



BMOP
sound

JOHN ALDEN CARPENTER: COMPLETE BALLETS

KRAZY KAT | THE BIRTHDAY OF THE INFANTA | SKYSCRAPERS

JOHN ALDEN CARPENTER 1876-1951

KRAZY CAT:
A JAZZ PANTOMIME

THE BIRTHDAY OF THE INFANTA:
A BALLET PANTOMIME

SKYSCRAPERS:
A BALLET OF MODERN AMERICAN LIFE

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

KRAZY KAT A JAZZ PANTOMIME (1921, rev. 1940)

- [1] Introduction :57
- [2] Krazy Kat Asleep 1:02
- [3] Bill Postem 1:32
- [4] Krazy Kat Dances 1:15
- [5] Old Joe Stork :58
- [6] Ignatz the Mouse 1:34
- [7] The Spanish Dance 1:04
- [8] The "Mysterious Stranger"
(Ignatz the Mouse) 3:09
- [9] Krazy Kat Sleeps and Dreams :46

THE BIRTHDAY OF THE INFANTA A BALLET PANTOMIME (1917, rev. 1940)

- [10] Introduction 1:35
- [11] The Palace Garden 1:47
- [12] The Infanta and Attendants 3:04
- [13] The Major Domo and the
Procession of the Guests 1:21

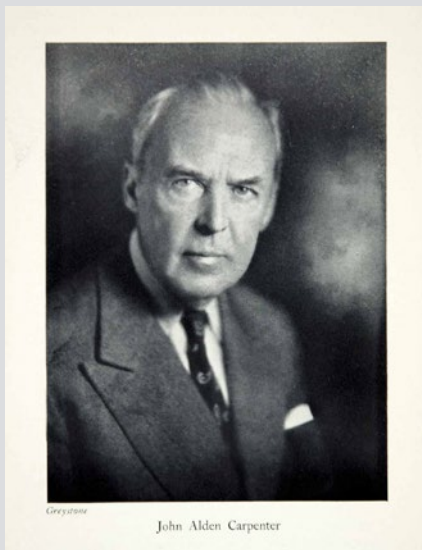
- [14] The Birthday Presents 1:18
- [15] The Gypsy Dancers 4:09
- [16] The Bull Fight 4:39
- [17] The Dwarf 3:34
- [18] The Dwarf and the Infanta 2:57
- [19] The Dwarf and the Mirror 3:48
- [20] The Infanta and the Fallen Dwarf 3:46

SKYSCRAPERS A BALLET OF MODERN AMERICAN LIFE (1926)

- [21] Scenes I & II 2:25
- [22] Scene III 2:01
- [23] Scene IV 5:13
- [24] Scene IV: Solo Dance of "Herself" 1:52
- [25] Scene IV: The "Merry-Go-Round" 3:03
- [26] Scene IV: Solo Dance of "The Strutter" 2:54
- [27] Scene IV: The Negro Scene 4:09
- [28] Scene IV: The Sandwich Men 3:21
- [29] Scenes V & VI 2:27

TOTAL 71:40

BOSTON MODERN ORCHESTRA PROJECT Gil Rose



"It is my guess that the historian of the year 2000 will conclude that our era has been a significantly sterile one for the production of truly great art in any field. It may be that materialism has so dominated the life of our day that an atmosphere has been created in which only the soldier or the scientist can draw a full breath. It may appear to an observer of a later age that even the best work of our best men seems little more than a desperate attempt to escape, like Van Gogh, from a prison with walls too high to scale."
 — John Alden Carpenter, 1940

by John Alden Carpenter

KRAZY KAT: A JAZZ PANTOMIME

To all lovers of Mr. Herriman's ingenious and delightful cartoons it must have seemed inevitable that sooner or later Krazy Kat and Ignatz Mouse would be dragged by some composer into music. I have tried to drag them not only into music but onto the stage as well, by means of what I have called, for obvious reasons, a Jazz Pantomime.

To those who have not mastered Mr. Herriman's psychology it may be explained that Krazy Kat is the world's greatest optimist—Don Quixote and Parsifal rolled into one. It is therefore possible for him to maintain constantly at white heat a passionate affair with Ignatz Mouse, in which the gender of each remains ever a delightful mystery. Ignatz, on the other hand, condenses in his sexless self all the cardinal vices. If Krazy blows beautiful bubbles, Ignatz shatters them; if he builds castles in Spain, Ignatz is there with the brick. In short, he is meaner than anything, and his complex is cats.

