



BMOP
sound

MATHEW ROSENBLUM: MÖBIUS LOOP
SHARPSHOOTER | DOUBLE CONCERTO

MATHEW ROSENBLUM (b. 1954)

SHARPSHOOTER

MÖBIUS LOOP (quartet version)

DOUBLE CONCERTO

MÖBIUS LOOP (quartet and orchestra version)

KENNETH COON baritone saxophone

LISA PEGHER percussion

RASCHÈR SAXOPHONE QUARTET

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

[1] **SHARPSHOOTER** (2012) 7:05

[2] **MÖBIUS LOOP** QUARTET VERSION (2001) 16:17

DOUBLE CONCERTO (2010)

[3] I. Movement 1 9:24

[4] II. Movement 2 1:19

[5] III. Movement 3 2:04

[6] IV. Movement 4 1:23

[7] V. Movement 5 4:41

[8] **MÖBIUS LOOP**
QUARTET AND ORCHESTRA VERSION (2000) 17:00

TOTAL 59:15

By Mathew Rosenblum

In the winter of 1998, I received a surprise call from Bruce Weinberger, tenor saxophonist with the Raschèr Saxophone Quartet, asking if I would send samples of my work. This led to the commission of *Möbius Loop*, which premiered in Düsseldorf in 2000. Little did I know at the time but this phone call would be the start of a long and successful relationship with the members of this extraordinary ensemble. I knew about Sigurd Raschèr, the infamous classical saxophone soloist and founder of the quartet; he had always intrigued me, and his iconic photo—the one where he is surrounded by saxophones of all shapes and sizes—hung on my bedroom wall when I was growing up. Even though saxophone was my main instrument, up until the time of this commission I had never actually written a note for the instrument, so this project was particularly exciting—and also daunting.

Leading up to the composition of *Möbius Loop*, I remember being very inspired by Kenneth Coon's performances with the Raschèrs, both live and on recordings. As a result, I wrote a killer baritone part in the piece, very challenging, which Ken took to new heights. After the U.S. premiere, Ken suggested I write a duo for baritone and percussion, and I countered by offering a double concerto. The next task was to find an orchestra interested in this project.

At a meeting in a famous dessert restaurant in Pittsburgh, I approached Gil Rose with the idea of a joint BMOP/Raschèr CD project, to which he responded enthusiastically. We were fortunate to receive a Fromm Foundation commission for the Double Concerto, and both *Möbius Loop* and the Double Concerto were subsequently performed and recorded in Boston. I seized the opportunity to involve Pittsburgh-based percussionist Lisa Pegher in

the Double Concerto project; her crisp energetic style of playing which blends the pointed and intense energy of avant rock with the technical expertise of new music was the perfect fit. Gil suggested that both ensembles record a piece by themselves in addition to the two in which they intermingle. Since there was already a quartet version of *Möbius Loop*, Gil proposed the addition of a short, straightforward orchestral piece, avoiding the complexity associated with much of my writing. I agreed. The concept for the recording was now set.

Möbius Loop and Double Concerto have a stylistically diverse and improvisatory sensibility, while *Sharpshooter* is "single-minded" in its approach and very direct rhythmically: a constant sixteenth note pulse pervades throughout with more sustained detuned sonorities gradually taking over. Whereas the use of altered notes and intervals in the Double Concerto and *Möbius Loop* (a 21 note-to-the-octave hybrid system of my own design) are associated with certain sections or recurring gestures, in *Sharpshooter*, I altered a small select group of notes for the duration of the piece to create a pervasive orchestral resonance that glows throughout. I accomplished this by using a 19 note-to-the-octave "equal beating minor third" tuning (which adds a large amount of "just" third intervals to the texture) in the MIDI sampling keyboard, altering 2 notes in the harp, and sprinkling notes from the 19-note tuning into the orchestra. The percussion plays several almglocken, also slightly out of tune, to finish off the sonic aura I was searching for.

SHARPSHOOTER was commissioned by the Boston Modern Orchestra Project. DOUBLE CONCERTO was commissioned by the Fromm Foundation, written for Kenneth Coon, Lisa Pegher, and the Boston Modern Orchestra Project, and premiered January 22, 2011, at Jordan Hall in Boston.

