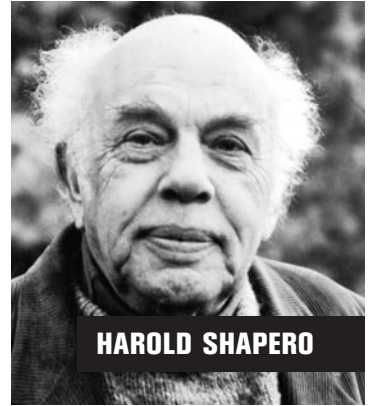
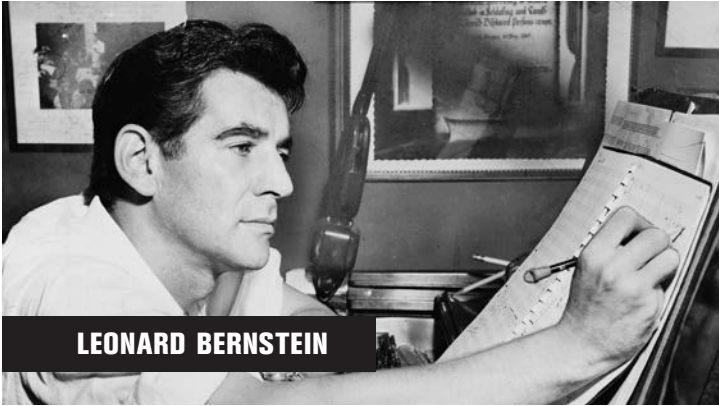


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GIL ROSE | CONDUCTOR

SEASON 2023 - 24

SPRING 2024 CONCERT JEREMIAH



MAY 25, 2024 | JORDAN HALL

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SPRING 2024 CONCERT

JEREMIAH

May 25, 2024 | 8:00PM

JORDAN HALL AT NEW ENGLAND CONSERVATORY

HAROLD SHAPERO Nine-Minute Overture (1941)

YU-HUI CHANG Hawking Radiation (2021)*

HENRI LAZAROF Three Pieces for Orchestra (1994)

I. *Preambolo*

II. *Lamentazione*

III. *Finale*

LEONARD BERNSTEIN Symphony No. 1, Jeremiah (1943)

I. *Prophecy*

II. *Profanation*

III. *Lamentation*

Alice Chung, mezzo-soprano

Conducted by GIL ROSE Artistic Director

* *BMOP Commission/World Premiere*

This concert is made possible with the generous support of the Henri Lazarof Living Legacy at Brandeis University.

Partial funding for this event was provided by the Recording Industry's Music Performance Trust Fund.





BOSTON MODERN ORCHESTRA PROJECT

FLUTE

Sarah Brady
Jessica Lizak
Rachel Braude

OBOE

Nancy Dimock
Catherine Weinfeld
Laura Pardee Schaefer

CLARINET

Jan Halloran
Gary Gorczyca
Amy Advocat

BASSOON

Ronald Haroutunian
Jensen Ling
Gregory Newton

HORN

Whitacre Hill
Neil Godwin
Helen Wargelin
Sarah Sutherland

TRUMPET

Terry Everson
Eric Berlin
Richard Kelley

TROMBONE

Hans Bohn
Alexei Doohovskoy

BASS TROMBONE

Gabriel Rice

TUBA

Eric Goode

TIMPANI

Craig McNutt

PERCUSSION

Robert Schulz
Nick Tolle
Jonathan Hess

PIANO

Yoko Hagino

HARP

Amanda Romano

VIOLIN I

Katherine Winterstein
Megumi Stohs
Jae Lee
Susan Jensen
Gabriel Boyers
Yumi Okada
Zoya Tsvetkova
Maelynn Arnold
Robert Lehmann
Benjamin Carson
David Rubin

VIOLIN II

Colleen Brannen
Lilit Hartunian
Klaudia Szlachta
Paula Caballero
Sasha Callahan
Kay Rooney
Betsy Hinkle
Nicole Parks
Aija Reke
Edward Wu
Aleksandra Labinska
Sean Larkin

VIOLA

Peter Sulski
Noriko Futagami
Alex Vavilov
Emily Rideout
Emily Rome
David Feltner
Dimitar Petkov
Daniel Dona
Amelia Hollander Ames
Kim Lehmann

CELLO

David Russell
Nicole Cariglia
Jing Li
Nicholas Johnson
Aron Zerkowicz
Darry Dolezal
Ariel Friedman
Velleda Miragias

BASS

Anthony D'Amico
Bebo Shiu
Randall Zigler
Pete Walsh
Michael Hartery
Julianne Russell

Transliteration

Lamentations 1:1–3

Eicha yashva vadad ha-ir rabati am
hay'ta k'almana, rabati vagoyim sarati
bam'dinot hay'ta lamas.