After a few introductory bars the curtain is raised and Krazy is discovered asleep under a tree. Officer Pup passes, swinging his club. All is well. Then comes Bill Postem, a canine relative of Officer Pup, with his bucket and brush, and pastes upon the wall an announcement of the grand ball which will shortly be given for all the animals. The job finished, Bill departs.

Krazy wakes up; he rubs his eyes and reads the exciting poster. He is moved to try his steps; he finds his feet heavy and numerous. Of a sudden he spies on a clothesline which the moving scenery has brought into view, a ballet skirt. Undoubtedly, it is his costume for the ball. He approaches the clothesline, first with restraint, then with eagerness. He snatches the skirt from the line, claps it on, and comes bounding forward in high abandon.

He is interrupted by the appearance of Old Joe Stork, drilling by with his bundle on his back. He passes on but he has carelessly dropped his pack. Krazy sniffs at it, filled with curiosity. He picks it up and carries it triumphantly to his tree in the corner. He opens the bundle, and finds that it contains not what you thought it would, but a vanity case, mirror, rouge, powder-puff, lipstick and all, complete, including a beautiful pair of white cotton gloves.

He abandons himself to the absorbing task of make-up for the ball. Meanwhile the moving scenery has brought into view the house of Ignatz Mouse. The door opens, and Ignatz' head appears. Opportunity has knocked. The Mouse steals forward and is about to seize an inviting brick when Officer Pup (thank heaven!) arrives in the very nick of time and drives him from the scene. The unsuspecting Kat, in the meantime, has completed his make-up. He now arises, draws on his white cotton gloves, and then by way of further preparatory exercise, he indulges in a bit of a Spanish dance.

At its conclusion Krazy is suddenly confronted by the Mysterious Stranger. The sophisticated audience will observe that it is none other than Ignatz disguised as a catnip merchant. Very formidable indeed! The Stranger steps briskly forward and holds out to the ever-receptive Kat a bouquet—an enormous bouquet of catnip. Krazy plunges his nose into the insidious vegetable, inhales deeply to the very bottom of his lungs, and then goes off at once into what Mr. Herriman calls a Class A fit. It is a fit progressive, a fit de luxe, the Katnip Blues, in which the wily Ignatz joins as additional incitement. When the frenzy has achieved its climax, the Mouse throws off his disguise, seizes his brick, dashes it full in the face of the

Kat, and escapes. Krazy staggers back, stunned and exhausted, but yet undaunted. There is the moment of ecstatic recognition—Ignatz Dahlink—as he totters and reels back to his little tree. He sinks down wearily under its protecting boughs. The moon comes out. Krazy sleeps. Krazy dreams. Indominable Kat!

THE BIRTHDAY OF THE INFANTA: A BALLET PANTOMIME

The story, in brief, recounts the birthday party of the Spanish Infanta, surrounded by her young friends in the garden of the Royal Palace. We see a rich processional of the arriving guests with their servants bearing fantastic gifts.

There follows a fabulous entertainment, including Gypsy dancers, a mock bull-fight, and finally little Pedro, a strange misshapen dwarf who strives his pathetic best to amuse and attract the fascinating Infanta. At the end of Pedro's dance, in the moment of thoughtless excitement, the little Infanta throws him her handkerchief and disappears with her friends into the palace.

The dwarf tries impulsively to follow and at last, evading the guards, finds himself in the dimly lighted entrance hall. He is startled by the stealthy approach of a strange presence and slowly becomes aware that it is himself he is seeing in an enormous mirror. Never before has he fully realized his own deformity. He is appalled by the thought of the horrid apparition he must have seemed to the little Princess, and in his bitter realization he repeats, step by step the movements of that fatal dance. In a final frenzy he seizes a candelabra and hurls it at the mirror. His broken heart can no longer support him and he sinks dying to the floor.

