record Critics' Association, seven Juno Awards, 11 Grammy® nominations, and the 2018 Jean Gimbel Lane Prize in Piano Performance from Northwestern University's Bienen School of Music. In 2020, he was honored with the Paul de Hueck and Norman Walford Career Achievement Award for Keyboard Artistry from the Ontario Arts Foundation. Hamelin holds esteemed titles, including Officer of the Order of Canada, Chevalier de l'Ordre national du Québec, and member of the Royal Society of Canada, further testament to his remarkable contributions to the world of music.



Piano Sonata in A Major, op. 101, Allegro: manuscript sketch in Beethoven's handwriting.

ALEKSANDR KARJAKA



Adrian Morejon, bassoonist, has been praised for his “teeming energy” and “precise control” by the *New York Times* and for having “every note varnished to a high gloss” by the *Boston Globe*. New York-based Morejon has established himself as a soloist, chamber musician, and orchestral musician. As a soloist, Morejon has appeared throughout the United States and Europe with the Talea Ensemble, IRIS Orchestra, Boston Modern Orchestra Project (BMOP), and the Miami Symphony. An active chamber musician, he is a member of the Dorian Wind Quintet and bassoonist/ Executive Director of the Talea Ensemble. He has performed

as guest artist with the Chamber Music Society of Lincoln Center, the Boston Chamber Music Society, Chamber Music Northwest, and others. An experienced orchestral musician, Morejon performs regularly with IRIS Orchestra (now the IRIS Collective), Emmanuel Music, and Cantata Singers, in addition to previous appearances with the Philadelphia Orchestra, the Orchestra of St. Luke's, Orpheus Chamber Orchestra, the Boston Modern Orchestra Project (BMOP), The Knights, and others. Morejon was a recipient of the Theodore Presser Foundation Grant, 2nd prize of the Fox-Gillet International Competition, and a shared top prize at the Moscow Conservatory International Competition. In recent summers, he has appeared at many festivals, including the Composer's Conference at Avaloch Farm Music Institute, Sebago-Long Lake Music Festival, Chesapeake Chamber Music Festival, Bach Dancing and Dynamite Society, Apple Hill Center for Chamber Music Summer Music Festival, Bay Chamber Concerts, the Portland Chamber Music Festival, and the Monadnock Music Festival. Morejon completed graduate studies at the Yale School of Music while studying with Frank Morelli. Prior to this, Morejon studied bassoon with Bernard Garfield and harpsichord with Lionel Party at the Curtis Institute of Music. Morejon is currently on faculty at SUNY Purchase College Conservatory of Music, CUNY Brooklyn College and CUNY Hunter College, and has previously served on the faculties at the Curtis Institute of Music, Boston Conservatory at Berklee College, and Longy School of Music.



Carol Wincenc, flutist, hailed as “Queen of the flute” by *New York* magazine, was first prize winner of the (sole) Naumburg Solo Flute Competition, as well as the recipient of the Lifetime Achievement Award from the National Flute Association, the National Society of Arts and Letters Gold Medal for Lifetime Achievement in Music, and Distinguished Alumni Award from the Brevard Festival and Music Center and Manhattan School of Music. During the 2019–22 seasons she is celebrating a half century as an international, concertizing artist at The Morgan Library and Museum, Merkin Concert Hall, and the Staller Center for the Arts.

For her 50th Golden Anniversary Legacy Series she commissioned five new works by Jake Heggie, Pierre Jalbert, Robert Sirota, Larry Alan Smith, and Sato Matsui. As part of this grand celebration is the release of the all-Yuko Uebayashi album on Azica Records with the Escher String Quartet. Recently, as part of the Naumburg Looks Back Series, she performed at Carnegie’s Weill Hall with her collaborator/pianist Bryan Wagorn of the Metropolitan Opera. During this season she also presented the world premieres of Gabriela Lena Frank’s *Five Andean Improvisations* and Valerie Coleman’s *Amazonia*.

Her 2023 performances included concertizing in Bulgaria and France, as well as with acclaimed singer Susan Graham and Music from Copland House at The Kennedy Center, University of Chicago, Middlebury, Penn State, Santa Fe and Tanglewood. Upcoming appearances are at the National Flute Association Convention, Serbia’s Flute Society Convention in Belgrade, Finland’s Tampere Flute Convention, a celebration of her 35th Juilliard Anniversary on October 2nd, in Paul Hall at Lincoln Center’s Juilliard School, Taipei’s National Concert Hall and the Seoul Arts Center. 2024 includes The Mid-Atlantic Flute Convention In Washington DC, and touring to Duke, East Carolina Universities, Boston, France, Italy, Bulgaria and her hometown, Buffalo, New York.

