



BMOP
sound

PAUL DOOLEY: MASKS & MACHINES

POINT BLANK | MONDRIAN'S STUDIO | CIRCUITS & SKINS

PAUL DOOLEY b.1983

POINT BLANK

MONDRIAN'S STUDIO
FOR HORN AND ORCHESTRA

MASKS & MACHINES

CIRCUITS & SKINS
FOR PERCUSSION, ELECTRONICS
AND ORCHESTRA

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

[1] **POINT BLANK** (2011) 7:52

MONDRIAN'S STUDIO

FOR HORN AND ORCHESTRA (2022)

[2] I. Wall Work 5:18

[3] II. Self Portrait 5:04

[4] III. Victory Boogie Woogie 6:54

Adam Unsworth, horn

MASKS & MACHINES (2014, rev. 2021)

[5] I. ♩ = 138 3:36

[6] II. ♩ = 56 3:42

[7] III. ♩ = 84 3:27

CIRCUITS & SKINS FOR PERCUSSION,
ELECTRONICS AND ORCHESTRA (2017)

[8] I. Synths & Songbirds 9:02

[9] II. Rivers & Rhythms 6:25

[10] III. All the Lights 8:09

Lisa Pegher, percussion and electronics

TOTAL 59:29



AUDIENCE VIEW OF THE NORTHERN NIGHTS MUSIC FESTIVAL, WHICH WAS THE INSPIRATION FOR CIRCUITS & SKINS. PHOTO BY PETER KARAS.

By Paul Dooley

This album features some of my orchestral “discoveries” from the past two decades. While all of these compositions have been “successful”—with two of the works being among my most-performed—finishing each resulted in my asking “What the heck am I going to do next?” The four works presented here became important compositional milestones between which I went through extended periods of grinding and experimentation.

Point Blank, for example, began as an electronic drum-programming exercise, and several years later, ended as a fusion of “acousti-fied” synthesizer pads, leads, and keys. During that time, I also dialed in my orchestral brass writing and voicing chops, and discovered clever ways to macro-ly develop tonal centers and modalities, both of which unfold in the second half of the piece.

The search for another new direction is heard in *Mondrian’s Studio*, a contrastingly deliberate approach to form, voicing, and motivic development. The creative canvas turned to balance and simplicity. Virtuoso solo hornist Adam Unsworth mirrors the great Piet Mondrian’s creative mind, dancing across a beautiful sequence of lines and primary colors. Recently, I have asked myself if I could ever merge the youthfulness and “kitchen-sink” energy of *Point Blank* with the discipline and structure found in the more recent *Mondrian’s Studio*.

In 2014, I wanted to reuse all the effective rhythmic and EDM mechanics in *Point Blank*, but rebelled against it all in *Masks & Machines*. This work contains my laborious, yet

fruitful first forays into Baroque and Renaissance counterpoint, as my research led me to the concerti grossi of Arcangelo Corelli and George Frideric Handel, and the sacred works of Giovanni Gabrieli. With experimentation, I found a deeper affinity for contrapuntal magic, the mysterious and modulating value of individual musical notes. Parodying Igor Stravinsky's "re-composition" process in his *Pulcinella* ballet, I composed three dancing machine characters inspired by those in Bauhaus artist Oskar Schlemmer's "Triadic Ballet." Each movement is marked by a unique metric, harmonic and rhythmic language.

Finally, in my most challenging composition project, *Circuits & Skins*, I discovered a new way to fuse digital sounds with the orchestra. Percussion soloist Lisa Pegher expertly interweaves two carefully programmed Roland SPD-SX drum samples into the percussion battery. These electronic instruments contain field recordings and my own synthesized instruments which balance with the acoustic orchestral forces. The synthetic sounds are simply "performed,"—in this case "drummed"—and all the musicians on stage are led by the conductor through organic fluctuations in tempi and expression, without any click-track or complex computer setup. Lisa and the orchestra take the listener to an electronic yet primeval forest containing synths and songbirds, rivers and rhythms, and kaleidoscopic light patterns.