At that moment some of the children, followed by the Infanta, come dancing into the room. At first they do not realize the tragedy that has taken place, but at length the Infanta sees



Robert Edmond Jones: Scene design for the Transition from Work to Play, scene 3, and the Return from Play to Work, scene 5, in *Skyscrapers* (ca. 1926)

the crumpled figure of the dwarf at her feet, her handkerchief tightly clutched in his dead hand. She steals away. The curtain falls.

“The comedy is finished.”

Carpenter papers at the Newberry Library, Chicago

SKYSCRAPERS: A BALLET OF MODERN AMERICAN LIFE

Skyscrapers is a ballet which seeks to reflect some of the many rhythmic movements and sounds of modern American life. It has no story, in the usually accepted sense, but proceeds on the simple fact that American life reduces itself essentially to violent alternations of WORK and PLAY, each with its own peculiar and distinctive rhythmic character. The action of the ballet is merely a series of moving decorations reflecting some of the obvious external features of this life, as follows:

Scene 1 - Symbols of restlessness.

Scene 2 - An abstraction of the Skyscraper and of the WORK that produces it — and the interminable crowd that passes by.

Scene 3 - The transition from WORK to PLAY.

Scene 4 - Any “Coney Island” and a reflection of a few of its manifold activities — interrupted presently by a “throw-back,” in the movie sense, to the idea of WORK, and reverting with equal suddenness to PLAY.

Scene 5 - The return from PLAY to WORK.

Scene 6 - SKYSCRAPERS.

From the Met Opera program

KRAZY KAT for is scored for full orchestra, and was premiered on January 20, 1922 by Ballet Intime, conducted by George Barrère at Town Hall, New York, NY.

THE BIRTHDAY OF THE INFANTA is scored for full orchestra, and was premiered by Chicago Grand Opera Company, on December 23, 1919, Auditorium Theater, Chicago, IL.

SKYSCRAPERS is scored for full orchestra with extended percussion, and was premiered on February 19, 1926 by the Metropolitan Opera, conducted by Louis Hasselmans, Metropolitan Opera House, New York, NY.

Bringing Jazz to the Stage: John Alden Carpenter's Ballets

by Maureen Buja

American composer John Alden Carpenter (February 28, 1876 – April 26, 1951) was raised outside Chicago in Park Ridge, Illinois. His mother was a professionally trained singer, and his father was a wealthy businessman. His musical studies were encouraged by his mother and when he went to Harvard, he studied music with John Knowles Paine. At school, he composed music for the Hasty Pudding Club and the Pierian Sodality. He also composed songs and piano music.

Upon graduation from Harvard, he returned to Chicago as Vice President in his father's company, George B. Carpenter & Co., which made its name in marine supplies.

Because he was a composer who had a day job, he's been described as a "gifted amateur." After studying with Paine at Harvard, Carpenter went on to work with Edward Elgar in London, and, in his European travels, discovered the music of Claude Debussy. He was

one of the first American composers to see the importance of ragtime and, later, jazz, and to use their rhythms in his compositions. His use of jazz rhythms in *Krazy Kat* (1921) and *Skyscrapers* (1926) preceded composers' acceptance of jazz by years..

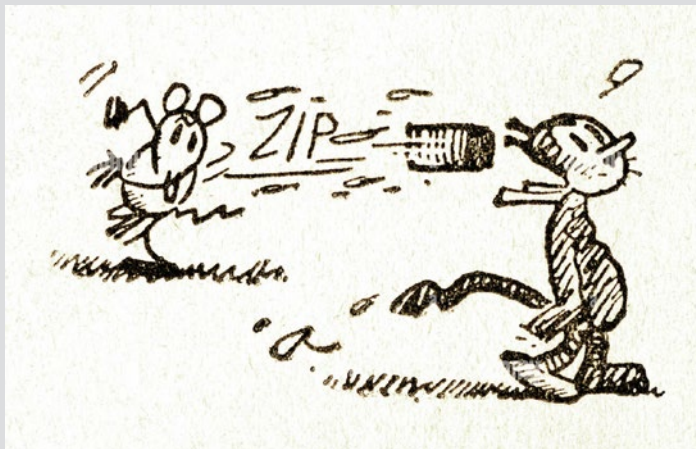
His ground-breaking use of Black performers and his use of jazz were influential on following composers. His writer for *Krazy Kat*, George Herriman, came from a mixed-race New Orleans family and drew a comic strip where the lead character whose gender was never clearly defined, changing male to female and back again on a whim, and who had eyes only for a mouse who only had Krazy Kat in mind for delivery of a brick. Carpenter's use of the comic strip for his ballet was groundbreaking, as comic strips were not part of the cultured society of dance. In *Skyscrapers*, his use of a Black choir to define the sound of the city involved the use of his own made-up language for them to sing.