She has appeared as soloist with such ensembles as the Chicago, San Francisco, Pittsburgh, Detroit, and London symphonies, the BBC, Warsaw, and Buffalo Philharmonics, as well as the Los Angeles, Stuttgart, and Saint Paul Chamber Orchestras. She has performed in countless festivals such as Mostly Mozart, Aldeburgh, Budapest, Frankfurt, Santa Fe, Spoleto, Music at Menlo, Aspen, Yale/Norfolk, Sarasota, Banff, and Marlboro. A Grammy nominee, she has received a Diapason d’Or Award for her recording of the Rouse Flute Concerto with the Houston Symphony, a Recording of Special Merit Award with pianist Andrés Schiff, and *Gramophone* magazine’s “Pick of the Month” with the Buffalo Philharmonic. She is a member of the New York Woodwind Quintet and a founding member of both Les Amies with New York Philharmonic principals harpist Nancy Allen and violist Cynthia Phelps, and the Gossamer Trio with Nancy Allen and Claire Marie Solomon, cellist. For over a half century combined, Ms. Wincenc continues to teach on the faculties of The Juilliard School and Stony Brook University. She is renowned for her popular series with Lauren Keiser Music Publishers, *Carol Wincenc 21st Century Flute*. Please visit her on Facebook, Instagram and her website carolwincencflute.com.



Gil Rose is one of today's most trailblazing conductors, praised as "amazingly versatile" (*The Boston Globe*) with "a sense of style and sophistication" (*Opera News*). Equally at home performing core repertoire, new music, and lesser-known historic symphonic and operatic works, "Gil Rose is not just a fine conductor, but a peerless curator, sniffing out—and commissioning—off-trend, unheralded, and otherwise underplayed repertoire that nevertheless holds to unfailingly high standards of quality. In doing so, he's built an indefinable, but unmistakable, personal aesthetic" (WXQR).

A global leader in American contemporary music, Rose is the founder of the performing and recording ensemble the Boston Modern Orchestra Project (BMOP), who "bring an endlessly curious and almost archaeological mind to programming... with each concert, each recording, an essential step in a better direction" (*The New York Times*), as well as the founder of Odyssey Opera, praised by *The New York Times* as "bold and intriguing" and "one of the East Coast's most interesting opera companies."

Since its founding in 1996, the "unique and invaluable" (*The New York Times*) BMOP has grown to become the premier orchestra in the world for commissioning, recording, and performing music of the twentieth and twenty-first centuries. Under Rose's leadership, BMOP has won seventeen ASCAP Awards for Adventurous Programming, been selected as *Musical America's* Ensemble of the Year in 2016, and in 2021 was awarded a *Gramophone* Magazine Special Achievement Award in recognition of its extraordinary service to American music of the modern era. Under Rose's baton, BMOP has been featured at numerous festivals including the Festival of New American Music (Sacramento, CA), Concerts at the Library of Congress (Washington, DC), and the MATA Festival in New York.

In 2013, Gil Rose expanded his musical vision with the founding of Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire from all eras. Working with an international roster of singers and directors, Odyssey has presented more than 35 operas in Boston, with innovative, thematically linked seasons. The company has also established

itself as a leader of modern opera in the United States, having given three world premieres and numerous U.S. premieres.

In addition to his role as conductor, Rose is leading the charge for the preservation and advancement of underperformed works through recordings. BMOP/sound, the independent record label Rose founded in 2008, has released over 90 recordings of contemporary music by today's most innovative composers, including world premieres by John Cage, Lukas Foss, Chen Yi, Anthony Davis, Lisa Bielawa, Steven Mackey, Eric Nathan, and many others. With Rose as executive producer, the label has secured eight GRAMMY® nominations and a win in 2020 for Tobias Picker's opera *Fantastic Mr. Fox*. Odyssey Opera's in-house label has released five CDs, most recently a complete version of Camille Saint-Saëns's *Henry VIII*.

Beyond Boston, Gil Rose enjoys a busy schedule as a guest conductor and educator. Equally at home on the podium in both symphonic and operatic repertoire, Rose has led performances by the Tanglewood Opera Orchestra, the Netherlands Radio Symphony, the American Composers Orchestra, the National Symphony of Ukraine, the Matsumoto Festival of Japan, the New York City Opera, and the Juilliard Symphony among others. In addition to being former faculty at Tufts University and Northeastern University, Rose has worked with students across the U.S. at institutions such as Carnegie Mellon University, MIT, New England Conservatory, and the University of California at San Diego. He is a visionary curator of music, inaugurating the Ditson Festival of Music at Boston's Institute of Contemporary Art and programming three seasons for the Fromm Concerts at Harvard series.

In recent seasons, Gil Rose led Odyssey Opera in a concert performance of three one-act operas by Rachmaninoff and brought John Corigliano and Mark Adamo's new opera *The Lord of Cries* to Boston audiences. In addition, he and BMOP traveled to Carnegie Hall in April 2023 for the orchestra's debut performance and culmination of their 25th season. Future seasons include a BMOP and Odyssey co-production of *Harriet Tubman: When I Crossed That Line to Freedom*, the second opera in *AS TOLD BY: History, Race, and Justice on the Opera Stage*, a five-year initiative highlighting Black composers and vital figures of Black liberation and thought.



