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*sound*

**PAUL MORAVEC: THE OVERLOOK HOTEL**  
THE SUITE FROM "THE SHINING"

SCORPIO DANCES | SERENADE | BRANDENBURG GATE

**PAUL MORAVEC** b.1957

THE OVERLOOK HOTEL:  
THE SUITE FROM "THE SHINING"

SCORPIO DANCES

SERENADE

BRANDENBURG GATE

**BOSTON MODERN ORCHESTRA PROJECT**

Gil Rose, conductor

[1] **THE OVERLOOK HOTEL**  
THE SUITE FROM "THE SHINING" (2016) 15:32

[2] **SCORPIO DANCES** (2019) 15:21

**SERENADE** (2004)

[3] I. Ascent 4:35

[4] II. Capitol Unknowns (Part 1) 6:13

[5] III. Capitol Critters 3:11

[6] IV. Capitol Unknowns (Part 2) 5:31

**BRANDENBURG GATE** (2008)

[7] I. 6:13

[8] II. Pesante 7:39

[9] III. 6:13

Gabriela Diaz, solo violin

Sarah Brady, flute

Jan Halloran: clarinet, bass clarinet

Terry Everson, trumpet

**TOTAL** 70:30

**By Paul Moravec**

Time is the natural medium of music, and memory is the mediator. Essentially an abstract, invented mode of communication, music makes sense only through the intelligent use of the faculties of memory over time—frames ranging from the most immediate to the most extended. The very word “music” derives from the nine Muses in Greek mythology, the daughters of Mnemosyne, the Goddess of Memory. The four orchestral works on this album crucially involve memory’s role in expressing a wide variety of human emotion and experience.

I began focusing on the power of memory, both personal and cultural, during my Rome Prize residency in 1984–5. As it embodies so much of the history of human experience, the city of Rome is incredibly dense with the stuff of time. It became for me an inexhaustible quarry of civilizational memory and inspiration. And then there is the sheer impact of the astonishing brilliance and diversity of its architecture. For instance, the design of the Pantheon has always impressed me as an ideal *musical* structure, perfectly proportioned and gracefully realized: an ancient manifestation of divine music “frozen” in time and space.

From that time on I have been inspired by buildings, monuments, and structures of all kinds. In the early nineties, I composed *Sempre Diritto!*, a sort of orchestral itinerary about getting hopelessly lost in Venice. I followed that a few years later with a cello concerto about the legendary monastery at Montserrat in Catalonia, and then a string quartet homage to the elegant Villa Aurelia on the grounds of the American Academy in Rome.

Following in that vein, three of the works on this album might be described as “portraits” of impressive structures: the Brandenburg Gate in Berlin, the Great Western Staircase in the New York State Capitol, and the imaginary Overlook Hotel from *The Shining*. While the physical structures themselves stand at the heart of their respective compositions, what concerns me above all are the human emotions, thoughts and *memories* associated with each.

I personally associate the Brandenburg Gate with the astonishing images of the historic opening of the Berlin Wall on November 9, 1989. It seemed a joyous moment indeed not only for Berliners, but for all of us watching on television around the world, and my *grosso* concerto is intended to evoke that spirit. Modeled on J.S. Bach’s second Brandenburg Concerto, the work and its title also suggest for me a portal through which we may enter Bach’s world of exuberant invention.

*Serenade* is an homage to the haunting sculpted faces and figures carved into the magnificent Western Staircase of the New York State Capitol Building. Visiting the Staircase in 2003, I was particularly moved not so much by the famous, “Known” personages but by the “Unknown” faces peering out at us from the stone. There is something poignantly democratic about anonymous individuals—known only to their families and friends—memorialized in the Empire State Capitol.

*The Overlook Hotel* is the work most specifically and pointedly about a particular building. The Overlook is in fact a central *character* in my opera *The Shining*. While the Brandenburg Gate and the Great Western Staircase may be figuratively “haunting,” the Overlook is quite literally so. While the winter caretaker Jack Torrance and his family do make appearances, this fantasy-suite focuses on the realm of the hotel’s apparitions, such as Delbert Grady and his two daughters, Lloyd the bartender, and Mrs. Massey (the dead lady in room 217). It is also a kind of tour of the hotel, taking the listener through various ghost stories and



PHOTO: AMY ALETHEA HILL, WWW.AMYALETHEA.COM

areas of the hotel, and returning repeatedly to a never-ending phantom masked gala in the grand ballroom.