At the time of his first ballet commission, Carpenter had been pushed by many people to write an opera, but he had his doubts about whether opera would be an important part of American music of the future. He felt that ballet was a more flexible art form, and his three seminal works showed the way forward for incorporating popular culture into dance.

KRAZY KAT: A JAZZ PANTOMIME BALLETT (1921, rev. 1940)

Cartoonist George Herriman's comic strip about life in Coconino County, Arizona, with the trio of Krazy Kat [1-9], his beloved Ignatz, and the mediating Officer Pup, was inspiration to Carpenter. His ballet, with its overtones of cross-dressing, drug use, and violence (via a brick), was unlike anything else on stage.

Krazy Kat, the cartoon, ran from October 28, 1913 to June 25, 1944 in the Hearst newspapers, being a particular favorite of their owner, William Randolph Hearst. In the weeks leading up to the premiere of the ballet, on January 7, 1922 the first Saturday full-page



George Herriman: Krazy Kat and his beloved Ignatz

color strips were printed in the *New York Journal*, as the first page of a separate full-color comic section. The full-page, full-color experiment lasted only 10 weeks.

The idea of a ballet based on a comic strip was innovative for the time, and any work inspired by both jazz and the comics was going to gain instant notoriety. For Carpenter, this was a step away from the serious music he'd written during WWI and a return to the madcap whimsy of his 1914 *Adventures in a Perambulator*. Herriman's Creole heritage brought its own jazz references to the comic strip.

When Carpenter approached Herriman about working together on a *Krazy Kat* ballet, Herriman's first reply was that he found the entire idea shocking. In the end, he agreed to not only write the scenario but also to design the costumes and scenery and create a lavishly illustrated program. The entire ballet is based off one of Herriman's Sunday cartoons; Carpenter's role was to make the fantasy into music.

The cyclic nature of the story—starting and ending with Krazy sleep under a tree—gives Carpenter a perfect platform for his music. The piece itself is cartoon sized, scaled down to a mere 10 minutes.

That this work is significant is undebatable. The first most important matter is the word "jazz" in the subtitle: *Krazy Kat: A Jazz Pantomime*. This was the first use of the word in reference to concert music. In 1922, Carpenter said that "Jazz is the American folklore. ... It's full of character, of pep, of life. And Krazy Kat is the same sort of thing in art—it's jazz of the best sort."

The jazz elements in *Krazy Kat* include syncopated rhythmic figures, blue notes, parallel harmonies, use of muted instruments, and glissandi. One writer puts Carpenter's score out of the universe of American music of the time and closer to that of music of Paris, and sees Carpenter as the point where America caught up with post-war Paris.

The work was staged in 1922 at New York City's Town Hall and was revived in 1940. Adolph Bolm, composed the choreography for *Krazy Kat* and danced the principal part. The ballet was part of a larger concert of music by Symanowski and Poldowski, and ballets by Prokofiev and Griffes. Danish soprano Povla Frijsch also sang several of Carpenter's latest songs.

Some reviewers caught the point that Carpenter had used jazz for his own end: the theme was called broadly vulgar, but it captured the spirit of the source.

THE BIRTHDAY OF THE INFANTA: A BALLEP PANTOMIME (1917, rev. 1940)

The ballet *The Birthday of the Infanta* [10-20] was based on a children's short story by Oscar Wilde. It deals with the best birthday ever, loss, happiness, the shock of self-awareness, and closes with a final tragedy.

The ballet-pantomime was given by the Chicago Opera Association, under general manager Cleofonte Campanini, at the Auditorium Theatre on December 19, 1919. The original choreography was by Adolph Bolm, who danced the part of the dwarf, with scenery and costumes by Robert Edmond Jones, who later would do the costumes and scenery for *Skyscrapers*.

