



**BMOP**  
*sound*

**WILLIAM THOMAS McKINLEY: R.A.P.**  
MARIMBA CONCERTO | 13 DANCES FOR ORCHESTRA

**WILLIAM THOMAS McKINLEY** b. 1938

MARIMBA CONCERTO "CHILDHOOD MEMORIES"

R.A.P.

13 DANCES FOR ORCHESTRA

**RICHARD STOLTZMAN** clarinet

**NANCY ZELTSMAN** marimba

**BOSTON MODERN ORCHESTRA PROJECT**

GIL ROSE, CONDUCTOR

**MARIMBA CONCERTO  
"CHILDHOOD MEMORIES"**

(2005)

Nancy Zeltsman, marimba

- [1] I. Childsplay 1:28
- [2] II. Daydreams 2:06
- [3] III. Hopscotch 1:28
- [4] IV. Tag 1:25
- [5] V. Lazy Summer Day 2:09
- [6] VI. Timeout 2:12
- [7] VII. Under the Sprinkler 1:27
- [8] VIII. Evening Reveries 2:13
- [9] IX. The Playground 1:46
- [10] X. Evening Birds 1:35
- [11] XI. Night Dreams 1:16
- [12] XII. Morning Light 1:38
- [13] XIII. Downhill Sledding 1:35
- [14] XIV. Ol' Time Radio 1:38

[15] **R.A.P.** (2005) 27:37

Richard Stoltzman, clarinet

Peter John Stoltzman, piano

Anthony D'Amico, double bass

Robert Schulz, drum set

**13 DANCES  
FOR ORCHESTRA**

(2007)

- [16] I. Madcap Valse 2:25
- [17] II. Ballad Walk 1:38
- [18] III. Tango Blue 1:58
- [19] IV. Charleston Jump 2:24
- [20] V. Slow Dance 2:32
- [21] VI. Jitterbug Stomp 1:53
- [22] VII. Magic Ballet 2:25
- [23] VIII. March Boogie 1:40
- [24] IX. Samba Eye 1:35
- [25] X. Crazy Minuet 1:47
- [26] XI. Jitterbug Man 2:03
- [27] XII. Rap Groove 1:20
- [28] XIII. Flight Dance 1:52

**TOTAL** 77:07

**By William Thomas McKinley**

These three works were all composed within the past five years. *Marimba Concerto "Childhood Memories"* was completed in 2005, *R.A.P.* came after that, while *13 Dances for Orchestra* was completed in 2007. All three works contain a common thread of musical thought and idea—dramatic characteristics which reflect my creative concerns and goals throughout this time period and even earlier. These characteristics include overall stylistic direction, such as extended harmonic, melodic, contrapuntal, and rhythmic ideas, as well as orchestrational explorations which are highlighted by great dynamic contrasts of musical color and mood, all encased in a pulse-driven syncopated framework, ranging from the most calm and quiet to the most sudden and explosive outbursts, and all connected by long woven and driving virtuosic lines, propelling the musical momentum throughout.

These works owe so much to my love for Stravinsky, Ives, Varèse, and other influences one can hear. (Actually, I have tried to take the very best from all of the past masters.) I am also indebted to the "popular" styles of musical theater, jazz, and a plethora of dance forms (*13 Dances*), from ragtime to waltz to tango, samba, Charleston, ballad, etc. Among these three works, *R.A.P.* stands in one sense alone as a single-movement multi-sectional work, while the other two works are constructed in many short movements, such as the mood-subjective scenes from childhood in *Marimba Concerto* and the variety of dance movements in *13 Dances*. *R.A.P.* is related more directly to the worlds of jazz and free improvisation (although every note is composed), but it also unfolds in a more traditional concerto-cadenza style inspired by my lifelong friend Richard Stoltzman who has performed and recorded many works I have written for him over the past 40 years. In *R.A.P.* there is

also a prominent piano part played by Richard's son, Peter John, whom I had the privilege to watch grow up and mature into a wonderful musician.