Bacho tivkeh balaila v'dim'ata al le-
heya; ein la m'nahem mikol ohaveha,
kol re'eha bag'du hayu lah l'oy'vim.
Galta Y'huda me'oni, umerov avodah,
hi yashva vagoyim, lo matsa mano-ah;
kol rod'feha hisiguha ben hamitsarim.

Lamentations 1:8

Het hata Y'rushalayim
(Eicha yashva vadad ha-ir ...k'almana.)

Lamentations 4.14–15

Na-u ivrim bahutsot, n'go-alu badam,
b'lo yuchlu yig'u bilvushehem.
Suru tame kar'u lamo, suru, suru, al
tiga-u...

Lamentations 5:20–21

Lama lanetsah tishkahenu...
Lanetsah... taazvenu...
Hashivenu Adonai eleha

English Translation

Chapter 1.1–3

How doth the city sit solitary,
That was full of people!
How is she become as a widow?
She that was great among the nations.
And princess among the provinces.
How is she become tributary!

She weepeth sore in the night,
And her tears are on her cheeks;
She hath none to comfort her
Among all her lovers;
All her friends have dealt treacherously with her,
They are become her enemies.

Judah is gone into exile
because of affliction.
And because of great servitude;
she dwelleth among the nations,
she findeth no rest.
all her pursuers overtook her
Within the narrow passes.

Chapter 1.8

Jerusalem hath grievously sinned...
How doth the city sit solitary...a widow.

Chapter 4.14–15

They wander as blind men in the streets,
they are polluted with blood,
so that men cannot touch their garments.

Depart, ye unclean! they cried unto them,
Depart, depart! touch us not...

Chapter 5.20–21

Wherefore dost thou forget us forever,
and forsake us so long time?...

Turn thou us unto thee, o lord...

HAROLD SHAPERO *Nine-Minute Overture (1941)*

Born in Lynn and raised in Newton, Harold Shapero (1920-2013) was in many ways a quintessential Boston composer of his generation. As a teenager, he studied with Nicolas Slonimsky and Ernst Krenek before attending Harvard, where he studied with Walter Piston and befriended fellow student Leonard Bernstein. Notably, Shapero would go on to continue his musical studies with Paul Hindemith and Aaron Copland at the Berkshire Music Center (known today as the Tanglewood Music Center) and with Nadia Boulanger at the Longy School of Music.

Copland himself conducted a student orchestra playing the *Nine-Minute Overture* at Tanglewood in 1941. During this time, Shapero was awarded the Prix de Rome, but unfortunately World War II made the residency an impossibility. Through these accomplishments, Shapero became associated with the Boston School, a loose affiliation of composers largely united by the influence of the radical neoclassicism of Igor Stravinsky. Other composers in the Boston School (many of whom also studied with Boulanger) included Arthur Berger, Leonard Bernstein, Ingolf Dahl, Irving Fine, Lukas Foss, Alexeï Haïeff, Claudio Spies, and Louise Talma. Shapero was also awarded the Naumburg Fellowship, two Guggenheim Fellowships and a Fulbright Fellowship.

In 1951, Shapero became a professor at the recently founded Brandeis University, where he would continue to teach for 37 years, helping to guide such students as John Adams, Gustav Ciamaga, Scott Wheeler, and Richard Wernick.

With his focus on neoclassical clarity and counterpoint, Shapero infused his works with an elegant balance of restraint and indulgence, resulting in an easily accessible sonic architecture adorned by keen lyricism and clever bravado. While his compositional output would eventually wane for a time starting in the 1960s — in part because of changes in musical fashion — the “disastrous” effects of what Shapero called the “comfortable university life,” as well as an increased focus on home life upon the birth of his daughter. Shapero would return to composing more seriously in the 1980s after his retirement from teaching. During this time of resurgence, Martin Bernheimer, the chief classical music critic of the *Los Angeles Times* for more than 30 years, would comment on the depth of craftsmanship in Shapero’s oeuvre, calling

the composer “... an artist totally in control of the grandiose variables at hand ... [whose music] isn’t affecting in spite of the inherent anachronisms, but because of them.”

Following complications from pneumonia, Shapero passed away in 2013 in Cambridge at the age of 93.