Jones was hired by the Chicago Opera Association, but his designs for Diaghilev's 1916 *Til Eulenspiegel* for Nijinsky would have been familiar to both Carpenter and Bolm. *The Birthday for the Infanta* was one of the fundamental commissions that was important to the establishment of Jones' reputation as one of America's foremost scenic designers.

Although Jones was renowned for his pared-down designs, the scenery for *The Birthday of the Infanta* brought forth a world of both gray austerity in the scenery and color in the clothes of the Infanta and the other children. The inspiration for the clothing, clearly comes from Diego Velázquez' 1656 picture of the Spanish court, *Las Meninas* (The Ladies-in-Waiting). The Infanta Margarita (center) is shown with two dwarfs at the right.



Diego Velázquez: *Las Meninas* (1686)

In his essay on the ballet-pantomime, playwright and critic Stark Young wrote about the setting as being “innocent and grotesque” with a “somber, ornate gaiety.” He notes that Carpenter’s music was similarly austere, “so macabre, so hauntingly elaborated, so wistful, and so finely withdrawn.” The music has an ironic innocence and formality.

Although many different versions of the score exist, there is no definitive version from 1919. The Library of Congress holds the original sketches, a full orchestral score (probably the original from 1919), a four-hand piano score, a two-hand piano score, and the suite from the ballet, as well as changes made by the composer. This recording uses a score dated 1940 in the composer’s hand.

The overall structure of the music is connected through recurring motifs, both melodic and harmonic. *Musical America*, in its review of the production in New York, saw the score as close to operetta with a suggestion of jazz.

Carpenter’s music is filled with shifting time signatures. For example, in the entry of the children into the garden for the party, the music switches from 4/4 to 7/8 to 5/8 to 3/3, to 7/8, to 3/4, to 3/3 in a mere 33 measures. Pedro the dwarf performs to an un-dancelike 5/8, which emphasizes his awkwardness. When Pedro appeals to the Infanta, the time signature changes to her regular 2/4.

Reviewers in Chicago and New York praised the work both for its design and the music. *The New York Times* called the score fascinating and Carpenter “a master.” In a review in *Vanity Fair*, critic Deems Taylor praised it highly, saying “The score is not only the best thing Carpenter has done, but is probably the best ballet score anyone has done since *Petrushka*.”

SKYSCRAPERS: A BALLET OF MODERN AMERICAN LIFE (1924)

In 1926, the Metropolitan Opera staged the world premiere of the American composer John Alden Carpenter’s 1924 ballet *Skyscrapers* [21-29]. It was part of a triple-bill evening: *Gianni Schicchi*, *Skyscrapers*, and then *Pagliacci*. On the Met stage in January 1927, the ballet appeared with full operas, (*La Cena de Beffe*, *Il Barbiere di Siviglia*, *Falstaff*, and *Lucia di Lammermoor*).

Skyscrapers, with stage designs by Robert Edmond Jones, carried the subtitle of *A Ballet of Modern American Life*. In his program notes for the work, Carpenter wrote:

Skyscrapers is a ballet which seeks to reflect some of the many rhythmic movements and sounds of modern American life. It has no story, in the usually accepted sense, but proceeds on the simple fact that American life reduces itself essentially to violent alternations of WORK and PLAY, each with its own peculiar and distinctive rhythmic character. The action of the ballet is merely a series of moving decorations reflecting some of the obvious external features of this life....

The ballet had three principal characters. A Broadway entertainer (The Strutter), an ingenue depicting an “American girl” (Rita De Leporte as Herself), and a NYC street cleaner (White-Wings) wearing the regulation white uniform of the city’s municipal cleaners. The role of the Strutter was taken by Albert Troy in 1926 and by Mollie Friedenthal in 1927.

Extraordinary for the time was the use of an all-Black chorus and, as review after review indicates, the unprecedented naming of the choir leader, Frank H. Wilson, in the programme. In October 1927, Wilson would debut as the title character in Dorothy and DuBose Heyward’s *Porgy*.



Robert Edmond Jones: Scene design for Coney Island, scene 4, in *Skyscrapers* (ca. 1926)

Although Wilson's presence is frequently cited as the first appearance of a Black artist on the Met stage, some Black performers appeared in the Met ballet company for the 1918 Met premiere of American composer Henry F. Gilbert's *The Dance in Place Congo*.