POINT BLANK is scored for full orchestra, and was premiered by the Cabrillo Festival Orchestra, on August 3, 2012, conducted in two performances by Jacomo Bairos and Yu-An Chang, at the Santa Cruz Civic Auditorium, Santa Cruz, California.

MONDRIAN'S STUDIO FOR HORN AND ORCHESTRA is scored for solo horn and full orchestra, and was premiered on October 9, 2022 by Adam Unsworth and the Boston Modern Orchestra Project (BMOP), conducted by Gil Rose, at Jordan Hall in Boston, Massachusetts.

MASKS & MACHINES is scored for full orchestra, and was premiered on November 14, 2014 by the Charleston Symphony, conducted by Yurriy Bekker at the Dock Street Theatre, Charleston, South Carolina.

CIRCUITS & SKINS FOR PERCUSSION, ELECTRONICS AND ORCHESTRA is scored for solo percussion, electronics, and full orchestra, and was premiered on May 19, 2017 by Lisa Pegher and the Lansing Symphony, conducted by Timothy Muffitt, at the Wharton Center for the Performing Arts, Lansing, Michigan.

By Dr. Eddie Airheart

The avid lover of the contemporary orchestral canon is no stranger to the music of composer Paul Dooley, one of most prolific and performed composers in America today. Since the premiere of his first composition for orchestra Pomo Canyon Air in 2006, his compositions have enraptured new music aficionados and novices alike. His music, praised by American musical titan Steve Reich as "impressive and beautiful," embodies a unique blend of art, technology, and the interplay between human and natural worlds.

Dooley's compositions have been widely commissioned and performed by orchestras worldwide, including the Nashville Symphony, Detroit Symphony, Singapore Symphony, Orchestre de la Suisse Romande, Macau Orchestra, and the Pacific Symphony, amongst more than one hundred others.

Born in Santa Rosa, California in 1983, Dooley began his musical journey with an eclectic mix of Beethoven, Bruce Hornsby, Nirvana, and Rush. At thirteen, he started a mentorship with Gary “Doc” Collins, who profoundly shaped his early musical development. During high school, he studied composition with Dr. Charles Sepos before pursuing dual bachelor’s degrees in mathematics and music composition at the University of Southern California, where he studied with Frank Ticheli and Stephen Hartke. He continued his education at the University of Michigan, earning master’s and doctoral degrees under the guidance of Michael Daugherty, Bright Sheng, and Evan Chambers.

A pivotal moment in Dooley’s career came in 2010 when he participated in the inaugural Mizzou International Composers Festival. The festival commissioned his breakout work, *Point Blank*, (the opening track of this album), premiered by the sinfonietta Alarm Will Sound, conducted by Alan Pierson, marking Dooley’s ascent in the contemporary music scene.

In 2013 Dooley joined the University of Michigan’s music faculty, where he teaches acoustic and electronic music composition and directs the Performing Arts Technology department’s biannual Computer Music Showcase. He has co-directed the Midwest Composers Symposium and coordinated the “ONCE. MORE.” festival, celebrating the 50th anniversary of the ONCE Festival of Contemporary Music. His innovative contributions to music education earned him a grant from the Gilbert Whitaker Fund for the Improvement of Teaching.

In addition to the orchestral compositions included on this album, Dooley’s other acclaimed orchestral works include *The Conductor’s Spellbook* (2016), an interactive musical experience for young audiences that has seen over 200 performances since its premiere, *Coast of Dreams* (2014), *Mavericks* (2016), and *The Soaring Souls* (2022).

Dooley’s works have been the subject of four doctoral dissertations, including “Paul Dooley’s Masks & Machines: A formal analysis and instructional guide” by Dr. Kevin Callihan; “The wind ensemble works of Paul Dooley” by Dr. Jason Gardner; “A Critical Analysis of Paul

Dooley’s Manifestos” by Eddie Airheart; “Meditation at Lagunitas by Paul Dooley: An Instructional Guide and Analysis” by Dr. Blake Garcia.