MÖBIUS LOOP (quartet version) was premiered May 25, 2003, by the Raschèr Saxophone Quartet at the Winnipeg Art Gallery, Manitoba, Canada.

MÖBIUS LOOP (quartet and orchestra version) premiered March 23, 2000, by the Raschèr Saxophone Quartet and notabu.ensemble neue musik at Tonhalle, Düsseldorf, Germany.

By Andrew Druckenbrod

Musical instinct and musical systems are often opposed. While it has been decades since someone gasped at even the most radical departures from tonality, composers who create their own musical organization are expected to stick with it. It is not so much that we feel they should, but that most have done so. From Schoenberg's twelve-tone system to Boulez's serialism, from Partch's just intonation to Glass's minimalism, composers who set up parameters for themselves often stick with them of their own volition.

That's one of the elements that makes the music of Mathew Rosenblum represented here so remarkable. The New York-born and Pittsburgh-based composer took years to refine an ur-line scale of 21-pitches-to-the-octave. This collection, with nine pitches added within the traditional twelve of the chromatic scale, has been the DNA of his music for decades. The microtonal intervals allow him to write nuances of melody and harmony that he hears coalesce in his head.

The number 21 is tailor-made for obsessive adherence. Just ask blackjack players or teenagers looking to legally drink. But from the beginning, Rosenblum never blindly adhered to his unique pitch collection. He has combined it with tonality that is, of course, built into the scale—not unlike Alban Berg’s tonal expression in his twelve-tone Violin Concerto. Both are certainly unconventional applications of tonality, and this music is conceived on two keyboards, one a traditionally tuned piano and the other a MIDI keyboard handling the added pitches. The effect sounds “out of tune” to a first-time listener, at least one coming from the Western classical tradition. Rosenblum’s aesthetic has been influenced by the music of Eastern countries such as Indonesia, whose music has pitches and inflections between and beyond the chromatic scale. But after a few hearings, the added pitches melt into the others in a compelling soundscape that soon sounds natural and renders the Western twelve a limited set. It is more accurate to view Rosenblum’s expanded pitch set as replacing the precise notes of conventional melody with musical gesture, a transformation only possible after the listener begins to “forget” the traditional scale and hierarchical tonal relationships.

His *Möbius Loop* (2000), presented here in two versions: orchestral and quartet, was one of the first to significantly deviate from the strict scale. In recent years he has begun to apply it even less strictly, as one element among many, represented on this disc by Double Concerto for baritone saxophone and percussion (2010) and *Sharpshooter* (2012).

MÖBIUS LOOP

One can get carried away tracing the meaning of a composition’s title to the music and meaning therein. But there is surely a double connection here. On the technical side is a piece that has themes and motifs that return in looping fashion. But the work also is a reflection on the enigma of life—especially personal relationships—represented by the mystery of the Möbius Strip, that mind-boggling, twisted ribbon that appears to have only one side.

The work begins with an energetic rhythm the composer heard his daughter play and comes to an emotional head with an elegy for his mother, who died during the writing of the work. Further, it is the first composition he wrote for the saxophone, the instrument he enjoyed playing during his formative years as a musician in Queens. Essentially a saxophone quartet concerto, *Möbius Loop* also is a tribute to one of his idols, the Raschèr Saxophone Quartet, who commissioned it. He wrote it specifically with the original instrument makeup and the bold, broad tone and virtuosity of the members in mind.

All of these threads are pulled through the fabric of Rosenblum’s musical influences. Classical training and untraditional tunings are met with allusions to the pop, rock, jazz, and Latin music he adored in his teens.

Placed in the High School of Music and Art in Harlem in the 1960s, he played saxophone in various jazz groups and rock bands with the likes of klezmer clarinetist David Krakauer and piano phenom Anthony Coleman. But he soaked up more music on the streets of Manhattan.

“Most days we would go down to Central Park and jam around the fountain,” he told the *Pittsburgh Post-Gazette*. Many nights he would sneak into jazz clubs. “I am fascinated by hybrid musical styles in which widely varying cultures and traditions merge or even clash. In *Möbius Loop*, my interest in popular music, freer jazz forms, and my interest in Cuban music, is reflected.”