Before making waves with his *Symphony for Classical Orchestra* (1947) – notably premiered which fellow Harvard Alumnus Bernstein conducted in 1948 – Shapero garnered serious attention as an emerging voice with his *Nine-Minute Overture*. Written in 1940 while he was a Harvard undergrad under the tutelage of Walter Piston, the piece bears the hallmarks of Shapero’s budding compositional style. The overture opens vivaciously with an up-tempo allegro, marked “fast, with rhythm,” which nicely highlights an adventurously syncopated theme via repetition and variation. Replete with cross-cutting between this dashing cavalier theme and other contrasting motifs, the music is akin to the populist lyricism of Aaron Copland but as if seen through a cubist lens à la Stravinsky.

As with with Bernstein’s music of this period, Shapero’s interest in and love of jazz can be clearly heard here as well. Ultimately, the music of this early work is restless as the composer continually breaks apart his ideas to forge the fragments into new statements, all of which coalesce into a masterfully propulsive Hephaestian limp.

Traditional orchestral techniques — akin to those popularized in the latter half of the 18th century by the Mannheim School — are also used by Shapero to great effect in this musical romp and are easily audible in his composition. Listen closely for gestures like the Mannheim Rocket, a musical “take-off,” where a crescendo is paired with a swiftly ascending passage (often arpeggiated); or the Mannheim Roller, where an extended repetition of a bass ostinato grows in intensity as a rising melodic line floats atop this mechanistic juggernaut; or the Mannheim Birds, where solo instruments take turns imitating birdsong; or the Grand Pause where the instruments stop for a moment, resulting in total silence, only to restart vigorously.

Conversational writing is also at the core of the success of Shapero’s overture. Antiphonal passages, where different instruments and sections participate in call-and-response interplay, help to keep the music fresh by fluidly joining together all the diverse timbres and colors of the orchestra found in Shapero’s kaleidoscopic score. There are winding winds, reedy rips, brassy blasts, searing strings, and propulsive piano-isms galore to be heard, enough to satisfy any concertgoer looking for a good time.

YU-HUI CHANG *Hawking Radiation* (2021)*

Opening slowly with a dramatically hushed atmosphere of ambiguous harmonies and scintillating textures, Yu-Hui Chang's *Hawking Radiation* immediately makes good on the promise of its tempo marking of "expansive" by slowly and steadily exploring a finely crafted alien landscape of sound. Commissioned by the Boston Modern Orchestra Project in 2021, *Hawking Radiation* began its musical life as a kind of "space music," common in contemporary orchestral music.

More specifically, Yu-Hui Chang was deeply inspired by the first ever picture of a black hole taken in April 2019, awestruck by how the Event Horizon Telescope (a global network of synchronized radio observatories) accomplished its task, which required a seemingly impossible level of dedicated coordination across more than 20 nations. "This kind of spirit," Yu-Hui adds, "when human beings can unite to achieve the impossible for the sake of the common good (in this case, human exploration and advancement), seems to be a rarity in today's world where suffering and hostilities are rampant."

Indeed, when the writing of *Hawking Radiation* was nearing completion, the COVID-19 pandemic broke out, and the work's theme of finding light amidst darkness took on new emotional relevance. In this way, Yu-Hui's piece is not only about humanity restlessly seeking out and boldly facing the ominous majesty of the void – that is, but the metaphor that light can also be found in the form of radiation (notably theorized by Stephen Hawking in 1974) even in one of the darkest possible places in the universe, a black hole. Yu-Hui's piece also highlights a more inward narrative, centered around the emotional storm-and-stress of surviving a global catastrophe by finding common ground and not giving in to despair. In Yu-Hui's own words "This orchestral piece is a journey of the search for that hope, that human goodness will prevail during the darkest times."

Born in Taiwan in 1970, Chang demonstrated an inclination toward music at an early age, studying piano, voice, as well as music theory at six years old. By the time she was 14, she had begun pursuing composition, eventually graduating from the National Taiwan Normal University. She continued her studies in the United States, where she received graduate degrees from both Boston University and Brandeis University. After teaching on the west coast at UC Davis for seven years, she moved back east and joined the Brandeis composition faculty in 2006.