Dooley is a sought-after guest at orchestras, university ensembles, and festivals worldwide, with performances in iconic venues such as Carnegie Hall and Walt Disney Concert Hall. Recognized with numerous awards, Dooley continues to shape the future of modern music with his innovative and evocative compositions.

POINT BLANK

An unapologetic journey deep into the realm of the symphonic and electronic ether

Originally composed in 2010 for sinfonietta, *Point Blank* was inspired by the sounds, rhythms, and virtuosity of the New York City-based ensemble Alarm Will Sound (AWS), particularly their album “Acoustica,” which features arrangements of Aphex Twin’s (Richard D. James’) complex electronic dance music. According to Dooley, “I was excited to translate complex electronic drum patterns into parts for multiple human percussionists, creating the effect of a single super player; the orchestrational challenge of utilizing an acoustic ensemble to simulate electronic colors and timbres fueled my creative process.”

AWS premiered the original sinfonietta version of *Point Blank* at the Mizzou New Music Festival in Columbia, Missouri on July 18, 2010. In 2011, the work was expanded and revised for full orchestra and premiered by the Cabrillo Festival Orchestra, conducted in two performances by Jacomo Bairos and Yu-An Chang respectively. The success of the Cabrillo Festival earned Dooley commissions for chamber orchestra, chamber winds and wind ensemble versions of *Point Blank*.

Dooley describes *Point Blank* [1] as a piece “featuring synthetic sound worlds and tightly interlocking percussion ideas. The drum set, timpani, and strings whirl the ensemble through

an array of electronically inspired orchestrations, while the winds and brass shriek for dear life. *Point Blank* is a central processing unit of floating-point tremolos, discrete pizzicatos, multi-threading scales, and random-access modulations.”

The composition is exhilarating, raucous, and driving, capturing the listener with its relentless energy and innovative soundscapes. *Point Blank* was recognized with the 2013 Jacob Druckman Award from the Aspen Music Festival and has received hundreds of performances around the globe.

MONDRIAN'S STUDIO FOR SOLO HORN AND ORCHESTRA

Artistic simplicity develops a deep friendship with musical ingenuity.

Piet Mondrian (1872-1944) was a pioneering Dutch artist whose innovative approach to painting revolutionized the course of modern art. Born in Amersfoort, Netherlands, Mondrian's early works explored naturalistic landscapes before ultimately embracing the radical possibilities of abstraction.

Mondrian's iconic compositions, characterized by grids of black lines intersecting blocks of red, blue, and yellow, exemplify his quest for simplicity and purity in art. Works such as "Composition with Red, Blue, and Yellow" are timeless expressions of Mondrian's belief in the transformative power of abstraction. His ideas inspired a generation of artists and designers to embrace geometric abstraction and the principles of balance and harmony.

Dooley has captured a trio of Mondrian's artistic expressions in a three-movement tribute to the artist: *Mondrian's Studio*. Dooley describes the three movements as follows:

I. Wall Work [2]

Beginning in 1920's Paris, Mondrian's white studio walls became experimental canvases upon which he placed large rectangular placards, each in a single color. Meticulously repositioning the placards, Mondrian altered the dynamics of color and space. To follow Mondrian's process, I composed a repeating playful melodic phrase in the solo horn which stretches, ascends, and descends to build a large structure.

II. Self Portrait [3]

In his 1918 self-portrait, Mondrian sits at an angle, depicting himself having turned away from one of his paintings to face the viewer. The mystery painting in the background shows characteristics of Mondrian's breakthrough wall works. A passionate low register melody in the solo horn depicts Mondrian's long search for this new way to express the beauty of nature. Mondrian's solution, the use of right angles and primary colors, is musically depicted with pointillistic clarinet and bassoon chords, which give movement to the horn theme.