*Scorpio Dances*, a ballet score commissioned for Troy Schumacher's BalletCollective, and choreographed by Preston Chamblee in 2019, is perhaps the most abstract of the works in this collection. While Preston and I met with George Steinmetz and discussed his breathtakingly gorgeous photography, I then went off and composed the music first, without a particular, detailed narrative in mind. Preston's beautiful choreography, the dancers' elegant mastery and the superb musical interpretation by the Knights made for a deeply gratifying collaboration.

While a composer determines what goes into a notated score, the process of realizing a composition is complete only when performers bring it to life. And as much as I love concert performances, it is more important to have an enduring record of my work, especially if I can collaborate in the interpretation. I am beyond fortunate to have these four compositions performed and recorded by the world-class players of the Boston Modern Orchestra Project led by Gil Rose. This is my third album with BMOP and I am as grateful as ever for their advocacy, astounding artistry, and generosity of spirit.

THE OVERLOOK HOTEL: THE SUITE FROM "THE SHINING" is scored for full orchestra, and was premiered on October 28, 2016 by the American Composers Orchestra, conducted by George Manahan, at Carnegie Hall's Zankel Hall, New York, NY.

SCORPIO DANCES is scored for chamber orchestra, and was premiered on October 23, 2019 by the Knights orchestral collective and the BalletCollective at the Gelsey Kirkland Center, Brooklyn, NY.

SERENADE is scored for chamber orchestra, and was premiered on March 10, 2004 by Albany Symphony Orchestra, conducted by David Alan Miller at the State Capitol, Albany, NY.

BRANDENBURG GATE is scored for chamber orchestra, and was premiered on October 16, 2008 by the Orpheus Chamber Orchestra at Carnegie Hall, New York, NY.

## By Clifton Ingram

Even from a cursory glance of Paul Moravec's career, it is evident that he likes to approach writing each composition on a case-by-case basis, allowing each work their own character imbued with its own unique musical DNA or genetic structure. "I do think every piece is unique in some way," Moravec explains, "and what I have to do, as a composer, is follow what that genetic structure seems to be telling me it wants to be." Indeed, Moravec's polystylistic pieces run a wide gamut of genres and traditions while simultaneously touching upon a diverse panoply of themes and inspirations.

The music found on this new portrait disc—Moravec's third on the BMOP/sound label—is no exception to this trend. Listening to these four works offers a glimpse into the creative

mind of a seasoned composer with much to share, revealing sonic narratives bursting with a variety of interests including haunting horror, ecological wonder, architectural homage, and century-spanning historical connections. About his bricolage-esque approach to writing music, Moravec elaborates,

As a composer, I try always to make beautiful things, and I use whatever techniques and materials are useful for the particular composition at hand. Some of those materials are atonal or nontonal, but the overall harmonic context of my music derives from the tonal tradition, which after all is the lingua franca of Western music—essentially, Monteverdi to the Beatles and beyond.

The Beatles were, in fact, how the composer caught the musical bug at the age of six after seeing the Fab Four play on *The Ed Sullivan Show* in 1964, "I got a tennis racket and pretended to play it left-handed" like Paul McCartney, Moravec recalls. Formal musical training soon followed, and by high school he had already decided he wanted to be a composer as a career. Along the way, an especially important part of his musical background was singing in an Episcopal cathedral choir from a young age. The profound effect that this early exposure to the lyrical storytelling of sacred vocal music is easily felt in his music as an expressive *cantabile* quality, whether the piece be vocal or instrumental. Moravec's laser-guided focus on crafting a narrative with his music is a large part of what makes his work so accessible to audiences, instilling it with a genuinely humanist quality. Moravec's compositional voice is directly emotional and earnestly expressive, tempered and strengthened by a pithy wit and deftly technical hand. About the balancing of elements when writing, Moravec discloses that for him,

Music is both an extremely rational, analytical art, and also a fundamentally irrational one. And at the end of the day, its power lies not in its reason, but in its unreason, its emotion. ... Music plays directly on our central nervous system. It's primordial. You

know, Darwin had the idea that song preceded speech in human development, that our distant ancestors sang to each other before they could speak words.