Chang's works, which cover a diverse range of music that compels and resonates with professional musicians and audiences alike, has won many awards. She has received the Arts and Letters Award, and the Charles Ives Fellowship from the American Academy of Arts and Letters; fellowships from the Guggenheim Foundation; and Radcliffe Institute at Harvard University; commissions from the Fromm Music Foundation; Koussevitzky Music Foundation;

Barlow Endowment for Music Composition; the Walter W. Naumburg Foundation; and Meet The Composer (now New Music USA); as well as additional honors including the Aaron Copland Award, Yoshiro Irino Memorial Prize, and the Council for Cultural Affairs of the Executive Yuan (Taiwanese government agency, now Ministry of Culture). Chang's compositional voice aims to pursue a deep humanist connection by means of its energy, precision, ingenious effects, and vibrant colors, which strive toward the inclusion of musical diversity by breaking through preconceived cultural and stylistic boundaries.

While the opening of *Hawking Radiation* seductively simmers as if hardly containing its own intense musical boiling, it also offers a strange solace by means of its quiet, understated music. Every gesture in this poised acoustic atmosphere initiates another in a network of complex cause-and-effect. It is as if Chang has conceived of the orchestra as a still surface of water where the ripples from one instrument extend in patterned waves to reinforce and disrupt the other instruments. Delicately strummed harp glissandi initiate timbral trills from wind instruments via a technique where “bisbigliando” fingerings change the quality of the sound but not the note. These undulations mesh well with the acoustic “beating” caused by close-harmony clusters from brass and strings. Additionally, her score often describes in detail the kind of vibrato players must use, which only enhances the glimmering effect of the static or slowly moving orchestral textures.

However, the music is not always placid as there is a violence to these orchestral interactions, too. Against the sonic backdrop of Chang's drones, sudden, dramatic outbursts sometimes resemble the way black holes can produce relativistic jets, where particles and radiation are shot out at light-speed thousands of light-years into space. Gritty, often airy textures are reminiscent of the clicking and static-charged sounds of Geiger counters.

But while the opening of *Hawking Radiation* is a narrative of a languid and ominous emergence, Chang allows this sweltering sonic palette to give way to emotively lyrical moments. A violin dramatically pierces the blanketing textures of churning instruments, the soloist playing in the stratosphere of the altissimo range. This cosmic lyricism is gently supported by tender, yet simultaneously crunchy clusters from the strings and pointillistic harp and percussion until the brass and snare drums awaken the ensemble with the clarion call of an intergalactic hunt, breaking new ground for the orchestra to explore.

By the finale, however, the music deeply contrasts the opening, having lapsed into a drier pointillism, thrusting, and jabbing in a panoply of contemporary instrumental techniques. In general, Chang's new work implies a vastness of scale and time that can prove alien to the ear; but while the pacing might feel measured in light years, the impact of the narrative's dramatic shift from drone to pointillism appeals to the human heart.

HENRI LAZAROF *Three Pieces for Orchestra (1994)*

Henri Lazarof (1932-2013) was a Bulgarian-American composer, born to a Jewish family in Sofia, Bulgaria. He demonstrated a proclivity toward music at a very young age, performing as a concert pianist and even teaching music in his early teens, around which time he began to turn his attention to composition.

His formal training began when he moved to Tel Aviv, Israel in 1949, where he studied with Paul Ben-Haim, the prominent Israeli composer. In addition to his studies while living in Israel, Lazarof composed and curated choral concerts for soldiers. His hard work paid off, and he was awarded with Israel's first musical scholarship, allowing him to continue his compositional studies in Rome at the Accademia di Santa Cecilia. There he was mentored by Goffredo Petrassi, the famous Italian composer and pedagogue who taught many celebrated students (including Peter Maxwell Davies, Franco Donatoni, Cornelius Cardew, Aldo Clementi, Ennio Morricone, and Richard Teitelbaum).

Another scholarship allowed Lazarof to move to the United States, where he began studying with Arthur Berger and Harold Shapero at Brandeis, receiving his MFA in 1959. In addition to his studies during this time, Lazarof made many waves while in the Boston area. He directed the Cambridge Jewish Community Center Choral Group, was commissioned by the Harvard Musical Association, and was given an awarded for his string quartet by the Brookline Library Music Association. Shortly after graduating from Brandeis, Lazarof relocated to the West Coast to teach at UCLA — first in the French department and then in the music department beginning in 1962 — where he actively promoted and championed the music of his contemporaries, including Luciano Berio, Karlheinz Stockhausen, and Leonard Stein, the renowned Schoenberg scholar.