III. Victory Boogie Woogie [4]

After moving to New York City in 1939 to escape World War II, Mondrian enjoyed listening to loud jazz and boogie-woogie music while working at his East 59th Street apartment. Small primary-colored pieces of tape began to appear without dividing black lines, altogether resembling a top-down view of the frenetic Manhattan street grid. I have created a boogie-woogie theme and a leitmotif that bounces through the ensemble, much like Mondrian's pieces of tape, which he continuously rearranged and stacked on top of each other in search of balance and simplicity. The solo horn represents Mondrian's creative mind, dancing across a beautiful sequence of lines and primary colors.

Mondrian's Studio was rescored for orchestra in 2022, specifically for the Boston Modern Orchestra Project (BMOP) with conductor Gil Rose, and features soloist Adam Unsworth, Professor of Horn at the University of Michigan's School of Music, Theatre and Dance.

MASKS & MACHINES FOR ORCHESTRA

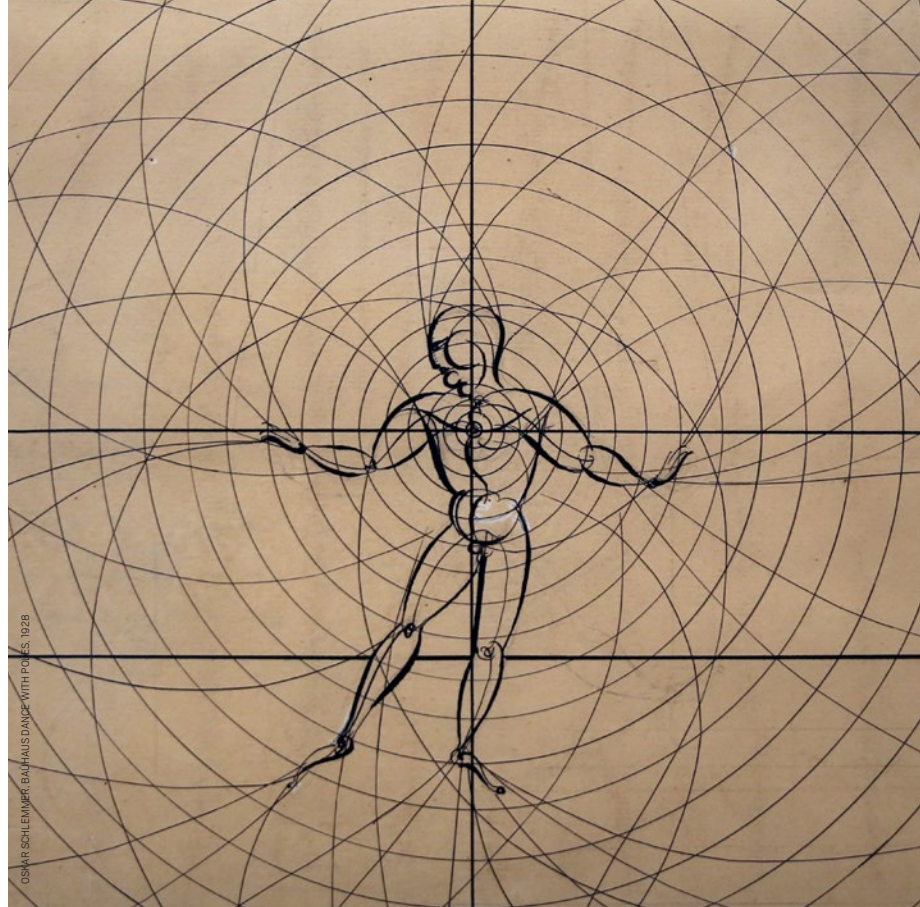
Modern art meets neoclassical music.

Oskar Schlemmer (1888–1943) was a pioneering German artist whose work at the Bauhaus School merged art, technology, and performance. His most famous creation, the “Triadic Ballet” (1922), revolutionized dance with abstract, geometric costumes and mechanical movements, exploring the relationship between the human body and space.

Concurrent with Schlemmer’s artistic simplicity of shapes and colors was the musical simplicity found in composer Igor Stravinsky’s (1882–1971) neoclassical period. In *Pulcinella* (1920), a ballet and concerto grosso, Stravinsky re-composed excerpts from Italian baroque composer Giovanni Pergolesi’s works, including operas *Lo Frate 'nnamorato* and *Il Flaminio*. Stravinsky’s ballet has a playful duality between the “old” and the “new.”