This Mahlerian encompassing of his world within this piece makes it easy to see why Rosenblum moved beyond strict adherence to his 21-to-the-octave scale. It makes entrances for color and to render some sections unsettling, but the work is harmonically pitch centered. Strings, winds, and percussion take a role of supplying color, as well, but also have some significant roles. It is a muted trumpet that ushers in the work with a piercing line high above the driving opening rhythm.

A theorist can tag a work that brings back opening material at its end as having ABA form. *Möbius Loop* has that structure. But context is everything and Rosenblum's conception of the work was much closer to a scrolling reel. "There are also loops within loops. When new musical material is presented in the body of the work it is almost always contrasted and then repeated to form smaller loops within larger ones," the composer writes.

The driving rhythm of the opening section grew from "a playful piano improvisation" by his then seven-year-old daughter. Written in the months before and after the death of his mother, the slow reflective middle section—marked "timeless"—is a touching tribute to her.

It would be a mistake to view the quartet version of *Möbius Loop* as reduction. Rather, it is distilled, the essence of the orchestral original. Rosenblum labored over what to retain and what to let go. And any of the material he kept that came from the orchestra had to be incorporated into radically different instruments. For instance, he gave that distinct opening trumpet part to the alto. The quartet version of "Möbius Loop" has been performed the world over, and not just by the Raschèrs.

DOUBLE CONCERTO

If *Möbius Loop* shows Rosenblum at home writing for the saxophone because it was his instrument in his youth, the Double Concerto finds him celebrating its full potential. Inspired by the artistry of Kenneth Coon, he created a baritone part both magisterial and majestic.

While drawing from the rich tradition of sax and percussion duos, and equally inspired by the bracing, rock-infused intensity and the artistic stickwork of Lisa Pegher, the concerto is undeniably a showcase for saxophone. It opens with a sax sonority so epic that even knowing it is a multiphonic chord does little to stop one from searching for a wind ensemble. The effect is intoxicating, a primordial call to life more than the beginning of a work.

But even as both soloists launch into ridiculously difficult passages, the concerto's overall character is akin to a tire spinning on a track. Smoke, heat, power born by virtuosic runs, trills upon trills, and propulsive drumming seems kinetic, but ultimately remains potential. The concerto never seems to move forward. Both on the large scale and the local, the work tries again and again to get moving, but can't. Objects at rest also have momentum.

It is as if Rosenblum views the saxophone's primal utterances to be too great for something as worldly as a composition. The rest of the orchestra peers on even as it participates. This view is supported by the arch-like structure of the concerto. Even though Rosenblum clearly indicates five sections in the score, the musical material points to a palindromic layout.

The opening repeated multiphonic chord (itself a metaphor of stasis) gives way to a descending scale spectacularly played by the entire orchestra. This leads to a close canon between the baritone and marimba. Their interaction throughout much of the work develops in fascinating ways. After passing through new statements of the downward scale and the multiphonics, the two reach an athletic cadenza that hints at bebop, rock and free jazz. But a final, tutti restatement of the descending scale and the multiphonic chords seems only half-hearted—dissolving rather than firmly concluding the movement.

What follows is less the heart of the work than simply another space entirely. The short second and third movements are a pair in which first the saxophone and then the marimba vary a slow and lyrical theme, colored by microtones as only Rosenblum can. The short cadenza that ends this movement is a continuation of the first.

The fourth movement initiates the mirroring of the material. The descending scale arrives first, leading to a brief statement of the multiphonic chords until the close canon is again reached. From there it is a sprint—on ice—until the work ends with that same epic, primeval Klang of the multiphonic that opened it. It is as if the concerto never happened.

SHARPSHOOTER

Sharpshooter grew out of Rosenblum's desire to return to an earlier work, *Fantasy* for Roberta Liss (2011), placed as the second of the two distinct compositions published in 2011 as *Two Harmonies*.

Scored for viola, percussion, and keyboards, *Fantasy* is a quiet, monochromatic and monothematic piece driven by a compulsive repeat of a rising line of chromatic and added notes. The scale here is actually 19 notes to the octave, but the stretching of tonality effect is just the same. Dedicated to the composer's "dear cousin, [a] self-described 'tough broad from the Bronx,'" it is gritty and dark.