Nancy Zeltsman, the other soloist on the CD, is a longtime friend (former student) and colleague. Her superb playing has been a constant inspiration to me, and I've written several works for her over the past 20 years. She plays the marimba with enormous agility, and on this recording she uses a complete keyboard bass marimba! The childhood scenes in *Marimba Concerto* reflect the many fantasy years of play and nostalgia in my own memory, and act as a catalyst for many musical images and colors used throughout the various pieces. These moods and colors are very "internal," compared to *13 Dances*, which are more "external."

On the other hand, *R.A.P.* has a non-programmatic style and is more abstract in the manner in which it deals with the various rhythmic ideas, motifs, and linear-virtuosic melodic lines which are compositionally treated as discrete elements unto themselves—"music qua music"—one might say. This is, of course, a Stravinskyan ideal which he discussed fluently in his *Poetics of Music*. *R.A.P.* also owes a debt of musical gratitude to Stravinsky's *Ebony Concerto* (the big band sound) and a spiritual lineage of jazz abstracted into concerto-like ideas, technical flourishes, and solo cadenzas in both the clarinet and piano parts.

*Marimba Concerto* also has strong virtuoso elements but displayed within a much smaller structural framework than in *R.A.P.* *13 Dances* was written especially for Gil Rose and BMOP, but without soloists (except with individual orchestral players), concentrating on orchestral virtuosity, somewhat like a concerto for orchestra, displaying the widest range of orchestral colors and techniques used with the greatest contrast in all of these short dance movements. I think of the orchestra as a transcendental cosmic force with a lineage from Beethoven to Mahler onward through the 20th Century up to the very present. We live today in what I believe to be an incredibly flourishing musical renaissance which has

absorbed the best musical ideas from this wonderful musical past, and proves to be, in my judgment, the richest period in music history. Like *R.A.P.*, *13 Dances* is also abstract in style, and not just a traditional array of popular dance rhythms presented in a more folk-like manner. Rather, these dances are transformed into fresher contexts and combinations of rhythm and pulse and syncopated surprises. *R.A.P.* actually stands for "Rhythm And Pulse," and these two musical characteristics are, in fact, particularly significant among all my recent works. In addition, *R.A.P.* contains a very specific musical "surprise," which I will leave to the listeners' discovery. This "surprise" suggests, perhaps, the many cross-cultural possibilities suggested by the title itself and heard often throughout the work's aural development, textural fabric, and rhythmic development.

It has been a great honor to work with Gil Rose, the soloists, and the fabulous Boston Modern Orchestra Project.

MARIMBA CONCERTO "CHILDHOOD MEMORIES" (2005) was premiered in 2005 by the Boston Modern Orchestra Project under the direction of Gil Rose. The work is scored for solo marimba and full orchestra.

R.A.P. (2005) was premiered in 2006 by the Boston Modern Orchestra Project under the direction of Gil Rose. The work is scored for solo clarinet with piano, bass, drum set, and big band.

13 DANCES FOR ORCHESTRA (2007) is scored for full orchestra.

### By Dr. Andrew R. Martin

R.A.P., or rhythm and pulse, is defined literally as the two primary elements involved in the temporal arrangement of music. Yet as an acronym, "R.A.P." reaches beyond its surface connotations of stylized rhythmic speech and embodies the very essence behind this collection of works by composer William Thomas McKinley. A refreshing amalgam of jazz and classical music, the body of McKinley's contemporary populist style of composition posited on this album is informed equally by the competing genres, though ultimately is subservient to the dominant forces of unabated rhythm.