The opening piece, *The Overlook Hotel: The Suite from "The Shining"* (2016) [1], with its *fantasia*-like wandering from one haunted episode to the next, seems the kind of story best told in the dark or around a campfire at night. Opening with an ominous rolling of a water-gong and the sharp metallic scraping of a tam-tam, seasick-swells of trombone, timpani, and string *glissandi* glide up and down to weave an ambiguous musical texture of unease. This atmospheric unease is ornamented by the gentle pointillistic thrusts of muted trumpet, horn, and tuba, clattering xylophone, and crystalline harp, and gestures from the piano simultaneously provide both floating sustain and stabbing staccato to act as a kind of sonic glue, providing a bit of musical *terra firma* for the ear. But these spooky cinematic happenings are suddenly disrupted by the period-specific peppiness of 1940s ballroom music. This contrasting oscillation between ghostly atmosphere and ironic dancehall aplomb happens again and again throughout the suite, allowing Moravec to shape a truly postmodern music that is being haunted by the historical tonality of its past. Here, modernist strangeness is disturbed by a sense of the traditional, cleverly inverting the role one might expect each of these kinds of music to play.

In more ways than one, Moravec's suite is very much "haunted" by cultural memory as well. The suite derives from the composer's 2016 opera, *The Shining*, made into a more atemporal incarnation, a "non-linear collage of musical excerpts from the opera" itself. Both the suite and opera are an adaptation from the 1977 Stephen King novel, lending each other shared meaning and overlapping significance like a series of nesting dolls. (Additionally, of course, there is also the iconic 1980 Stanley Kubrick film as well as the 1997 ABC miniseries, which occupy their own space in our collective consciousness.) This emphasis on cultural memory and atemporality are hallmarks of what are described as "hauntological music," which focuses on "temporal disjunction" (basically, nonlinearity—think of Hamlet's famous

line "The time is out of joint!"), memory, and a persistence of the past. In an interview with Frank J. Oteri for *NewMusicBox* about his opera, Moravec offers further insight about what he finds so richly music about this eerie story:

The Stephen King book is actually very operatic. There's a lot of warmth in it ... It's also about the three things that, in my view, drive opera: love, death, and power. It has all three of those elements on steroids. For all of the drama, the action, the horror, the ghosts, the Overlook [Hotel], and all these wonderful aspects of the novel, it's really a very moving story about a family trying to stay together under extraordinary circumstances. And that is super operatic. That's what attracted the librettist Mark Campbell and me to this story.

Admittedly, Moravec's *The Overlook Hotel* suite is sometimes hard to describe. Its nonlinear structure is indeed well-suited due to its ghost-story origins, hardly traveling a typical path although Moravec does reveal that the book's apparitions do make an appearance. In this way, the usual suspects are all present: there is Delbert Grady and his two daughters, Lloyd the bartender, Mrs. Massey (AKA "the dead lady in room 217"), as well as the dancehall phantoms counting down in a creepy ritualistic fashion to some twisted festivity.

The suite ends as it begins, suggesting a tragic cyclical quality to its musical narrative, "... returning repeatedly to a never-ending phantom masked gala in the grand ballroom," in the words of the composer. This only makes sense in light of the plight of its writer-protagonist, Jack, who is swallowed up by the phantasmal hotel, trapping its victims by using their own weaknesses against them. It is a dark, spine-tingling piece, a kind cautionary tale about generational trauma, "[a] character piece, a portrait of the Hotel itself and its apparitions," Moravec suggests. "I think of it as what Debussy said of Stravinsky's *Rite of Spring*: 'A beautiful nightmare.'"

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Originally commissioned as a ballet by BalletCollective with choreography by Preston Chamblee, Moravec's *Scorpio Dances* (2019) [2] draws inspiration from the desert photographs of American photographer George Steinmetz. For those unfamiliar with Steinmetz's name, you might already have seen his breath-taking works regularly featured in *The New York Times*, *The New Yorker*, *Smithsonian*, *Time*, *GEO*, and *National Geographic*. Over his thirty years working in the field of aerial photography, Steinmetz has explored not only issues of climate and the natural world, but how humans interact with the biosphere and the footprint they leave behind. Notably he learned to fly a motorized paraglider in order to capture these awesome images before the contemporary use of drones became commonplace.