The interplay between past and present, visual and auditory, is similarly explored in Dooley’s *Masks & Machines*. The work draws inspiration from both Schlemmer’s blend of human forms with mechanical aesthetics, and Stravinsky’s neoclassical, re-composition techniques. *Masks & Machines* consists of three contrasting character pieces featuring Renaissance brass music, Baroque *fortspinnung* (spinning out) in the strings, and lush solos for oboe, clarinet, and bassoon, intertwined with machine-like flute rips.

The composition has garnered critical acclaim, hundreds of performances, and multiple awards, including the 2016 Sousa/ABA/Ostwald Award and the 2015 William D. Revelli Prize.



OSKAR SChLEMMER, BAUHAUS DANCE WITH POLES, 1928

CIRCUITS & SKINS FOR SOLO PERCUSSION, ELECTRONICS AND ORCHESTRA

Mother Earth melds with modern man.

Growing up amid the towering redwoods of California's verdant Sonoma County, Dooley found inspiration in the grandeur of his natural surroundings. Years later would emerge his masterwork *Circuits & Skins* (2017), inspired by his experience at the Northern Nights Music Festival. The festival, held in July each year at Cooks Valley Campground in Humboldt County, California, is known for its unique blend of art, nature, immersive experiences, and live electronic music performances, amidst the towering sequoias. The festival highlights the coexistence of cutting-edge music and the serene natural environment. Amidst the ancient forest, electronic beats reverberate beneath the canopy, igniting a fusion of primal rhythms and contemporary melodies.

Spanning 629 measures, Dooley's composition beckons listeners on a percussive voyage through a landscape both terrestrial and ethereal. The concerto continuously unfurls like a vibrant tapestry. Three distinct movements each reveal a new facet of the festival experience.

I. Synths & Songbirds [8]

The serene tranquility from early morning sunrise through midday at the festival is captured with a delicate interplay of acoustic and electronic sounds. Ethereal tones in the solo vibraphone intertwine with chirping songbird sounds, rain, thunder, and rich, synthesizer collages, all performed by the percussion soloist using an electronic drum pad. This sensory odyssey traverses a harmonious intersection of nature, technology, and the divine. As the day progresses, the music darkens with the sunset.

II. Rivers & Rhythms [9]

As dusk descends and the festivities crescendo, "Rivers & Rhythms" showcases the solo percussionist, electronics, and orchestra converging into a dynamic bacchanal, much like the energy pulsating amidst festival-goers. A rhythmic interplay of wood blocks, bongos, congas, and timbales weaves a vibrant tableau of communal celebration and exhilaration.

III. All the Lights [10]

The festival reaches its zenith as light patterns blaze across the forest canopy and music reverberates late into the night. The full orchestra and percussion soloist, now playing electronic pads mixed inside of an acoustic drum set, unite in a jubilant symphony of speeding sound and light.

Circuits & Skins invites listeners to immerse themselves in a fusion of ancient landscapes, humanity and modern technology. Dooley beckons us to embrace our surroundings and surrender to the transcendent allure of sound and sensation.

Circuits & Skins has been broadcast around the United States numerous times on National Public Radio's "Performance Today." The composition was revised and updated specifically for the Boston Modern Orchestra Project (BMOP) and conductor Gil Rose, featuring percussion soloist Lisa Pegher.

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Dr. Eddie W. Airheart is the Assistant Director of Bands and Professor of Woodwinds at Tyler Junior College in Texas. He holds degrees in music education and conducting from East Texas State University and Texas Christian University. His distinguished career spans public school music, church music, and international music education. Dr. Airheart's research and achievements have earned national recognition, including awards in The American Prize competition. He is actively involved in prestigious associations such as the Texas Music Educators Association, Texas Bandmasters Association, and the College Band Directors National Association.