During his career as a composer, Lazarof wrote 126 pieces of music, including 7 symphonies, 11 string quartets, numerous concerti, and various pieces of chamber music, as well as one of his best-known works, a piece for piano and orchestra entitled *Tableaux* (after Wassily Kandinsky) (1989). This piece reveals a musical mind also deeply interested in visual art. Later in 2007, Lazarof and his wife, Janice, donated 130 works (estimated to be worth more than \$100 million) to the Los Angeles County Museum of Art, including works by Pablo Picasso, Paul Klee, Wassily Kandinsky, Alberto Giacometti, Constantin Brâncusi, Henry Moore, Willem de Kooning, Joan Miró, Louise Nevelson, Alexander Archipenko, and Hans Arp.

While Lazarof's compositional style was very much of his generation — that is, his compositions are rife with intricate detail and chromaticism and deeply complex in their approach to melody, harmony, and form — Lazarof himself never quite settled into a single style or ideology, maintaining a paragon of 20th-century creative ingenuity. In observing the nature of the Contemporary Arts Festival, which he helped run for many years, the composer also managed to describe himself as being "... dedicated to the presentation of the entire broad range of this

historically evolving art without adopting a single ideology, but one of continuity — accepting tradition and altering it in terms of contemporary experimentation, which in turn is to become our legacy for the next generation to alter.”

While Lazarof was highly critical of his own work, he was known for his open-mindedness, inclusivity, and ongoing experimentation with the always-evolving trends and styles of contemporary music.

“The world is big enough for all kinds of composers,” Lazarof was fond of saying. “I believe you should not repeat yourself. I try always to write for new instrumental forces — to search out the limits of the performer and one’s own limits as a composer.”

In an interview with Bruce Duffie, an announcer and producer at WNUR-FM, Chicago in the early ’90s, Lazarof once quipped, “I don’t approve of everything, but then I don’t disapprove of everything either! It’s like saying a composer was avant-garde, and then in no time this avant-garde composer becomes arrière-garde. For me the only thing that has been true is en garde!”

Lazarof died of Alzheimer’s disease in Los Angeles on December 29, 2013, at the age of 81.

Three Pieces for Orchestra was commissioned by the Westchester (NY) Philharmonic, under the musical direction of Paul Lustig Dunkel in 1994. The work is cast in three movements, which given its title, is reminiscent of — and perhaps in the tradition of, or in homage to — Alban Berg’s Op. 6, *Drei Orchesterstücke* (1915). Lazarof’s three movements are titled *Preambolo*, *Lamentazione*, and *Finale*, in which a deeper narrative is embedded, the key to which lies in the dedication of the piece at the top of the score, which reads “in Memoriam Maurice Abravanel.”

Abravanel (1903-1993) — the famous conductor for whom the Utah Symphony renamed their hall after his dedicated service for over 30 years — passed away in 1993. Lazarof was clearly affected by the conductor’s passing since Abravanel had always championed Lazarof’s work. Therefore, his *Three Pieces for Orchestra* was composed in recent wake of Abravanel’s death. Lazarof had dedicated his orchestral work, *Kaddish*, a reference to the kaddish yatom, a mourner’s prayer as a personal memorial to his longtime friend and colleague and as a tribute to the legacy of Abravanel’s Sephardic lineage.

The tempo of Lazarof’s three pieces remains rather subdued throughout the work. While the “Preambolo” begins at a moderate walking-stride, the music never really surpasses this initial speed. This emphasis on a slower pace of music reinforces the contemplative in memoriam quality of the work, allowing the listener to feel both the tenderness and the pain of loss.

Throughout the work, Lazarof also regularly uses contrasting time signatures, juxtaposing triple (3/4) and quadruple (4/4) meters both in an episodic way as well as by rapidly oscillating between the two. The latter is true for the opening of the first movement, where Lazarof also employs a jazzy syncopation to further complicate the rhythmic drive. Here, strings and trumpets herald in Lazarof's abstract and chromatic musical language, where the instrumental sections seem to be set in two different keys, suggesting a decidedly modernist, polytonal language. This musical effect, while sometimes daunting, is not entirely alienating as Lazarof makes an effort to allow rhapsodic shafts of lyrical light to break through the dark clouds of his incandescent climaxes and multi-layered textures. Listen to how the lines of instruments seem to be misaligned or in direct conflict with each other, only to lock in suddenly at key moments revealing that the chaos was a necessity for these ephemeral flashes of beauty. Lazarof keeps the orchestration in constant motion throughout, always churning and reinventing itself and its themes. But while the composer's pointillistic gestures pitch and yaw, the strings do end the first movement with a surprise: a quietly sustained chord in C major.