In perhaps a hint at McKinley's future compositional trajectory, the three works on this album represent the composer's renewed attempt at storytelling. That is, the base configurations of each work are non-traditionally structured thematically in order to narrate a visual tale. In the case of *Marimba Concerto "Childhood Memories"* and *13 Dances for Orchestra*, thematic unity varies greatly throughout the short character piece movements (which total

14 movements and 13 movements, respectively) while the overarching narrative of each work comes together in nuanced and rhythmically precise detail. McKinley connects with his audience on multiple fronts by blending his skills as a jazz and contemporary classical composer to sonically capture the visual and aural imagination of the listener and guide them along his journey of youthful memories and nostalgia. A fine jazz pianist in his own right, McKinley taps his broad stylistic expertise to create three works of whimsical character and artistic depth that represent hybrid forms of musical expression.

In the opening work on this album, McKinley transports the listener to a bygone era via a series of fourteen short musical vignettes titled *Marimba Concerto "Childhood Memories" [1-14]*. Though this work was completed and premiered in 2005, McKinley had mused on the work's themes some seven years. Of his piece, the composer says, "Very often the first musical instrument a child receives is a small mallet instrument.... Thus it seemed entirely natural to use a concerto for marimba and orchestra to suggest that period of life, when the world begins to reveal itself to the mind of the curious and artistic child."

This recording of *Marimba Concerto* features internationally renowned soloist, Nancy Zeltsman. Besides the requisite series of technical gymnastics, McKinley further challenges the marimba soloist by setting the solo voice against the *tutti* ensemble in extended polyrhythmic sections; "Tag" and "Downhill Sledding" are fine examples, though instances can be found in almost every movement. At times, the solo marimba is part of an elaborate exchange of short pizzicato melodic riffs which, in the case of "Daydreams," form multiple layers resulting in large-scale rhythmic constructions. To McKinley, the marimba is a blank canvas and the concerto offers an open forum for the soloist to explore the poetic side of the instrument through adept displays of tone color, rhythm, inflection, and technical prowess. This is no more evident than in the cadenza movement, "Under the Sprinkler," (the seventh movement) where Zeltsman navigates the perils of the solo passages with ease and artistry.

Rather than rely on traditional concerto form, McKinley sonically recreates the curious mind of a child with fourteen thematically wistful character movements the likes of “Hopscotch,” “Tag,” “Under the Sprinkler,” “Ol’ Time Radio,” and “Downhill Sledding.” Throughout the work, McKinley runs various themes and ideas through process compositional techniques, building and varying material through the successive movements of the concerto. The cadenza of the concerto (“Under the Sprinkler”) balances the work and provides a wonderful pivot for the verdant harmonies and rhythmic action of the latter half. The open-endedness of the subtitle “Childhood Memories” focuses on McKinley himself, and the autobiographical memories he invokes have blurred over time leaving a rose-tinted musical time capsule. This reflective nostalgia is perhaps no more apparent than in the texture of “Daydreams” and the sensation of “Ol’ Time Radio.” *Marimba Concerto* is a concerto, yes, but McKinley’s consistent *obbligato* writing across all movements of the work suggests cooperative teamwork, rather than a battle, between soloist and ensemble.

*R.A.P.*, the title piece of this album, is a freshly conceived double concerto for clarinet, piano, and big band ensemble [15]. This time, distinguished clarinet virtuoso and longtime McKinley collaborator Richard Stoltzman, is responsible for the heavy lifting. Beyond his traditional classical expertise, Stoltzman supplies a vast palette of jazz experience (with performing credits ranging from Woody Herman to Wayne Shorter) uniquely suited for this collaboration. At Stoltzman’s request, McKinley wrote the concerto in homage to legendary big band leader Paul Whiteman, who was known as a pioneer and early explorer of jazz and classical fusion, and several other notable 20th-century composers including Leonard Bernstein (*Prelude, Fugue, and Riffs*), Milton Babbitt (*All Set*), and George Gershwin (*Rhapsody in Blue*). The clarinet, akin to Stoltzman, is equally suited for life in jazz or classical music, and McKinley capitalizes on the opportunity to keenly explore the depths of instrument and soloist as champions of both genres. The resulting work not

only showcases the complete capabilities of the clarinet, but also manages to preserve the signature stylistic variety found throughout McKinley’s oeuvre.