NATALI HERRERA-PACHECO

Paul Dooley is one of the most prolific and performed composers of his generation in America today. His path has embraced not only his Western Classical heritage, but also a cross-cultural range of contemporary music, dance, art, technology and the interactions between the human and natural worlds. His music has been described as “impressive and beautiful” by American composer Steve Reich.

Dooley’s orchestral music has been commissioned and performed by, among many others, the Nashville Symphony, Detroit Symphony, Singapore Symphony, Le Orchestre de la Suisse Romande, Macau Orchestra, Pacific Symphony, Charlotte Symphony, Cabrillo Festival Orchestra, Buffalo Philharmonic, United Nations Chamber Music Society, Omaha Symphony, Charleston Symphony Orchestra, in addition to wind ensembles such as “The President’s Own” United States Marine Band, The United States Army Band “Pershing’s Own” and the United States Navy Band. Each year Dooley receives numerous performances at all major wind band conferences including the College Band Directors National Association National Conference, The Midwest Clinic, American Bandmasters Association Annual Conference, World Association for Symphonic Bands and Ensembles.

In addition to the works found on this album, other recent works include *The Conductor’s Spellbook* (2016), an educational, interactive and entertaining work for young audiences, which has received more than 200 performances since its 2016 premiere, originally commissioned by the Naples Philharmonic, *Elytra* (2023) commissioned by the United States Navy Band, *The Soaring Souls* (2022), commissioned by the Rockford Symphony, *Lovestruck* (2024) commissioned by the universities of the Southeastern Conference (SEC), *Mavericks* (2016) commissioned by the American Youth Symphony, *Manifestos* (2019) commissioned by universities of the Big 12 Conference, *Sonoma Strong* (2018) commissioned by the Santa Rosa Symphony, *Boom*

POINT-BEAM BY PETER SHIN

Goes *The Dynamite* (2023) commissioned by Ball State University, *Canticles* (2022) commissioned by Baylor University, *Yellow Red Blue* (2021) commissioned by Oklahoma State University and *Coast of Dreams* (2014) commissioned by the Young Musicians Foundation Debut Orchestra.

Dr. Dooley's *The Conductor's Spellbook* is represented in Europe and Asia by the KD Schmid agency. Dr. Dooley has received a wide range of awards for his work, including both the 2016 Sousa/ABA/Ostwald Award and the 2015 William D. Revelli Prize for *Masks & Machines*, the 2013 Jacob Druckman Award for orchestral composition from the Aspen Music Festival for *Point Blank* and young composer awards from Broadcast Music Inc. (BMI) for *Dani's Dance* (2007) and the American Society of Composers, Authors and Publishers (ASCAP) for *Gradus* (2009).

Dooley's recordings can be heard on, among others, BMOP Sound, Naxos, Equilibrium, Soundset, Mark Records, GIA Wind Works and Block M Records.



LON HORWEDL

Adam Unsworth is Professor of Horn at the University of Michigan's School of Music, Theatre and Dance. He is Principal Horn of the Ann Arbor Symphony Orchestra and is a former member of The Philadelphia Orchestra and the Detroit Symphony Orchestra.

He is a member of two GRAMMY®-nominated, jazz big bands in New York City: the Gil Evans Project, and Miho Hazama's M-Unit band. Adam has appeared as a recitalist and clinician at many universities across the United States. He received degrees in Horn

Performance from Northwestern University and the University of Wisconsin-Madison.

MAIDIE C. MCCOY



Lisa Pegher is an American solo percussionist and drummer known for pioneering percussion as a solo instrument in the orchestral realm and beyond. In her international career, she has performed globally as a soloist, recitalist, and chamber musician. Lisa has been hailed by *The New York Times* as "tremendous," by *The Boston Globe* as "forcefully balletic," and by New York City's *The Glass* as "more than just a drummer—an alchemist of time, sound, and space."