The second movement, *Lamentazione*, offers even more new contrasts of color and rhythm, highlighting the lower, buzzy rumblings of low winds (clarinet, English horn, and bassoon) as well as the resonant swells of brass. The second movement also features more shifts in tempo, either gradually slowing down or speeding up, which imbues the music with a more organic quality than the first movement.

The "Finale" builds from a bass clarinet solo, supported by bassoons, which serve to herald in the brass, which then make room for strings before the entire orchestra is summoned. While dissonant and sullen at times, Lazarof's concluding movement is not lacking in color, playful percussion, and its own sense of mysticism. Here, the contrast between triple and quadruple meters is yet again on display, at first appearing in an episodic way but eventually swiftly switching back and forth between the two. At times, a certain kind of alchemical synthesis of these meters occurs as consecutive measures of 3/4 and 4/4 slip into a groovy 7/8, serving as a narrative cohesion of the previous two movements' main rhythmic ingredients. Indeed, the surprise suspended endings of the previous two movements also seem to have set up the finale's conclusion, as sustained sounds eventually take over to quell the orchestral chaos.

LEONARD BERNSTEIN *Symphony No. 1: Jeremiah (1943)*

Truly, one cannot become more of a musical household name than Leonard Bernstein (1918-1990), one of classical music's larger-than-life icons of the 20th century. Composer, conductor, pianist, teacher, humanitarian, thinker, entertainer, and adventurous spirit, he constantly worked to push the boundaries of classical music to make the tradition more accessible to a wider audience. Notably, he was the first American-born conductor to lead a major American symphony orchestra, serving as the music director of the New York Philharmonic where he pioneered the Young People's Concerts and other programs allowing a mass audience to explore classical music via books and national and international television broadcasts. He was also a key figure in bringing back the music of Gustav Mahler to public attention.

As a composer, Bernstein developed his talent not only in the concert hall but in the genres and mediums of ballet, film, and music theater, creating scores for many Broadway shows including *On the Town*, *Wonderful Town*, *Candide*, and *West Side Story*; and film *On the Waterfront*; in addition to 3 symphonies and a staggering amount of works for chamber ensemble, chorus, opera, orchestra, and piano.

The astonishingly wide breadth of Bernstein's career helped him to achieve international acclaim as well as receive many awards and honors, including 11 Emmy Awards, two Tony Awards, 16 Grammy Awards (including the Lifetime Achievement Award), the Kennedy Center Honor, and many others.

Bernstein was also quite the humanitarian figure, supporting civil rights and human rights, advocating for world peace and nuclear disarmament, protesting the Vietnam War, and fundraised for HIV/AIDS research and awareness. He died in 1990, just five days after announcing his retirement from conducting. A hero of the people, during his funeral procession through Manhattan, construction workers called out "Goodbye, Lenny," doffing their hats and waving.

Bernstein's first symphony, subtitled *Jeremiah*, was finished in 1942, but in truth the writing had begun years earlier. Sketches for what the composer called a "Hebrew song," based on text from the Book of *Lamentations* and written in the summer of 1939 for soprano and orchestra, would eventually turn into the concluding third movement of *Jeremiah*. The resulting three-movement symphony is programmatic, following the Biblical story of the tragic prophet Jeremiah, who warned the Israelites about the downfall of Jerusalem and destruction of Solomon's Temple.

The first movement, "Prophecy," is an ominous affair, noble but tragic in tone, its music full of unrequited pleading and supplication. The second, "Profanation," was conceived of as a scherzo and is much more lively and bombastic, albeit harrowing in its narrative. In Bernstein's own words, it is meant "to give a general sense of the destruction and chaos brought on by the pagan corruption within the priesthood and the people." The finale, "Lamentation," is more literary and pathos-driven, making use of a mezzo-soprano for which Bernstein set

Jeremiah's words of mournful sorrow for his “beloved Jerusalem, ruined, pillaged and dishonored after his desperate efforts to save it.”

Concerning the musical themes used in his symphony, Bernstein noted in his original program notes for the premiere:

“The symphony does not make use of any great extent of actual Hebrew thematic material. The first theme of the scherzo is paraphrased from a traditional Hebrew chant, and the opening phrase of the vocal part in the Lamentation is based on a liturgical cadence still sung today in commemoration of the destruction of Jerusalem by Babylon. Other remembrances of Hebrew liturgical music are a matter of emotional quality, rather than of the notes themselves.”