Sharpshooter is far more than a full orchestra arrangement of *Fantasy*, and even more than an "expansion" of the earlier work, a term the composer has used. Whereas *Fantasy* is dull in timbre, *Sharpshooter* gleams, as if a direct light were shined on the black surface of the latter revealing a hidden glossiness. Now the music is propelled by a constant sixteenth note pulse that only makes a cameo in *Fantasy*. Here the detuned sonorities brighten the work, with the composer succeeding in his attempt to bring a "shimmer and tinge to the piece. The focused ensemble rhythms and pointed attacks—achieved through strikes on muffled piano and harp strings, piercing string pizzicato, and sharp brass hits—helped to generate the title, 'Sharpshooter.'"

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Andrew Druckenbrod is a Pittsburgh-based writer and former classical music critic of the Pittsburgh Post-Gazette. He has a master's of musicology from the University of Minnesota and has contributed to many music publications including Gramophone and NewMusicBox.org and is an adjunct professor at the University of Pittsburgh.



TINA PSCINOS

Mathew Rosenblum's music is filled with diverse musical elements derived from classical, jazz, rock, and world music traditions. The *Boston Globe* called his music "an ear-buzzing flood of sound, rich in unusual overtones," while the *Pittsburgh Post-Gazette* described his *Möbius Loop* as "richly layered" and that it "shimmered with vibrancy." A wide array of groups have commissioned, performed, and recorded

his music such as the Boston Modern Orchestra Project, Harry Partch Institute, American Composers Orchestra, Pittsburgh Symphony Orchestra, Raschèr Saxophone Quartet, Calmus Ensemble of Leipzig, Pittsburgh New Music Ensemble, and Sequitur. Using a variety of tuning systems, his work does not live within traditional boundaries, creating a compellingly fresh landscape.

Rosenblum's works have been performed throughout the United States, South America, and Europe including the ISCM World Music Days in Oslo, the Gewandhaus in Leipzig, De Ijsbreker in Amsterdam, the Tonhalle in Düsseldorf, the Bing Theater in L.A., Sala Nezahualcōyotl in Mexico City, and at the Sonic Boom Festival, the Kitchen, Merkin Hall, Symphony Space, the Guggenheim Museum, and Miller Theatre in New York City.

In the fall of 2001, Rosenblum was a core participant in the American Composers Orchestra's Orchestra Tech Festival and Conference in New York City where his piece *Nü kuan tzu*, for singers, samplers, and chamber orchestra, was one of twenty works featured on the festival. In 2009 he was a Senior Faculty Composer at the June in Buffalo Festival. Other honors include a Guggenheim Fellowship, four Pennsylvania Council on the Arts Music Fellowship Grants, a Heinz Endowments Creative Heights Award, two Fromm Foundation Commissions,

a National Endowment for the Arts Music Fellowship Grant, a Barlow Endowment Commission, and a New York Foundation for the Arts Artists Fellowship Grant. He has also received awards and fellowships from the New Jersey State Council on the Arts, Institute of Contemporary American Music, Rockefeller Foundation, BMI, MacDowell Colony, Djerassi Foundation, Virginia Center for the Creative Arts, Hambidge Center, and Yaddo.

Rosenblum received degrees in composition from the New England Conservatory of Music and Princeton University and is currently Professor of Composition and Chair of the Department of Music at the University of Pittsburgh where he also co-directs the Music on the Edge new music series. His works have appeared on the MODE, New World Records, Albany, Capstone, Opus One, and CRI Emergency Music labels and is published by C.F. Peters Corporation and Plurabelle Music (distributed by Subito Music Corporation).



FELIX BROEDE

Kenneth Coon, baritone saxophone, has concertized and recorded regularly throughout Europe, North America, and Asia. In 1993, Mr. Coon was invited to play baritone saxophone in the world-renowned Raschèr Saxophone Quartet. As a member of the Raschèr Quartet he has performed in many of the world's most prestigious concert halls including: Carnegie Hall, New York City; Opera Bastille, Paris; Royal Festival Hall, London; Hong Kong Culture Centre Concert Hall; Finlandia Hall, Helsinki; Concertgebouw, Amsterdam; Musikverein, Vienna; and Parco della Musica, Rome.