A far more tonal affair than *The Overlook Hotel* suite, *Scorpio Dances* opens at a daring *moto perpetuo* pace. An emphasis on the sixteenth note at a lively *allegro* tempo creates cresting waves of sound, rolling like sand dunes that build and fall away as if the ear were soaring above them from a musical bird's-eye view, not unlike the effortless glide of Steinmetz's motorized paraglider.

Technically speaking, a juxtaposition of groupings of four notes and six notes (sextuplets)—as well as a contrast between time signatures, often in divisions of 2 or 4 versus 3 and 6—helps to accomplish this organic coalescence, creating impetus pushing the music ever onward. (Eventually, the addition of 5/4 time—often grouped in a syncopated 3+3+4—also helps add rhythmic spice to the mix!) Yet despite all the high speed of the opening, like the landscapes it takes its inspiration Moravec's dance-like music never seems to be in a rush, stretching forth toward the horizon. The different instruments join together to slowly sweep from one musical "desert location" to the next in a seamless and cinematic style. The ear might not even register the shifts in tempo or time signature, as Moravec's control over the orchestration always maintains a light touch that emphasizes on the fluidity of the different sections, which blend and connect like ecosystems. Indeed, there is a consistent use of hocket—a musical technique in which different instruments contribute to create



"SCORPIO DANCES," CHOREOGRAPHY BY PRESTON CHAMBLEE. (WORLD PREMIERE).  
BALLET COLLECTIVE AND THE KNIGHTS PRESENT "FARAWAY", GK ARTS CENTER, OCTOBER 2019. PHOTO: ERIN BAIANO

a whole, greater than their individual parts. The persistence of this technique becomes a musical analogy to reveal to the ear what Steinmetz’s photography shows the eye: that each organism in our world is interconnected, always working together to form an overarching system that relies on the balance of each individual to yield majestic beauty. The different colors of the instruments across the ensemble work together, blending and taking turns to form an alluring sonic desert. Take for example the metallic glimmering of glockenspiel, crotales, and cymbals, which add a glittering quality to the *staccato* jabs of winds and the dryly plucked *pizzicato* of strings, sounds akin to the blazing rays of the sun or the frosty light of the moon shimmering and glinting off different objects in an arid landscape.

Generally, the musical narrative of *Scorpio Dances* is one of slowing down. The fast pace of the opening gives way to slower and slower *tempi* as the music unwinds until its tender resolution. Moreover, the music gains increasing warmth and expressive empathy as it reduces in speed, causing Moravec’s sonic desert to become more and more human in its feeling as the piece progresses. The music gives way to melting passages that expose the generous warmth of brass instruments, which emerge like a sunrise from delicately affectionate string writing to act as a kind of spiritual anchor for the work as a whole.

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Moravec’s *Serenade* (2004) is a piece for chamber orchestra about the particular place where it was premiered on March 10, 2004: the ornately-crafted Great Western Staircase at the New York State Capitol in Albany. The piece is dedicated to the Albany Symphony, which premiered the work under the baton of David Alan Miller, and to the citizens of Albany.

The New York State Capitol building was the most expensive government building of its time. Finished in 1899, this National Historic Landmark took 32 years to complete and cost \$25 million dollars (roughly \$747 million today). Also known as the “Million Dollar



GREAT WESTERN STAIRCASE AT STATE CAPITOL IN ALBANY. PHOTO: NAVYA BRIGAMANI VIA WWW.FLICKR.COM



Staircase”, the Great Western Staircase took fourteen years to complete and inspired *The New York Times* at the time to call it “the greatest architectural work on this continent.” Over 500 stone carvers worked on the project, fashioning its 444 steps to reach 119 feet in height, adorned by various portrait busts of “Known” and “Unknown” personages, including historical figures in the history of New York and the nation as well as the anonymous faces of the stone carvers’ families and friends and random people from the street, respectively. Additionally, scenes from American history and various animals and symbols are present as well, all illuminated by light fixtures and an enormous skylight on the top floor, which bathes the uppermost levels in natural light.