The employment contract for Wilson, dated December 24, 1925 and issued on the letterhead of the Met General Manager Giulio Gatti-Casazza, requested that Wilson hire 12 singers. The singers and Wilson were to be paid a total of \$120 for each performance of the ballet (or a little less than \$9.25 each for performance, rehearsals, and preliminary work). The Met did six performances in 1926 and five in January 1927, with Wilson as choir leader for all performances.

The set designs by Robert Edmond Jones evoke the world of 1920s Manhattan, starting with the curtain design. The designs for the 5 scenes are more like modernist paintings—all lines and shadows. The transition scenes have their own designs, but the two red lights remain permanently on the stage, first appearing with the opening curtain.

For the choral part, which is often dropped in concert performances, Carpenter made up his own words: a dream-sequence of a sleeping janitor in Scene 4 includes a choral lullaby with nonsense syllables, loosely based on Portuguese, that Carpenter intended as a "throw-back" to rural working life: "Manola Bola, manola monabolo".

Where *WORK* is characterized by the steel of the buildings, *PLAY*, of course, takes us to Brooklyn's seaside fun park, Coney Island, where the steelwork of the city buildings becomes the support for the roller coaster.

The ballet appeared at the height of the Harlem Renaissance and its music captures the "brash, cheeky, quasi-jazzy" sound of the day. This same sound can be heard in many other works of the day, including Arthur Honegger's *Pacific 231*, and in the music of Darius Milhaud, Francis Poulenc, Igor Stravinsky, George Antheil, and George Gershwin.

In his review in *Musical America* of the premiere, critic Oscar Thompson noted the emphasis on action, starting with those two red lights we noted earlier. In his review, Thompson seems to be telegraphing his report. Using short sentences, with descriptions rushing from image to image. The unusual elements in the orchestra included three saxophones, a banjo, and a compressed-air whistle in F sharp.

The actual motivator behind this extraordinary ballet was, unexpectedly, Serge Diaghilev. He asked Carpenter to write a ballet “on the theme of the chaotically energetic American metropolis.”

As he did in *Perambulator*, Carpenter incorporated familiar music, including music by Stephen Foster and George Gershwin, the minstrel song “Massa’s in de Cold Ground” (by Foster), a ragtime song, “When You Ain’t Got No Money Well You Needn’t Come Around,” Hughie Cannon’s hit “Dem Goo-Goo Eyes,” and the popular Mexican folksong “La Cucaracha.”

Diaghilev’s failure to secure a Met-sponsored American tour by Ballets Russes pushed him to drop Carpenter’s work. However, the Met was interested, resulting in the 1926 premiere.

Thompson’s review noted the importance of Carpenter’s work. He called Carpenter the master of his materials and a composer who was able to create a kind of semi-jazz music, rather than a full jazz that would change the genre too much. In an interview at the time, Carpenter said that to represent current American life without incorporating jazz would be, for an American musician, “a difficult, if not a painful task.” It was what was in the air, in the art, and on the stage. Although reviewers declared the work to be an emphatic success, it only remained at the Met for another year before coming out of repertoire.

* * *

In his three ballets, Carpenter captured the sound of the day: jazz and the rush of the world. The *Birthday of the Infanta* is a child’s world, innocent and cruel. *Krazy Kat* is Herriman’s world of Coconico County and its off-beat and jazzy inhabitants. *Skyscrapers* reflects the modern world encapsulated in the steel monuments to progress. Carpenter’s emphasis on ballet as the modern medium has left these dance works in somewhat of a backwater. However, these ballets, written over only seven years, illustrates a unique time in American music as popular music crept into the classical repertoire. We can see Carpenter’s view on the rising Black influence through the Harlem Renaissance, as he made sure that Black artists had a role in his works, especially when included to help define the sound of the modern city. As appreciation grows for Carpenter’s achievements and innovation, they’re finding a place in contemporary music.

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Musicologist Dr. Maureen Buja has served in various editorial capacities for the publishers Garland, W.W. Norton, and Macmillan (London). She is Associate Music Book Editor for Oxford University Press in New York and chief contributor to Interlude.hk, an online classical music magazine based in Hong Kong.