His musical association with the Raschèr Quartet has been a fruitful one, resulting in the premieres of over 100 works by prominent composers such as: Philip Glass, Sofia Gubaidulina, Brett Dean, Charles Wuorinen, Chen Yi, Mauricio Kagel, Steven Stucky, Giya Kancheli, and Lera Auerbach, among others. He has recorded and performed extensively with well-known artists such as: Christian Lindberg, the Kroumata

Percussion Ensemble, London Voices, Seymon Bychkov, Dennis Russel Davies, Andrew Davis, Sakari Oramo, Leonard Slatkin, Helmuth Rilling, and Luciano Berio.

A native of Atlanta, Georgia, Mr. Coon studied saxophone with Patrick Meighan at Florida State University and with Debra Richtmeyer at the University of North Texas. He has lived in Europe since 1993 and currently resides in the southern German city of Freiburg.



RYAN S. CHRISTOPHER

Lisa Pegher, percussion, is an American drummer and solo percussion artist who has been described by the *Boston Globe* as "forcefully balletic" and by critic Marty Lash as "a gifted passionate artist, with a rockstar aura." She has been featured in *Symphony* magazine as one of the top six performers of her generation and continues to carve a new path for percussion as a solo instrument. Ms. Pegher has performed concerti with numerous fine orchestras across the globe and commissioned works from today's leading composers. Recent concerti performances include works by Tobias Broström, Jennifer Higdon, James MacMillan, Joseph Schwanter, David Stock, and Mathew Rosenblum. Currently

she has commissioned Richard Danielpour for a new percussion concerto.

Ms. Pegher signed to Columbia Arts Management in June 2013 and has begun composing original works for electronics and live animation as well as commissioning other composers for new works in a similar format. Her most recent multimedia project, *Minimal Art: Imaginary Windows*, was released in 2009. In efforts to break musical boundaries further, she has created a new show called the *New York Duo Experiment* where she is collaborating with different instrumentalists and has also formed her own avant band, Instrumental Aftershock.



The Raschèr Saxophone Quartet, since its formation in 1969, has appeared regularly at the major concert halls of Europe, Asia, and the U.S., including Carnegie Hall and Lincoln Center, New York City; Kennedy Center, Washington, DC; Opera Bastille, Paris; Royal Festival Hall, London; Philharmonie, Cologne; Finlandia Hall, Helsinki; Concertgebouw, Amsterdam; Schauspielhaus, Berlin; Musikverein, Vienna; Tonhalle, Zürich; Parco della Musica, Rome; Dewan Filharmonik Petronas, Kuala Lumpur; and National Concert Hall, Taipei. The Vienna *Zeitung* hailed the quartet as the “Uncrowned Kings of the Saxophone” and a critic from *Die Welt* claimed, “if there were an Olympic discipline for virtuoso wind playing, the Raschèr Quartet would definitely receive a gold medal.”

The ensemble carries on a tradition established in the 1930s by the pioneer of the classical saxophone and founding member of the quartet, Sigurd Raschèr, who animated many composers to dedicate music to them, including Aho, Berio, Bergman, Bialas, Dean, Denhoff, Donatoni, Firsowa, Franke, Glass, Gubaidulina, Halffter, Kagel, Kaipainen, Kancheli, Keuris, de Raaff, Maros, Moe, Nilsson, Nordgren, Nørgard, Rosenblum, Raskatov, Sandström, Stucky, Terzakis, Tüür, Wuorinen, Xenakis, and Chen Yi. All of these composers have shared an enthusiasm for the four musicians’ unique homogeneous tone quality, virtuosity and dynamic interpretation of new and old music. Regarding their interpretation of Bach, the well-known German musicologist Ulrich Dibelius wrote, “when the Raschèr Quartet plays Bach, the music takes on a seraphic aura—as if the organ and the string quartet had come together.”