*Serenade* focuses less on the busts of famous historical figures in lieu of honoring the more humble personages, which adorn the surfaces as one ascends the steps and “whose historical presence is perhaps no less worthy of remembrance,” Moravec explains, as well as the sculpted animals. The first movement, titled “Ascent” [3] and marked “Stately”, evokes a passage from darkness to light, a programmatic “... climb from the gloomy depths of the multi-level staircase up to the brilliantly sky-lit top level.” Fittingly, Moravec gives rising arpeggios to the winds, scaffolded by delicately *tremolo* strings and poised tolling bell-like harmonies from vibraphone, crotales, and harp. These climbing gestures set the stage for a tender duet of bassoon and cello, quickly taken up by the other instruments as the ensemble continues its escalation. There is a yearning to their ever-mounting phrases, an instrumental collaboration towards a benevolent democratic musical endeavor. At times almost nostalgic, the music feels well-suited for a work written to be performed in such a grandiose classical monument of the past. Beneath the aspiring conclusion of the first movement, the unsung hero is the harp, whose rapid figures are perhaps easy to miss amongst all the stately climbing of instruments and suggest all the ornate hard work required to sculpt the stairs.

Played *attacca* (without stop), the second movement, “Capitol Unknowns (Part 1)” [4], promptly continues Moravec’s homage to the staircase, dedicating itself specifically to the memory of the “Unknown” personages. Marked “Singing, expressive, with a little rubato”, there is a simple dignity to the unrushed counterpoint of the instruments. The music has a chiaroscuro quality, alternating between moments of radiance and shadow, invoking various long-standing artistic traditions of bold contrast of light and dark. At times this music recalls the dynamic quality of classical paintings or the golden age of black-and-white film, lending a stately timelessness and highly cinematic quality to Moravec’s soundworld. The composer does this largely by means of his orchestration, masterfully blending the instruments as they alternate between passages of murky and taut timbres and harmonies that suddenly reveal moments of bright illumination and blissful lightness to great dramatic effect. It is a technique that feels very operatic in its dramaturgy, yet also highly American in the vein of Angelo Badalamenti’s storm-and-stress score for David Lynch’s *Twin Peaks* series.

The third movement, “Capitol Critters” [5], is a short scherzo marked “Playful, scampering”, which Moravec describes as “... a character sketch of the various frisky animals—[sculptures of] cats, squirrels, lizards, etc.—eternally scampering up and down the stairs.” The percussive timber-timbre of wood blocks and xylophone suggests the darting of the forest-dwelling denizens, and the music’s rising and falling in register occurs much faster than ever before to amusing effect. This lively, light-hearted movement offers a brief moment of respite before the ominous, *lontano* evanescent of low strings, bell-like as if ringing from afar, begins the finale, titled “Capitol Unknowns (Part 2)” [6]. This deeply expressive movement returns its attention again to portraying the anonymous dignity of the staircase’s “Unknowns”. As in the second movement, chiaroscuro-like contrasts between light and darkness are at play. However, this time instead of alternating between the two, Moravec crafts high, serene *cantabile* passages soaring above low, dark and murky textures. It is as if all the music that had come before in the first three movements is brought back for one



last resolution: the yearning ascending, the heroic harp, the contrast of incandescence and gloom, and the scampering playfulness all return to culminate in a dense composite of intense feeling. This amalgamation seems barely able to contain itself, filled with all the emotions of Moravec’s imagined “Unknowns” imbuing the staircase with all their fears and hopes, their suffering and dreams.

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Moravec’s *Brandenburg Gate* (2008), a concerto grosso scored for string orchestra and a concertino comprising flute, clarinet, trumpet, and violin, was commissioned by Orpheus Chamber Orchestra with support in part from the New York State Music Fund established by the New York State Attorney General at Rockefeller Philanthropy Advisors. The piece premiered at Carnegie Hall in October 2008, as part of the ensemble’s “New Brandenburgs” concerto commissioning project. Moravec’s inspiration in writing the piece was three-fold, invoking not only the music of the baroque master Johann Sebastian Bach, but the eponymous 18th-century Berlin neoclassical monument and its association with the turbulent histories of Germany and Europe. Of these associations, especially important to Moravec is the fall of the Berlin Wall. The composer explains that for him,

The Brandenburg concertos are among Bach’s most joyous creations. As part of Orpheus Chamber Orchestra’s “New Brandenburg” project, I wanted to project a similar quality of energy. The title, *Brandenburg Gate*, suggests a portal through which we enter Bach’s world of exuberant invention. It also refers to the actual monument in Berlin, which I personally associate primarily with the astonishing images of the opening of the Berlin Wall in early November, 1989. It seemed a joyous moment indeed not only for Berliners, but for all of us watching on television around the world. Among other things, this piece involves the spirit of that historic moment, and by no means attempts to describe the events literally.