*R.A.P.* is composed in one continuously flowing movement with seamless sectional and thematic segues. Ever-changing character and tempo directives, such as the opening *felice* to *poco più mosso* to *meno mosso* in the opening exposition, foster musical mutability and, in the case of the clarinet and piano cadenzas, allow for soloist material to emerge or subside within the orchestral canvas. With its cyclic form, *R.A.P.* subtly reserves a place for traditional concerto forms allowing room for development and recapitulation. Despite the neoclassic tendencies, which are complete with a closing coda, *R.A.P.* has an undeniably improvisatory feel allowing the solo clarinet plenty of opportunities to scoop and slide through a seemingly endless array of virtuosic clarinet figures.

McKinley scored *R.A.P.* for a “jazz” orchestra that fittingly resembles a big band jazz ensemble with an expansive percussion section. Despite the exotic instrumentation, the work is heavily orchestrated for its ensemble size, and throughout *R.A.P.*, especially in the *meno mosso*, McKinley expertly balances the intimate Whitemanesque ensemble timbre with lush full-orchestral sonorities allowing the solo clarinet to breathe. However, the syncopated figures and constant rhythmic energy supplied by the ensemble (percussion in particular) serve to drive momentum from the recapitulation to terminal velocity in the coda. This, paired with the relentlessness of the solo clarinet, strikes a vicious conclusion on the final syncopated note of the concerto. Bernstein, Babbitt, Gershwin, and Whiteman explored what it meant to swing with a classical flare in the first half of the 20th Century. With Stoltzman at the helm, *R.A.P.* attempts a similar journey. In Stoltzman’s words, *R.A.P.* is “a quantum leap in terms of what a big band is capable of, and what it means to swing in the 20th Century.”

Similar to *Marimba Concerto*, *13 Dances for Orchestra* is structured as a collection of short character pieces rhythmically unified on the macro scale [16-28]. A veritable orchestral tour de force, the thirteen movements of this piece display a series of slashing orchestral colors and a smattering of polyrhythmic figures that challenge the senses of the listener as well as the technical prowess and artistic integrity of every individual contributor in the orchestra.

As the saying goes, music is either a song or a dance and with this in mind *13 Dances* exploits the concept of groove writing over melody. Similar to the other two works on this album, *13 Dances* relies on gesture instead of a series of singable tunes. True to his rhythmic core, McKinley draws heavily on percussion instruments in several of the movements to drive the sonic action. Yet, the movements are melodic and predominantly riff-driven; namely, short, rhythmically interesting melodic fragments pass through and connect various voices of the orchestra all while layered over lush harmonies. Within each of the thirteen movements McKinley creates visceral memories, perhaps best experienced carnally with a rock 'n' roll/swing jazz sensibility versus an ethereal abstractness akin to 1950's American pop music. This dance experience is one from the past—a very distinct and precise past—and McKinley resurrects a sound reminiscent of a time when jazz and classical music first met through dance movements titled “Tango Blue,” “Jitterbug Stomp,” “Samba Eye,” and “March Boogie.” Throughout the work McKinley skillfully explores the dance styles first developed in jazz and classical music’s courtship, but, his individual style and voice are not lost and transcend the vernacular musical forms beyond all means of hegemonic conventionality.

Andrew R. Martin, Ph.D., is Assistant Professor of Music at Inver Hills College in Inver Grove Heights, Minnesota.

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**William Thomas McKinley** is one of the most highly regarded and well-known composers of his generation, and has been likened to “Ives on steroids” and “Stravinsky gone mad.” He learned both classical and jazz piano at a very early age, becoming the youngest member of the American Federation of Musicians at just twelve years old. To date, he has composed over 350 works, is listed in *The New Grove*

*Dictionary of Music and Musicians*, and has received commissions from the Lincoln Center Chamber Music Society, the Fromm Music Foundation, and The Walter W. Naumburg Foundation. His many awards and grants include, among others, an award and citation from the American Academy of Arts and Letters, a Guggenheim Fellowship, the Koussevitzky International Recording Award, and eight grants from the National Endowment for the Arts. McKinley has studied with many renowned teachers and composers, including Aaron Copland, Lukas Foss, and Gunther Schuller, and as a jazz pianist has performed, composed, and recorded with Dexter Gordon, Stan Getz, Eddie Gomez, Gary Burton, Miroslav Vitous, Rufus Reed, Roy Haynes, and Billy Hart, to name a few.