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314 W. 138th,
177 EAST STREET
NEW YORK CITY

Lincoln University, Pa.,
November 1, 1926.

Dear Mr. Carpenter,

Your letter came to me just in time to allow me to run up to New York Monday week ago and hear the songs which Miss Hager sang so beautifully at Aeolian Hall. Since then I have had to rearrange a book of poems overdue with the publishers, write three revue numbers, give a reading, and try to keep up my classes here in college,— an unusually crowded week. So rather than write you a hurried note, I waited until today when I have a little peace and quiet.

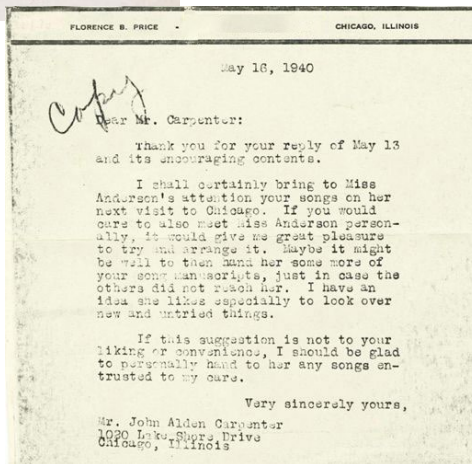
Carpenter corresponded frequently and in support of leaders of the Harlem Renaissance, including Florence Price, Marianne Anderson, and Langston Hughes.

TOP: LETTER FROM LANGSTON HUGHES TO CARPENTER, 1926.

COURTESY NEWBERRY LIBRARY, CHICAGO, IL.

BOTTOM: LETTER FROM FLORENCE PRICE TO CARPENTER, 1940.

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John Alden Carpenter was born into an affluent Chicago family in 1876. He began his musical studies with his mother at age 5, and his later piano teachers included students of Brahms and Liszt. He attended Harvard College, majoring both in music and general liberal arts, and was active in performing and composing for various college musical organizations. Upon his graduation in 1897, he entered the family shipping supply business, where he earned a

comfortable living, ultimately becoming vice-president of the company. Soon after, Carpenter traveled to London to spend three months studying composition with Sir Edward Elgar. Although, like Charles Ives, he was a businessman, it would be a mistake to regard him as a dilettante, and his contribution to American music should not be underestimated. Often using Tin Pan Alley-type pop themes or jazz rhythmic motifs, he wrote music that reflected American life and culture. One of his earliest orchestral successes was the 1915 *Adventures in a Perambulator* based on the antics of his daughter Genevieve. He set to music the poetry of many American poets, including Robert Louis Stevenson and Langston Hughes—songs performed by the leading soloists of his time. He enjoyed a wide-ranging correspondence and friendship with many of the prominent performers, composers, and cultural leaders of the era—among them Florence Price and Marian Anderson. His orchestral score for the ballet *Krazy Kat* earned him a commission by Diaghilev; *Skyscrapers*, the resulting ballet premiered at the Metropolitan Opera in 1926. Carpenter's vocal compositions were probably his favorite genre, although he also wrote chamber, solo instrumental, and orchestral works. *Dance Suite*, an orchestral arrangement in which he combined three of his piano pieces, was premiered by the National Symphony Orchestra on November 3, 1943, under conductor Hans Kindler. In addition to his composing, Carpenter was active in musical and cultural organizations in Chicago, most notably the Chicago Arts Club and the Chicago Allied Arts. He was married to Rue Winterbotham, and after her death in 1931, to Ellen Borden. He died at his home in Chicago in 1951.



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 TALON

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.



WRIGLEY AND WRIGLEY ANNEX BLDGS. AND ALLERTON HOTEL. CHICAGO

Vintage postcard of Michigan Avenue in the 1920s, Chicago.