Therefore, Moravec's concerto is simultaneously a portal to the distant and recent past, cast in a traditional three-movement arch of fast-slow-fast, all played *attacca* (without pause). The technical foundation of the music is the famous B.A.C.H. motif that the German master often used as a kind of musical signature, a note-based cipher that translates via German notation as B-flat, A, C, and B-natural. Moravec's use of the motif saturates his concerto in virtually every measure, a level of witty craft and thrifty economy that would no doubt make the old baroque composer proud. In Moravec's own words,

This piece is, among other things, a musical meditation and elaboration on this motive. The B.A.C.H. motive, being essentially chromatic, suits my musical language, as it tends to be extremely chromatic in general. I even use it at times as the foundation of a few twelve-tone rows treated in the general context of my own peculiar tonality.

Right out of the gate (pun intended!), the first movement [7] is a tumultuous landslide of activity, full of searing twists and churning counterpoint. The music has a relentless quality as the soloists spur on the chamber orchestra and vice versa, only slightly flagging toward the movement's conclusion. There is a decidedly Bach-like quality to its thick complexity, both athletically sinewy and cerebrally cunning. Moravec's childhood rock-and-roll roots show as syncopated grooves produce a music of seductive danger, teetering along a razor's edge of controlled chaos but never spilling over.

Although the slower second movement [8] is marked "Pesante," its heavy and ponderous music is far more unified and serene than the opening. Yet there is a hauntingly eerie quality, as if the music has not forgotten how hard-won this unity was after the workout of the first movement. Here, the string section introduction is a highly chromatic chorale, colorfully topped with high ethereal violin harmonics playing the B.A.C.H. theme. The violin soloist plays a lamentingly tender solo that weaves in and out of a lush counterpoint of winds and trumpet. Indeed, the other instruments in the concertino—namely, flute, bass clarinet, and

trumpet—are of course given their own solos throughout the movement, a chance to shine themselves. Notably, the trumpet shines forth like a clarion call at just the right climactic moments to thrilling effect, recalling the famously memorable opening from the Allegro in Bach's *Brandenburg Concerto No. 2 in F major* (BWV 1047). Throughout, Moravec's snaking lines straddle an aesthetic somewhere between 19th-century romanticism and 20th-century jazz, providing a portal into both past and present.

The third movement [9] opens with another off-kilter groove akin to the first movement, this time one made up of low string *pizzicato* that gradually builds up steam to become a gritty driving of sawing *arco* strings. Soon enough, the music explodes into a jubilation from the concertino (winds, trumpet, and solo violin), about which Moravec adds, "By the way, this section is the one onomatopoeic element in the piece: the *pizzicato* suggests to me the sound of a lot of hammers and chisels picking away at the Berlin Wall." There is a deeply collaborative quality to Moravec's writing for the concertino, whose playing is often integrated and embedded into the rest of the chamber ensemble.

Ultimately, Moravec's *Brandenburg Gate* is the kind of concerto grosso in which the soloists roll up their sleeves to join the ensemble in the trenches for their collective work. It is a fittingly collaborative musical dynamic that reminds one that the Brandenburg Gate is a contemporary symbol for European unity and peace while also paying faithful respect to Bach. Moravec's concerto grosso is at once corporeal, sensuous, and intoxicating, a sublimity of soulfulness that is achieved through the body. About the lasting effect of Bach's music, Moravec once said,

Something that's kind of remarkable: when I play a Bach fugue, my fingers are doing what Bach's fingers did 300 years ago. ... There's this very physical, visceral connection between me and a past composer, a very great spirit and imagination. And particularly in a time of extreme anxiety and uncertainty and disruption, there's

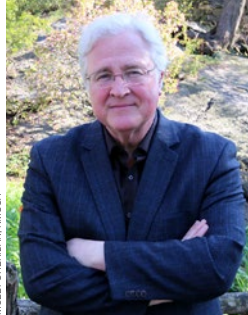
something grounding about that connection, which has survived world wars and genocides and all the horrible things that have happened in the last 300 years. We still have it. And that connection to a tradition and the actual sound, it's not an abstract thing. It's sound waves, and it's still here. Music is essential to the fabric of who we are as human beings. And even if we're not aware of it, it's still here. It still resonates.