In 1992, McKinley founded MMC Recordings with the goal of connecting composers with the finest orchestras, conductors, and performers in the world, releasing their recordings, and creating an archive of modern classical music. The label’s primary collaborators include luminaries such as clarinetist Richard Stoltzman (a longtime friend and supporter of McKinley and his music), conductors Gerard Schwarz, Marin Alsop, Carl St. Claire, George Manahan, and Kirk Trevor, as well as the London Symphony Orchestra, Seattle Symphony Orchestra, Warsaw Philharmonic, and many more.

In recent years, McKinley has become even more prolific, and his works are featured on releases from Koch Records, Delos Music, and RCA Red Seal, in addition to those on MMC. 2006 saw the premiere of *R.A.P.*, a double concerto for Richard Stoltzman (clarinet) and his son Peter John Stoltzman (piano), with the Boston Modern Orchestra Project, and *Nonet* for the Quintet of the Americas at Carnegie Hall. In 2007, selections from McKinley’s *Piano Etudes* were premiered at the Tanglewood Festival of Contemporary Music, and in 2009, Gil Rose conducted BMOP in the world premiere of *Recollections (Book 1)*.



**Richard Stoltzman**, clarinet, possesses a virtuosity, technique, imagination, and communicative power that has revolutionized the world of clarinet playing, opening up possibilities for the instrument that no one could have predicted. He was responsible for bringing the clarinet to the forefront as a solo instrument, and is still the world’s foremost clarinetist. Mr. Stoltzman gave the first clarinet recitals in the histories of both the Hollywood Bowl and Carnegie Hall, and, in 1986, became the first wind player to be awarded the Avery Fisher Prize. As one of today’s most sought-after artists,

Mr. Stoltzman has been a soloist with more than a hundred orchestras as well as a recitalist and chamber music performer, innovative jazz artist, and prolific recording artist. A two-time Grammy Award winner, he has amazed critics and audiences alike in repertory spanning many musical genres.

Mr. Stoltzman’s talents as a jazz performer as well as a classical artist have been heard far beyond his annual tours. He has performed and recorded with such jazz and pop greats as Gary Burton, the Canadian Brass, Chick Corea, Judy Collins, Eddie Gomez, Keith Jarrett, the King’s Singers, George Shearing, Wayne Shorter, Mel Tormé, and Spyro Gyra founder Jeremy Wall. His commitment to new music has resulted in the commissioning of numerous



new works including *Landscapes with Blues* by Stephen Hartke; a concerto by Einojuhani Rautavaara, which he premiered with conductor Leonard Slatkin and the National Symphony Orchestra at the Kennedy Center and Carnegie Hall; and Toru Takemitsu's *Fantasma/Cantos*, a concerto commissioned by the BBC for the BBC National Orchestra of Wales and premiered in the U.S. in 1992 with Leonard Slatkin and the Saint Louis Symphony Orchestra. Performed at the Kennedy Center, Carnegie Hall, Meyerson Hall in Dallas, and the Pacific Music Festival in Japan, this concerto was awarded the prestigious Grawemeyer Award as well as a Grammy Award nomination for Best Classical Composition in 1995.