However, deeper analysis of Bernstein’s music has revealed that far more motives based on Jewish liturgical sources — notably, themes from the Amidah and the K’rovoh — are present throughout the symphony in such a way that caused Jack Gottlieb, Bernstein’s student at Brandeis and later his assistant during the conductor’s early years as director at the New York Philharmonic, to note that Bernstein’s development of these Hebrew themes creates a metanarrative, “a giant sonata-form wherein the [three] movements are, successively, the exposition, development, and recapitulation.”

Jeremiah would prove a pivotal work in Bernstein’s composing career, establishing one of the major themes that he would return to develop again and again throughout his life.

“The work I have been writing all my life,” Bernstein noted in 1977, “is about the struggle that is born of the crisis of our century, a crisis of faith.”

In this way, his first symphony explores the loss of faith and the hope for its return, but it does not offer a solution to this crisis of belief. Bernstein’s subsequent two symphonies, *The Age of Anxiety* (1949) and *Kaddish* (1963), along with *Chichester Psalms* (1965) and *Mass* (1971) serve to illustrate his personal revelation that a renewal of faith would require a “return to innocence, a shedding of the trappings of dogma and orthodoxy, and a fundamental belief in our common humanity.”

Gottlieb notes that Bernstein’s solution to crisis of faith does not center itself so much around God, but around humankind itself. In this way, Bernstein’s *Mass* a wide-ranging work of eclecticism for musical theater that evokes jazz, rock, marching bands, world music, Lutheran chorale, as well as classical modernism — best illustrates this vision, as the main thrust of its story — both textually and musically — revolves around shedding cumbersome dogma so that “humanity — not in divinity — [might rise] from the ashes of faith’s conflagration.”

To quote the concluding words of Bernstein’s 1971 capstone work on this question of faith, “The *Mass* is ended; go in peace.”

ALICE CHUNG Mezzo-soprano



Korean-American mezzo-soprano Alice Chung is rapidly being recognized for her “operatic tonal glamour” (Parterre) and being “a force of nature with a sound both powerful and appealing” (*San Francisco Classical Voice*). The 2023-2024 season started off strongly for Ms. Chung with a celebrated house debut at Boston Lyric Opera as Suzuki (after which Opera News hailed the artist as “one of America’s most gifted young singers”) and will also include several important appearances for Ms. Chung

including a return to Hawaii Opera Theatre in *An American Dream* and a debut with Houston Grand Opera in *The Big Swim*. On the concert stage, Chung will enjoy a return engagement with the U.S. Naval Academy in Handel’s *Messiah*, accompanied by the Annapolis Symphony Orchestra. Upcoming seasons will see Ms. Chung taking on a more dramatic repertory, including the title role in Bizet’s *Carmen* and Amneris in Verdi’s *Aida*.

2022-2023 engagements of note included a house and role debut at Hawaii Opera Theatre as Suzuki in Puccini’s *Madama Butterfly*, covering the role of Granny Jia in *Dream of the Red Chamber* in San Francisco Opera’s co-production with the Hong Kong Arts Festival and a return to cover the role of Suzuki, and house and role debuts with Arizona Opera as the Third Lady in *Die Zauberflöte* and Le Rossignol with West Edge Opera.

A graduate of The Academy of Vocal Arts, Ms. Chung has also performed with Tulsa Opera, Central City Opera, Chautauqua Opera, and the Lyric Opera of Kansas City. Several roles credits include La zia Principessa (*Suor Angelica*), Zita (*Gianni Schicchi*), Maddalena (*Rigoletto*), Ježibaba (*Rusalka*), Die Hexe (*Hänsel und Gretel*), Mrs. Grose (*The Turn of the Screw*), Larina (*Eugene Onegin*), Eduige (*Rodelinda*), Mama McCourt (*The Ballad of Baby Doe*), Cecilia March (*Little Women*), Dritte Dame (*Die Zauberflöte*), and Mariana (*Luisa Fernanda*). On the concert stage, she has sung with the Kansas City Symphony, Bucks County Symphony, and most recently, the Naples Philharmonic at Artis-Naples. Concert credits include Duruflé’s *Requiem, Op. 9*, Saint-Saëns’s *Oratorio de Noël*, Prokofiev’s *Alexander Nevsky Op. 78*, and Beethoven’s *Fantasia, Op. 8* and *Mass in C Major, Op. 86*.