Numerous composers have been fascinated with the combination of the Raschèrs and orchestra, which has resulted in more than 25 new works for that combination as well as

invitations from many of the world’s leading orchestras, including the Gewandhaus Leipzig, Staatskapelle Dresden, Symphony Orchestra of the Bavarian Radio Orchestra, Bergen Philharmonic, American Composers Orchestra, Saint Cecilia National Academy Orchestra Rome, Gulbenkian Orchestra Lisbon, Malaysian National Orchestra, Orchestre de Paris, Pilharmonique Strasbourg, Helsinki Philharmonic Orchestra, Royal Liverpool Philharmonic, Residentie Orchestra of the Hague, Berlin Sinfonie Orchestra, Scottish Chamber Orchestra, Swedish Chamber Orchestra, Philharmonisches Orchester Kiel, Ostrobothnian Chamber Orchestra, Stuttgart Chamber Orchestra, Tapiola Sinfonietta, Camerata Bern, Vienna Symphony, BBC London Symphony, SWR Baden–Baden, MDR Orchestra Leipzig, Radio–Sinfonie–Orchester Stuttgart, Radio–Sinfonie Orchestra Cologne, I Fiamminghi, and the Berlin Philharmonic Orchestra under the direction of Sir Simon Rattle.

In addition to the Raschèr Quartet’s numerous solo recitals and collaborations with the world’s leading orchestras, the Quartet has performed with many various instrumental and vocal combinations, including Christain Lindberg, the Kroumata Percussion Ensemble, London Voices, West German Radio Choir, Rias Chamber Choir, Finnish Radio Choir, Belgian Radio Choir, Icelandic National Cathedral Choir, and the Netherlands Chamber Choir. Numerous composers such as Luciano Berio, Erkki–Sven Tüür, Bernd Franke, Stefan Thomas, Giya Kancheli, Maricio Kagel, and Sofia Gubaidulina have been inspired to contribute works for the Raschèrs in these combinations. The Raschèr Quartet is a musical democracy. Therefore, in contrast to many other chamber ensembles, the quartet has no leader.



Gil Rose is a conductor helping to shape the future of classical music. His dynamic performances and many recordings have garnered international critical praise.

In 1996, Mr. Rose founded the Boston Modern Orchestra Project (BMOP), the foremost professional orchestra dedicated exclusively to performing and recording symphonic music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have attracted critical acclaim and earned the orchestra fourteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He joined Opera Boston as its music director in 2003, and in 2010 was appointed the company's first artistic director. Mr. Rose led Opera Boston in several American and New England premieres including: Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of

Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Ades's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

Mr. Rose and BMOP recently partnered with the American Repertory Theater, Chicago Opera Theater, and the MIT Media Lab to create the world premiere of composer Tod Machover's *Death and the Powers* (a runner-up for the 2012 Pulitzer Prize in Music). He conducted this seminal multimedia work at its world premiere at the Opera Garnier in Monte Carlo, Monaco, in September 2010, and also led its United States premiere in Boston and a subsequent performance at Chicago Opera Theater.

An active recording artist, Gil Rose serves as the executive producer of the BMOP/sound recording label. His extensive discography includes world premiere recordings of music by John Cage, Lukas Foss, Charles Fussell, Michael Gandolfi, Tod Machover, Steven Mackey, Evan Ziporyn, and many others on such labels as Albany, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

In 2012 he was appointed Artistic Director of the Monadnock Music Festival in historic Peterborough, NH, and led this longstanding summer festival through its 47th season conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.

As an educator Mr. Rose served five years as director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Copland's *The Tender Land*. 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. He is a three-time Grammy Award nominee.



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 affirms its mission 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 eighty performances, over seventy world premieres (including thirty commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and thirty-two commercial recordings, including twelve CDs from BMOP/sound.

In March 2008, BMOP launched its signature record label, BMOP/sound, with the release of 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 is the recipient of five Grammy Award nominations: in 2009 for *Charles Fussell: Wilde*; in 2010 for *Derek Bermel: Voices*; and three nominations in 2011 for its recording of *Steven Mackey: Dreamhouse* (including Best Classical Album). 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 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 Bank of America 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."