FLUTE

Ashley Addington [2,3]
Sarah Brady* [1-3]
Rachel Braude (piccolo) [1,3]
Jessica Lizak [2]

OBOE

Nancy Dimock [2]
Mary O'Keefe [3]
Laura Pardee Schaefer [2]
Jennifer Slowick* [1-3]
Catherine Weinfield
(English horn) [3]

CLARINET

Amy Advocat
Jan Halloran [2*]
Gary Gorzcyca* [1*3*, 2]
Rane Moore
(bass clarinet) [1,3]
Kevin Price [1,3]

BASSOON

Stephanie Busby [3]
Kevin Grainger [2]
Ron Haroutunian* [1,3]
Jensen Ling* [2]
Greg Newton [2]
(contrabassoon) [3]

SAXOPHONES

Scott Chamberlain
(baritone sax) [3]
Sean Mix (tenor sax) [3]
Phillip Staeudlin
(alto sax) [1,3]

HORN

Nick Auer [3]
Rachel Daly [1-3]
Hazel Davis [2]
Neil Godwin* [1-3]
Alex Stening [3]
Sarah Sutherland [2]

TRUMPET

Eric Berlin [1-3]
Terry Everson* [1-3]
Adam Gautill [3]
Richard Kelley [3]
Andy Kozar [2]

TROMBONE

Hans Bohn* [1-3]
Alexei Doohovsky [2,3]

BASS TROMBONE

Chris Beaudry [2,3]

TUBA

Kenneth Amis [2,3]

PERCUSSION

Maria Finkelmeier [3]
Jonathan Hess [2]
Robert Schulz* [1-3]
Nicholas Tolle [2,3]
Michael Zell [3]

TIMPANI

Craig McNutt [1-3]

PIANO

Yoko Hagino [2,3]
Linda Osborne* [1,3]

HARP

Hyunjung Choi [1,3]

BANJO

Steve Marchena [3]

VIOLIN I

Gabriel Boyers [1-3]
Piotr Buczek [2]
Ben Carson [1-3]
Sonia Deng [1,3]
Gabriela Díaz* [1,3]
Tudor Dornescu [3]
Zenas Hsu [2]
Lizzy Joo [2]
Susan Jensen [1-3]
Sean Larkin [3]
Jae Young C. Lee [2]
Lizhou Liu [2]
Yumi Okada [1,3]
Nicole Parks [2,3]
Meghan Stohs [1,3]
Amy Sims [1,3]
Tudor Dornescu [2]
Darren Uranofsky [3]

VIOLIN II

Colleen Brannen* [1-3]
Paolo Caballero [1-3]
Sasha Callahan [2]
Sue Faux [1-3]
Lilit Hartunian [2]

Annegret Klaua [2]
Aleksandra Labinska [1-3]
Mina Lvcheva [3]
Shadwa Mussad [3]
Annie Rabbat [2]
Aija Reke [1-3]
Kay Rooney [1-3]
Klaudia Szlachta [2]
Katherine Winterstein *[2]
Audrey Wonziak [1-3]
Edward Wu [1-3]

VIOLA

Amelia Hollander Ames [3]
Abigail Cross [1-3]
Joan Ellersick [2]

Judith Gordon [1-3]
Sam Kelder [1-3]
Lauren Nelson [3]
Dimitar Petkov [1-3]
Emily Rideout [2]
Emily Rome [1-3]
Peter Sulski* [1-3]

CELLO

Miriam Bolkolsky [1-3]
Nicole Cariglia [1-3]
Darry Dolezal [2]
Jing Li [1-3]
Ming-Hui Lin [2]
Stephen Marotto [2,3]
Velleda Maragias [3]

Rafael Popper-Keizer [1-3]
David Russell* [2]
Rebecca Thornblade [2]

BASS

Anthony D'Amico* [1,3]
Kate Foss [2,3]
Scott Fitzsimmons [2,3]
Robert Lynam [2]
Bebo Shiu [2*, 1,3]

KEY

[1] *Krazy Kat*
[2] *Birthday of the Infanta*
[3] *Skyscrapers*

*principals

John Alden Carpenter

Krazy Kat
The Birthday of the Infanta
Skyscrapers

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 G. Schirmer, Inc.

Krazy Kat and *Skyscrapers* were recorded on October 1, 2019 at Melrose Memorial Hall in Melrose, MA, and on October 2 & 4, 2019 at Jordan Hall, Boston, MA. *The Birthday of the Infanta* was recorded on November 9, 2021, at Mechanics Hall in Worcester, MA.

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Cover image: Scene design with steel girders, scene 2, in *Skyscrapers*, ca. 1926 (San Antonio, TX, The McNay Art Museum)

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