As a 2017 and 2019 alumnus, Ms. Chung has garnered attention from the San Francisco audience through the prestigious Merola Opera Program, during which she was acclaimed for her excerpted portrayals of Santuzza (*Cavalleria rusticana*), Augusta Tabor (*The Ballad of Baby Doe*), Azucena (*Il trovatore*) for her “riveting dramatic intensity” by *Parterre*, and a “ringing, magisterial” Gertrude (*Hamlet*) by the *San Francisco Chronicle*. In 2020, she returned for her Schwabacher Debut Recital, presented by the Merola Opera Program in conjunction with the San Francisco Opera.

A lover of collaboration and chamber music, Ms. Chung has worked with several contemporary composers, premiering new works at the Primavera Festival and Composer Concerts as well as performing well-loved pieces such as Brahms’s *Zwei Gesänge, Op. 91* at the University of California, Santa Barbara. She has also collaborated with Opera Santa Barbara in recital and curated non-profit concerts for her community. As a Music Academy of the West fellow, Ms. Chung had the opportunity to present *Three Songs for Voice, Viola, and Piano* by Frank Bridge through their x2 Chamber Music Concert series.

Ms. Chung has been an honored recipient of numerous grants as well as a winner of various competitions, including the 2022 Gerda Lissner Lieder/Song Competition, the Opera Index Tito Capobiano Memorial Award, First Prize and Audience Favorite awards at the Young Patronesses of the Opera and District/Regional Winner in the Laffont Competition. During 2020 and 2021, she was awarded the Richard F. Gold Career Grant by the Shoshana Foundation, won First Place in the Cooper-Bing Competition, placed Third in the Mildred Miller International Voice Competition, and was a winner of the 2021 William Matheus Sullivan Foundation Audition Awards. She has also won awards through the Orpheus Vocal Competition (2020), Gerda Lissner Lieder/Song Competition (2018), the Metropolitan National Council Auditions (2018 Second Prize Midwest Regionals), Chautauqua Opera Guild (2015), and Pasadena Opera Guild (2014).

During her time offstage, Ms. Chung works with several nonprofit organizations in the industry. She is a founder of Wear Yellow Proudly, an arts and advocacy initiative devoted to bringing awareness to Asian culture by showcasing and celebrating Asian art and artists worldwide. Ms. Chung also collaborates with The OmniARTS Foundation Inc., an organization dedicated to the cultivation of interdisciplinary art through new work commissions, arts education, and performance events.

GIL ROSE Artistic Director | Conductor



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 17 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. This past fall, Gil was named the Director of Opera and Sonic Exploration at Artpark in Lewiston, NY. His tenure there was launched with a performance of a staged version of *Carmina Burana*.

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 86 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 five 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 the 2022/2023 Season, 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. Gil and BMOP traveled to Carnegie Hall for the orchestra's debut performance and celebration of the culmination of their 25th season in April 2023. This season, BMOP and Odyssey will co-produce Ulysses Kay's *Frederick Douglass*, 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.



BMOP at Jordan Hall / Photo Credit Dave Jamrog

BOSTON MODERN ORCHESTRA PROJECT

A unique institution of crucial artistic importance to today's musical world, the Boston Modern Orchestra Project (BMOP) is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades.

Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the city's most prestigious halls in a series that offers orchestral programming of unrivaled eclecticism. Musical America's 2016 Ensemble of the Year, BMOP was awarded the 2021 Special Achievement Award from *Gramophone* magazine as "an organization that has championed American music of the 20th and 21st century with passion and panache."

In its extended quarter-century season celebration, which kicked off in February 2022 at Boston's Symphony Hall, BMOP will inaugurate *As Told By*; visit Carnegie Hall for its debut performance; and release its 100th recording on BMOP/sound.

ABOUT

BMOP/sound

Committed to the preservation of the music of our time, Artist Director Gil Rose has directed BMOP performances on more than seventy-five commercial recordings which are available from Albany, Arsis, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, Oxingale, and BMOP's signature record label, BMOP/sound. In 2008, after nearly twelve seasons of recording, BMOP/sound was launched, not only to provide a platform for BMOP's extensive archive of music, but also to provide universal access to both classics of the 20th century and the music of today's most innovative composers. Widely regarded as a label for audiophiles, BMOP/sound has garnered praise from the national and international press; it is the recipient of five 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*, and *DownBeat* Magazine. Today, it is considered the nation's foremost label launched by an orchestra and devoted exclusively to new music recordings.

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SAM MAWN-MAHLAU 1961 - 2024

BMOP staff would like to express our heartfelt condolences for the loss of our late board president, Sam Mawn-Mahlau, who served and supported BMOP tirelessly for more than two decades. Our deepest sympathy to his family. Thank you Sam, you will be missed.

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