FLUTE

Sarah Brady* [2]
 Rachel Braude* [1, 3]
 Jessica Lizak [1]
 Jessi Rosinski [2]

OBOE

Nancy Dimock [1]
 Barbara LaFitte [2, 3]
 Jennifer Slowik* [1, 2]

CLARINET

Amy Advocat [1, 2]
 Michael Norsworthy*
 [1-3]

BASSOON

Ronald Haroutunian*
 [1, 2]
 Adrian Jójatu [3]
 Gregory Newton [2]
 Margaret Phillips [1]

HORN

Justin Cohen [3]
 Alyssa Daly [2]
 Eli Epstein [1]
 Whitacre Hill* [1-3]

TRUMPET

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

TROMBONE

Hans Bohn [2]

BASS TROMBONE

Walter Bostian [2]

TUBA

Don Rankin [2]

TIMPANI

Craig McNutt [2]

PERCUSSION

Craig McNutt [1, 3]
 Robert Schulz* [1-3]
 Nicholas Tolle [1, 2]
 Aaron Trant [3]

HARP

Ina Zdorovetchi [1, 3]

PIANO

Nina Ferrigno [3]
 Linda Osborn [1, 2]

VIOLIN I

Melanie Auclair-Fortier
 [2]
 Colleen Brannen [1, 2]
 Heidi Braun-Hill* [1, 2]
 Piotr Buczek [1, 3]
 Julia Cash [1]
 Colin Davis [2]
 Gabriela Diaz [3]
 Charles Dimmick* [1, 3]
 Rose Drucker [2]
 Tera Gorsett [1]
 Oana Lacatus [1, 2]
 Mina Lavcheva [1]
 Shaw Pong Liu [2]

Miguel Perez-Espejo [1]
 Gabrielle Stebbins [3]
 Megumi Stohs [3]
 Sarita Uranovsky [2]
 Edward Wu [2]

VIOLIN II

Elizabeth Abbate [1, 2]
 Melanie Auclair-Fortier
 [1]
 Piotr Buczek* [2]
 Sasha Callahan [1, 2]
 Julia Cash [3]
 Gabriela Diaz [1]
 Lois Finkel [2]
 Rohan Gregory [2]
 Joanna Grosshans [2]
 JiYun Jeong [2]
 Abigail Karr [1]
 Rebecca Katsenes [2]
 Annegret Klaua [3]
 Anna Korsunsky [1, 2]
 Krista Buckland
 Reisner [3]
 Brenda van der Merwe
 [1-3]
 Edward Wu [1]

VIOLA

Mark Berger [2]
 Joan Ellersick* [1-3]
 Nathaniel Farny [3]
 David Feltner [1-3]
 Noriko Herndon [1]
 Jonina Mazzeo [2]
 Dimitar Petkov [1, 2]
 Emily Rideout [1, 2]

Willine Thoe [1]
 Kate Vincent [2, 3]
 Noralee Walker [2]

CELLO

Miriam Bolkosky [2]
 Nicole Cariglia [1, 2]
 Holgen Gjoni* [1]
 David Huckaby [3]
 Katherine Kayaian [2]
 Jing Li [1, 2]
 Ming-Hui Lin [1]
 Marc Moskovitz [3]
 Rafael Popper-Keizer*
 [2]
 David Russell [2]
 Courtenay Vandiver [3]

BASS

Anthony D'Amico* [1, 2]
 Pascale Delache-
 Feldman* [3]
 Scot Fitzsimmons [1-3]
 Elizabeth Foulser [2]
 Bebo Shiu [2]

KEY

[1] Sharpshooter
 [2] Double Concerto
 [3] Möbius Loop (quartet and
 orchestra version)

*Principal

Mathew Rosenblum

Sharpshooter
 Möbius Loop (quartet version)
 Double Concerto
 Möbius Loop (quartet and orchestra version)

Producer Gil Rose
 Recording and editing Joel Gordon
 Recording and editing Christoph Martin Frommen and Uwe Hofmann (*Möbius Loop*, quartet version)

Sharpshooter, *Double Concerto*, and both versions of *Möbius Loop* are published by C.F. Peters.

Möbius Loop (quartet version) was recorded on September 16, 2005, in the Theoder Egel-Saal, Freiburg-Ebnet, Germany. *Möbius Loop* (quartet and orchestra version) was recorded on January 22, 2007, at Merrimack College (North Andover, MA). *Double Concerto* was recorded on January 24, 2011, at Jordan Hall (Boston, MA). *Sharpshooter* was recorded on June 11, 2012, at Jordan Hall.



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—Mathew Rosenblum



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