Richard Stoltzman has a discography numbering over 50 releases on BMG/RCA Records, Sony Classical, MMC, BIS Records, Albany Records, and other labels, including a Grammy Award-winning recording of the Brahms Sonatas with Richard Goode. Among Mr. Stoltzman's most beloved releases are *Amber Waves*, a CD of American works, and the trios of Beethoven, Brahms, and Mozart with Emanuel Ax and Yo-Yo Ma, which won Mr. Stoltzman his second Grammy Award. Acclaimed releases include Hartke's *Landscapes with Blues*, with Michael Stern conducting the IRIS Chamber Orchestra, and recognized by *The New York Times* "Best of 2003" (Naxos); and Rautavaara's Clarinet Concerto with Leif Segerstam and the Helsinki Philharmonic Orchestra (Ondine). His most recent release, *Phoenix in Flight* (PARMA), is also available.

**Nancy Zeltsman**, marimba, is a leading performer, recording artist, teacher, author, and festival director. She is Chair of the Percussion Department at The Boston Conservatory, Associate Professor at Berklee College of Music, and Artistic Director of Zeltsman Marimba Festival, Inc.—an annual two-week intensive training seminar and concert series. She has performed and presented master classes across the U.S. as well as in Europe, Japan, and Mexico.



Ms. Zeltsman has premiered more than 125 pieces for marimba, including works by Michael Tilson Thomas, Paul Simon, Gunther Schuller, Louis Andriessen, Carla Bley, and Steven Mackey. Nearly 80 of these were chamber works composed for the marimba/violin duo Marimolin (Sharan Leventhal, violin) with which Ms. Zeltsman performed and recorded from 1985 to 1996. In addition, she has recorded three solo marimba CD's—*Sweet Song*, *See Ya Thursday*, and *Woodcuts*—and a duo marimba CD with Jack Van Geem, *Pedro and Olga Learn to Dance*.

Ms. Zeltsman has authored a comprehensive marimba method, *Four Mallet Marimba Playing: A Musical Approach for All Levels* (Hal Leonard Corporation). *Intermediate Masterworks for Marimba*, 24 new solo concert works released in 2009, is the result of a historic joint-commissioning effort organized by Ms. Zeltsman and her assistant Shawn Michalek through ZMF New Music. The collection is published in two volumes edited by Ms. Zeltsman (C.F. Peters Corporation), and recorded on a double CD (Bridge Records), performed by eight marimbists including Ms. Zeltsman, for which she was Executive Producer. Ms. Zeltsman endorses Marimba One marimbas and her signature line of mallets produced by Encore Mallets.



BEN MATTHEWS VS. CAUGHT IN A STORM (2009)



LIZ LINDER

**Gil Rose** is recognized as an important conductor helping to shape the future of classical music. Critics all over the world have praised his dynamic performances and many recordings. In 1996, he founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording music of the 20th and 21st Centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra eleven ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music. In 2007 Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music award for his exemplary commitment to new American music. Since 2003 Mr. Rose has also served as Music Director of Opera Boston, a dynamic opera company in residence at the historic Cutler Majestic Theatre. During his tenure, Opera Boston has experienced exponential growth and is now acknowledged as one of the most important and innovative companies in America. He has curated the Fromm concerts at Harvard University and served as the Artistic Director of the Ditson Festival of Contemporary Music at Boston's Institute of Contemporary Art.

As a guest conductor, Mr. Rose made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony as part of the Holland Festival. He has led the American Composers Orchestra, the Warsaw Philharmonic, the National Symphony Orchestra of the Ukraine, the Cleveland Chamber Symphony, the Orchestra della Svizzera Italiana, and the National Orchestra of Porto, as well as several appearances with the Boston Symphony Chamber Players.

Since 2003, he has served as the Artistic Director of Opera Unlimited, a contemporary opera festival, and has led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Adès' *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March* with "skilled and committed direction" according to *The Boston Globe*. In 2006 Opera Unlimited presented the North American premiere of Peter Eötvös' *Angels in America* to critical acclaim.