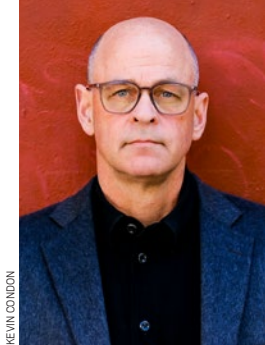
Featured in *Symphony Magazine* as one of the top six performers of her generation, Lisa has performed with numerous orchestras, wind ensembles, and chamber groups, including the Orchestre Symphonique de Trois-Rivières, Orchestre de Mulhouse, Thailand Philharmonic, Boston Modern Orchestra Project, Symphoria, Reading Symphony, NOVUS Chamber Orchestra, Peninsula Festival Orchestra, Annapolis Symphony, Pittsburgh New Music Ensemble, Mission Chamber Orchestra, American Symphony Orchestra, Pittsburgh Symphony Orchestra, Puerto Rico Symphony Orchestra, New Jersey Symphony Orchestra, South Carolina Philharmonic, NEPA Philharmonic, Lansing Symphony Orchestra, Asheville Symphony Orchestra, Lake George Music Festival Orchestra, and Louisiana Philharmonic. Lisa performs concerti and new works by leading composers such as Jennifer Higdon, Joseph Schwantner, Mathew Rosenblum, Tobias Broström, James MacMillan, Kevin Puts, and Derek Bermel.

She has premiered several percussion concertos and solo works composed especially for her by well-known and up-and-coming composers. Notably, in the mid-2000s, composer Mathew Rosenblum wrote both a full-length solo percussion work called *Northern Flicker* and a full-length double concerto that she recorded and premiered with the Boston Modern Orchestra Project and the Thailand Philharmonic. She has performed in numerous concert halls around the world including Lincoln Center's Alice Tully Hall, Perelman Performing Arts Center, the DiMenna Center for Classical Music, Carnegie Hall's Weill Recital Hall, NYC's SubCulture and many more.

Recently, she premiered a new concerto/show, *Circuits & Skins*, written for her by Paul Dooley, which explores ways to meld Symphonic Orchestra Music with Electronic Dance Music (EDM). The work is said to “reach new heights in percussion music” and was called “a wild throw-down pitting full-tilt rock-and-roll drums against muscle-flexing symphonic fury.” Another recent commission was Richard Danielpour’s percussion concerto *The Wounded Healer*, which she premiered with the New Jersey Symphony Orchestra, where she was hailed as “an ideal interpreter of the work” by *The New Jersey Star-Ledger*. The work has toured extensively throughout the US, Europe, and Canada. In 2023, Danielpour wrote her a new work for string orchestra and solo vibraphone named *Tears of an Angel*, in memory of global pandemic tragedies. She premiered it at Schoenberg Hall in Los Angeles. In 2024, Lisa took part in the inaugural season of Manhattan’s Perelman Performing Arts Center with the NOVUS orchestra in Luna Pearl Woolf’s *Number Our Days* full scale production.

Recently, Lisa has leaned into commissioning and writing her own original works for amplified acoustic instruments, electronics, live animation; coding, and software engineering. These worlds came together in her show “A.I.R.E. (Artificial Intelligence Rhythm Evolution),” where she commissioned 10 new works in a multimedia effort exploring the evolution of percussion music from its roots to the integration of computers and electronics. Another multimedia project, “ImPerFecTion,” was created after she founded her group, the SideFire Trio, in Brooklyn in 2017. This show and album present a mixture of free-form jazz and rock, live visual animation, and dance. Previously, she created the electronic/multimedia show “Minimal Art: Imaginary Windows,” released in 2010. A drummer at heart, Lisa has been the drummer/percussionist for many indie-rock, avant-jazz, and cross-genre bands throughout her career and has recorded on labels including BMOP/sound, Albany Records, AKM Productions, and her own label, Lisa P. Music Productions.

When she’s not performing, Lisa enjoys running, biking, yoga, and learning computer programming languages. She endorses and/or is supported by Evans Drumheads, Marimba One, Black Swamp Percussion and Reverie Drums.