TINA TALLOW

The **Boston Modern Orchestra Project** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Described by *The New York Times* as “one of the most artistically valuable” orchestras in the country, BMOP is a unique institution in today’s musical world, disseminating exceptional orchestral music “new or so woefully neglected that it might as well be” via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span over a century. Each season, Rose brings BMOP’s award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory’s historic Jordan Hall, with programming that is “a safe haven for, and champion of, virtually every *ism*, and every genre- and era-mixing hybrid that composers’ imaginations have wrought” (*Wall Street Journal*). The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP’s distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison’s ballet *Ulysses*, Charles Wuorinen’s *Haroun and the Sea of Stories*, and Lei Liang’s *A Thousand Mountains, A Million*

Streams. The composers performed and commissioned by BMOP contain Pulitzer and Rome Prize winners, Grawemeyer Award recipients, and MacArthur grant fellows.

From 1997 to 2013 the orchestra won thirteen ASCAP Awards for Adventurous Programming. BMOP has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, Concerts at the Library of Congress (Washington, DC), the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America’s 2016 Ensemble of the Year, the first symphony orchestra in the organization’s history to receive this distinction.

BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge’s Club Oberon and Boston’s Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

BMOP/sound, BMOP’s independent record label, was created in 2008 to provide a platform for BMOP’s extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today’s most innovative composers. BMOP/sound has released over 90 CDs on the label, bringing BMOP’s discography to over 100 titles. BMOP/sound has garnered praise from the national and international press; it is the recipient of a 2020 GRAMMY® Award for *Tobias Picker: Fantastic Mr. Fox*, eight GRAMMY® Award nominations, and its releases have appeared on the year-end “Best of” lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

BMOP expands the horizon of a typical “night at the symphony.” Admired, praised, and sought after by artists, presenters, critics, and audiophiles, BMOP and BMOP/sound are uniquely positioned to redefine the new music concert and recording experience.

FLUTE

Sarah Brady* [1]
 Rachel Braude (piccolo) [1, 4]

OBOE

Jennifer Slowik [1, 4]

CLARINET

Amy Advocat (bass clarinet)
 [1, 4]

Gary Gorczyca* [1]

BASSOON

Ronald Haroutunian [4]
 Jensen Ling [1]

HORN

Neil Godwin [1]
 Kevin Owen* [1]

TRUMPET

Michael Dobrinski [4]
 Terry Everson [1]

BASS TROMBONE

Chris Beaudry [1, 4]

PERCUSSION

Craig McNutt [4]
 Robert Schulz* [1, 4]
 Nick Tolle [1]

VIOLIN I

Gabby Diaz* [1-4]
 Piotr Buczek [1-4]
 Omar Guey [1-4]
 Lilit Hartunian [1-4]
 Susan Jensen [1-4]
 Nicole Parks [2-4]
 Nivedita Sarnath [2-4]
 Amy Sims [1]
 Megumi Stohs [1]
 Zoya Tsvetkova [1-4]

VIOLIN II

Colleen Brannen [1-4]
 Heidi Braun Hill* [2-4]
 Paola Caballero [1]
 Sasha Callahan [2-4]
 Julia Cash [2-4]
 Tudor Dornescu [1]
 Judith Lee [2-4]
 Yumi Okada [1]
 Micah Ringham [2-4]
 Kay Rooney [2-4]
 Klaudia Szlachta [2-4]
 Katherine Winterstein* [1]

VIOLA

Mark Berger [1]
 Abigail Cross [2-4]
 Nathaniel Farny [2-4]
 David Feltner [2-4]
 Noriko Futagami [1]
 Peter Sulski* [1-4]
 Dimitar Petkov [2-4]
 Emily Rideout [1-4]
 Alexander Vavilov [1]

CELLO

Miriam Bolkosky [2-4]
 Nicole Cariglia [1]
 Darry Dolezal [1]
 Ariel Friedman [2-4]
 Katherine Kayaian [2-4]
 Jing Li* [1-4]

BASS

Anthony D'Amico* [1-4]
 Bebo Shiu [1-4]

KEY

[1] Piano Concerto
 [2] Rising
 [3] Red Maple
 [4] Flute Concerto

*principals

Joan Tower

Piano Concerto (Homage to Beethoven)
 Rising
 Red Maple
 Flute Concerto

All works on this disc are published by Associated Music Publishers.

Producer: Gil Rose
 Recording and postproduction engineer: Joel Gordon
 Assistant Engineer: Peter Atkinson
 Assistant Editors: Peter Atkinson and Anna-Fischer Roberts

Piano Concerto (Homage to Beethoven) was recorded on September 10, 2021, at Mechanics Hall in Worcester, MA. *Red Maple, Rising, and Flute Concerto* were recorded on February 7, 2018, at Fraser studios at WGBH in Boston, MA.

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Cover art: *Head of Beethoven*, charcoal and chalk on paper, 18x24" — © 2020 by Brian D. Cohen

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I want to thank Marc, Carol and Adrian for offering their wonderful and special talents to this recording. Also, many thanks to Gil and BMOP for continuing to support living composers so strongly.

—Joan Tower