Also recognized for interpreting standard operatic repertoire from Mozart to Bernstein, Mr. Rose's production of Verdi's *Luisa Miller* was hailed as an important operatic event. *The Boston Globe* recognized it as "the best Verdi production presented in Boston in the last 15 years." *The Boston Phoenix* has described Mr. Rose as "a Mozart conductor of energy and refinement." Mr. Rose's recording of Samuel Barber's *Vanessa* for Naxos has been hailed as an important achievement by the international press. In the 2007–08 season he led the Boston premier of Osvaldo Golijov's opera *Ainadamar* with Dawn Upshaw. In the 2009–10 season he led new productions of Rossini's *Tancredi* with Eva Podles, the premier of Zhou Long's new opera *Madame White Snake*, and Offenbach's *La Grande-Duchesse de Gérolstein* starring Stephanie Blythe.

Gil Rose's extensive discography includes world premiere recordings of music by Louis Andriessen, Dominick Argento, Derek Bermel, John Cage, Robert Erickson, Lukas Foss, Charles Fussell, Michael Gandolfi, John Harbison, Alan Hovhaness, Lee Hyla, David Lang, Tod Machover, Steven Mackey, William Thomas McKinley, Steven Paulus, David Rakowski, Bernard Rands, George Rochberg, Elena Ruehr, Gunther Schuller, Elliott Schwartz, Ken Ueno, Reza Vali, and Evan Ziporyn on such labels as Albany, Arsis, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, and BMOP/sound, the Grammy-nominated label for which he serves as Executive Producer. His recordings have appeared on the year-end "Best of" lists of *The New York Times*, *Time Out New York*, *The Boston Globe*, *Chicago Tribune*, *American Record Guide*, *NPR*, and *Downbeat Magazine*.

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

Founded in 1996 by Artistic Director Gil Rose, BMOP's mission is to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first twelve seasons, BMOP established a track record that includes more than 80 performances, over 70 world premieres (including 30 commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and 32 commercial recordings, including 12 CD's from BMOP/sound.

In March 2008, BMOP launched its signature record label, BMOP/sound, with John Harbison's ballet *Ulysses*. Its composer-centric releases focus on orchestral works that are otherwise unavailable in recorded form. The response to the label was immediate and celebratory; its five inaugural releases appeared on the "Best of 2008" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Downbeat*, and *American Record Guide*, among others. BMOP/sound has received two Grammy Award nominations—in 2009 for its recording of Charles Fussell's *Wilde* Symphony for baritone and orchestra (Best Classical Vocal Performance), and in 2010 for its recording of Derek Bermel's *Voices* for solo clarinet and orchestra (Best Instrumental Soloist Performance with Orchestra). *The New York Times* proclaimed, "BMOP/sound is an example of everything done right." Additional BMOP recordings are available from Albany, Arsis, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, and Oxingale.

In Boston, BMOP performs at Boston's Jordan Hall and Symphony Hall, and the orchestra has also performed in New York at Miller Theater, the Winter Garden, Weill Recital Hall at



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

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

### William Thomas McKinley

Marimba Concerto "Childhood Memories"

R.A.P.

13 Dances for Orchestra

Producer

Gil Rose

Recording and postproduction

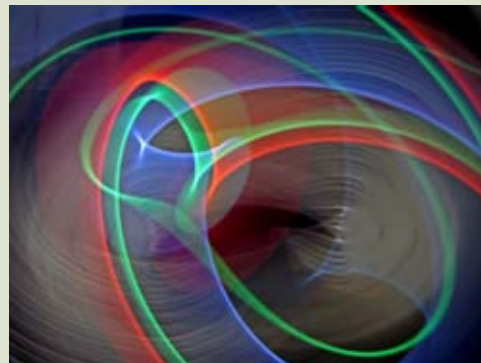
Joel Gordon and David Corcoran

*Marimba Concerto "Childhood Memories"* was recorded on January 25, 2005 in Jordan Hall at New England Conservatory (Boston, MA). *R.A.P.* was recorded on May 28, 2006 at Merrimack College (Andover, MA). *13 Dances for Orchestra* was recorded on September 7, 2008 in Jordan Hall at New England Conservatory.



NATIONAL  
ENDOWMENT  
FOR THE ARTS

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