As William Faulkner once wrote, "The past is never dead. It's not even past."

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Clifton Ingram is a composer, performer (*Rested Field*, guitars/electronics), and writer interested in the fault lines between contemporary and historical traditions. He holds degrees in music (composition) and classics from Skidmore College and The Boston Conservatory.

MOLLYSHERIDAN, MMUSA



**PAUL MORAVEC**, recipient of the 2004 Pulitzer Prize in Music, has composed over 200 orchestral, chamber, lyric, choral and operatic works. Frequently commissioned by notable ensembles and music institutions, Mr. Moravec's recent works include the operas *The Shining* and *Sanctuary Road*, and the oratorios *All Shall Rise* and *A Nation of Others* (all to libretti by Mark Campbell).

Upcoming recordings include *The Shining*, with Lyric Opera Kansas City and the Kansas City Symphony, conducted by Gerard Schwarz, on Pentatone; and *A Nation of Others* with Oratorio Society of New York, conducted by Kent Tritle.

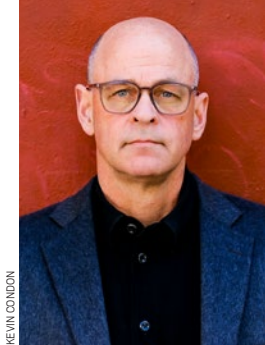
His extensive discography spanning four decades includes six albums on Naxos American Classics: *Tempest Fantasy*, performed by Trio Solisti with clarinetist David Krakauer; *The Time Gallery*, performed by eighth blackbird; *Cool Fire*, with the Bridgehampton Chamber Music Festival; *Useful Knowledge*, with soprano Amy Burton, baritone Randall Scarlata, Trio Solisti, and la Fenice Quintet; *Violin Concerto*, with Maria Bachmann and Rossen Milanov's Symphony in C, and *Sanctuary Road*, with Oratorio Society of New York. He has two previous albums on BMOP Sound: *Northern Lights Electric* and *The Blizzard Voices*.

Among his many other recorded works are two for Bridge Records: *Piano Quintet*, with Jeremy Denk and the Lark Quartet, and *Quattro Mani*, for the piano duo Quattro Mani. Other releases include *Blue Fiddle*, with Hilary Hahn on Deutsche Grammophon, *Music Awake!* with the Bach Festival Society; *Double Action*, *Evermore*, and *Ariel Fantasy*, performed by the Bachmann/Klibonoff Duo (Endeavour Classics); *Sonata for Violin and Piano* performed by the Bachmann/Klibonoff Duo (BMG/RCA Red Seal); *Atmosfera a Villa Aurelia* and *Vince & Jan*, performed by the Lark Quartet (Endeavour Classics); *Morph*, performed by the String Orchestra of New York (Albany); *Anniversary Dances*, with the Ying Quartet (Dorian Records);

*Cornopean Airs*, with American Brass Quintet; and *Andy Warhol Sez*, with bassoonist Peter Kolkay and pianist Alexandra Nguyen.

In addition to the Pulitzer Prize, his music has earned numerous distinctions including the Rome Prize Fellowship, a Guggenheim Fellowship, three awards from the American Academy of Arts and Letters, and fellowships from the National Endowment for the Arts and the Rockefeller Foundation.

A graduate of Harvard College and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College and currently holds the special position of University Professor at Adelphi University. He has been Paul Fromm Composer-in-Residence at the American Academy in Rome, served as Artist-in-Residence at the Institute for Advanced Study in Princeton, NJ, and was recently elected to membership in the American Philosophical Society.