KEVIN CONDON

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* [2-4]
Sarah Brady* [1]
Rachel Braude* (doubling piccolo) [1-4]
Jessica Lizak [2]

OBOE

Nancy Dimock (doubling English horn) [3,4]
Laura Pardee [2]
Jennifer Slowik* [1-4]
Catherine Weinfield [1]

CLARINET

Amy Advocat* [1-3]
Gary Gorczyca* [1,2,4]
Jan Halloran* [3,4]

BASSOON

Ronald Haroutunian* [2-4]
Jensen Ling* [1,2]
Adrian Morejon [3]
Greg Newton [1]
Margaret Phillips [4]

HORN

Alyssa Daly [3]
Neil Godwin [1,3]
Whitacre Hill [3,4]
Kevin Owen* [1-4]

TRUMPET

Eric Berlin* [2-4]
Terry Everson* [1,2,4]
Andy Kozar [1,3]

TROMBONE

Hans Bohn* [1,2,4]
Alexei Doohovskoy [2,4]
Victoria Garcia* [3]

BASS TROMBONE

Chris Beaudry [1,3]

TUBA

Ken Amis [1,2]

PERCUSSION

Craig McNutt (timpani) [1-4]
Robert Schulz* [1-3]
Matt Sharrock [1,2]
Nick Tolle [1,2]
Michael Zell [3]

HARP

Franziska Huhn [4]
Amanda Romano [1,2]

PIANO

Yoko Hagino [1]

VIOLIN I

Sarah Atwood [3]
Piotr Buczek [1-4]
Benjamin Carson [2-4]
Collin Davis [2,4]
Sonia Deng [2]
Gabriela Díaz* [1]
Tudor Dornescu [4]
Susan Jensen* [1-4]
Janny Joo [3]
Lisa Goddard [3]

Omar Guey* [1,3]
Sean Larkin [3]
Jae Lee [2,3]
Yumi Okada [4]
Nicole Parks [1,4]
David Rubin [3]
Amy Sims [1,4]
Megumi Stohs [1]
Katherine Winterstein* [2]

VIOLIN II

Colleen Brannen* [1-4]
Katherine Winterstein* [1]
Paola Caballero [1-4]
Julia Cash [4]
Tudor Dornescu [1]
Lilit Hartunian [1-4]
Betsy Hinkle [2,3]
EmmaLee Holmes-Hicks [2,3]
Rebecca Katsenes [3]
Aleksandra Labinska [3]
Judith Lee [4]
Sean Larkin [2]
Mina Lavcheva [3]
Yumi Okada [1]
Nicole Parks [3]
Ajja Reke [4]
Kay Rooney [4]
Nivedita Sarnath [4]
Amy Sims [2]
Zoya Tsvetkova [1]
Edward Wu [2,3]

VIOLA

Sharon Bielik [4]
Mark Berger [1]
Abigail Cross [2,3]
Daniel Dona [3]
Joan Ellersick [2]
Noriko Futagami [1-3]
Kim Lehmann [3]
Lauren Nelson [4]
Dimitar Petkov [2,4]
Emily Rideout [1,3]
Emily Rome [1-4]
Peter Sulski* [1-4]
Willine Thoe [4]
Alexander Vavilov [1,3]

CELLO

Miriam Bolkosky [4]
Nicole Cariglia [1]
Darry Dolezal [1-3]
Ari Friedman [2]
Nicholas Johnson* [2]
Hyunji Kwon [2]
Jing Li* [1,3,4]
Ming-Hui Lin [3]
Francesca McNeeley [3]
David Russell* [1,4]
Ben Swartz [3]
Becca Thornblade [3]
Aron Zelkowicz [4]

BASS

Anthony D'Amico* [1-4]
Kate Foss [3]
Bebo Shiu [1-4]

KEY

[1] Point Blank
[2] Mondrian's Studio
[3] Masks & Machines
[4] Circuits & Skins

*principals

Paul Dooley

Point Blank
Mondrian's Studio for Horn and Orchestra
Masks & Machines
Circuits & Skins for Percussion, Electronics and Orchestra

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 Paul Dooley Music (BMI).



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