**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.



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

Ashley Addington\* [1]  
Rachel Braude [2]  
Sarah Brady [3,4]  
Jessica Lizak (piccolo) [1]  
Dianne Spoto [1]

## OBOE

Jennifer Slowik\* [1,2,3]  
Laura Pardee [1]

## CLARINET

Jan Halloran\* [1,2,3,4]  
Gary Gorczyca [1]

## BASSOON

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

## HORN

Kevin Owen\* [1,2,3]  
Neil Godwin [1]  
Sarah Sutherland [1]  
Nick Auer [1]

## TRUMPET

Terry Everson\* [1,2,3,4]  
Eric Berlin [1]

## TROMBONE

Hans Bohn\* [1,2,3]  
Alexei Doohovskoy [1]  
Chris Beaudry [1]

## TUBA

Jobey Wilson [1]

## TIMPANI

Craig McNutt [1,3]

## PERCUSSION

Robert Schulz\* [1,2,3]  
Nick Tolle [1]

## HARP

Amanda Romano [1]  
Ina Zdorovetchi [3]

## PIANO

Yoko Hagino [1]

## VIOLIN I

Gabriela Diaz\* (concert  
mistress) [1,3,4]  
Heidi Braun-Hill [2,3]  
Piotr Buczek [1,3,4]  
Benjamin Carson [1,4]  
Colin Davis [1,2,4]  
Sonia Deng [4]  
Tudor Dornescu [1]  
Omar Guey [3]  
Lilit Hartunian [2]  
Susan Jensen [2,3,4]  
Aleksandra Labinska [1]  
Sean Larkin [1]  
Jae Lee [1,4]  
Nicole Parks [1]  
Amy Sims [1,3]  
Megumi Stohs [1]  
Alyssa Wang [1]  
Katherine Winterstein\* [2]

## VIOLIN II

Colleen Brannen\* [1,2,4]  
Paula Caballero [1,2,3]  
Sonia Deng [1]  
Tudor Dornescu [3]  
Lilit Hartunian [1,3,4]  
Zenas Hsu [3]  
Annegret Klaua [1,2]  
Sean Larkin [4]  
Robert Lehmann [1]  
Yumi Okada [1,2]  
Kathryn Rooney [2]  
David Rubin [1]  
Amy Sims [4]  
Zoya Tsvetkova [3]  
Sarita Uranovsky [2]  
Matthew Vera [1]  
Katherine Winterstein\* [3]  
Edward Wu [1,4]

## VIOLA

Mark Berger [1,2,3]  
Abigail Cross [1,2,3,4]  
Joan Ellersick [4]  
Noriko Futagami [1,2]  
Kim Lehrmann [1]  
Emily Rideout [3]  
Peter Sulski\* [1,2,3,4]  
Alexander Vavilov [1,2,3,4]  
Josh Wareham [1]  
Anna Griffis [1]

**CELLO**

Miriam Bolkosky [2]  
 Nicole Cariglia [3]  
 Darry Dolzel [3,4]  
 Nicholas Johnson [1,4]  
 Hyunji Kwon [1]  
 Jing Li [1,2,3]  
 Ming-Hui Lin [1]  
 David Russell\* [1,2,3,4]  
 Ben Swartz [1]  
 Aron Zelkowitz [2,3]

**BASS**

Anthony D'Amico\* [1,2,3]  
 Kate Foss [4]  
 Bebo Shiu\* [1,2,3,4]  
 Pete Walsh [1]  
 Randall Zigler [1]

**KEY**

[1] The Overlook Hotel  
 [2] Scorpio Dances  
 [3] Serenade  
 [4] Brandenburg Gate

\*principal

**Paul Moravec**

The Overlook Hotel: The Suite From "The Shining"  
 Scorpio Dances  
 Serenade  
 Brandenburg Gate

Producer: Gil Rose  
 Recording and postproduction engineer: Joel Gordon  
 Assistant engineer: Peter Atkinson  
 SACD authoring: Brad Michel

All works on this disc are published by Subito Music.

*The Overlook Hotel: The Suite From "The Shining"* was recorded on August 25, 2022 at Jordan Hall in Boston, MA. *Scorpio Dances* was recorded on June 18, 2021, at Mechanics Hall in Worcester, MA. *Serenade* was recorded on September 7, 2021, at Mechanics Hall in Worcester, MA. *Brandenburg Gate* was recorded October 9, 2022 at Jordan Hall in Boston, MA.

This recording was made possible through the generous support of Adelphi University and an anonymous donor.



Cover image: A festive party scene from an early silent movie, Hollywood, California, early to mid 1920s. (Photo by Underwood Archives/Getty Images)

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Design: John Kramer  
 Editor: Dianne Spoto

