

An abstract collage artwork featuring vibrant, layered colors: red, blue, yellow, and green. In the upper left, there is a snippet of musical notation on a staff with the word "Allegretto" written above it. A dark silhouette of a person is visible in the lower left quadrant. The overall composition is dynamic and textured, with various shades and patterns overlapping.

BMOP
sound

ARTHUR BERGER: WORDS FOR MUSIC, PERHAPS

CHAMBER MUSIC FOR 13 PLAYERS | SEPTET |

DIPTYCH: COLLAGES I AND COLLAGES II | COLLAGES III

ARTHUR BERGER (1912–2003)

WORDS FOR MUSIC, PERHAPS

CHAMBER MUSIC FOR 13 PLAYERS

SEPTET

DIPTYCH: COLLAGE I AND COLLAGE II

COLLAGE III

KRISTA RIVER mezzo-soprano

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

WORDS FOR MUSIC, PERHAPS

(THREE POEMS OF YEATS) (1940, rev. 1987)

- [1] I. Crazy Jane on the Day of Judgment 3:24
- [2] II. His Confidence 1:39
- [3] III. Girl's Song 2:01

CHAMBER MUSIC FOR 13 PLAYERS (1956)

- [4] I. Variations 5:04
- [5] II. Fantasy 4:15

SEPTET (1966)

- [6] I. Leggero 3:43
- [7] II. Sostenuto 4:13
- [8] III. Moderato 3:52

DIPTYCH: COLLAGE I AND COLLAGE II (1990, rev. 1995)

- [9] I. Collage I 6:53
- [10] II. Collage II 5:39

COLLAGE III (1992, rev. 1994)

- [11] I. Leggero e flessibile 1:21
- [12] II. Gentile 1:15
- [13] III. Grazioso 1:37
- [14] IV. Cantabile 2:49
- [15] V. Tranquillo 1:26
- [16] VI. Amabile con moto 0:57
- [17] VII. Calmo 1:39
- [18] VIII. Poco 1:42
- [19] IX. Coda: Sostenuto 2:53

TOTAL 56:24

By Arthur Berger

During the 1930s, in the avant-garde circles to which I was drawn, composers like Ruggles and Crawford established free chromaticism as our common practice, and this lent itself to the twelve-tone devices I incorporated into my music in response to the powerful impression Schoenberg made upon me. It was before I understood the systematic ramifications and before it became obvious that twelve-tone practice was separable from its native Viennese roots, so that under growing pressure of the time to develop an indigenous American style I began to question my direction. This kept me from composing for about five years, and *Words for Music, Perhaps* was a challenge that attracted me. I have no delusions my music is anything like what Yeats had in mind, but I found the sentiment and the cadences sufficiently universal to approach them from quite a different direction. I might mention a little conceit that served as a basis for the first song: “Day of Judgment” suggested the traditional “Dies Irae,” which I hint at in the opening cello line, and I quote literally later, in the clarinet as an inner voice, at the words, “If time were but gone.” I also thought of him when I cast “Girl’s Song” in a strophic vein—except that its folk roots are in jazz (the 3 plus 5 metrical division to which Copland called attention) rather than in the Irish folksong dear to Yeats.

For my 75th birthday the late Robert Motherwell gave me a “collage print” inscribed “For Arthur Berger in memory of Paris, 1939”—a reference to an occasion on which I had made a suggestion that he later characterized as a “most crucial” one for the development of his career. We were both graduate students at Harvard where at that time the approach to the arts was altogether from an academic and historical point of view, which Motherwell found oppressive. I advised him to complete his graduate studies at Columbia, where he could

benefit from the presence of Meyer Schapiro, a lively historian and critic who carried his investigations of art right up to the present. It was a time when New York gave asylum to the leading avant-garde painters who had fled the ravaged European scene, and Schapiro, recognizing Motherwell’s enormous talent, brought him to their attention. A more propitious environment for a burgeoning young talent would be hard to imagine. The “collage-print” in Motherwell’s oeuvre was, as the location indicates, a print which is used as a basis, a background for a collage. This gave me the idea that I could do something analogous with music that I was thinking of transcribing for an instrumentation other than that for which it was originally written. The recycled work, as it were, would emerge not simply as a transcription but as virtually a new work. Thus, I could insert notes and whole passages, much as we insert ornaments at cadenzas in Baroque music, and I could “cover over” some of the music (i.e. put new music in). Just as a fragment of paper pasted on the print obliterates what was originally there. Whereas a prolific painter like Motherwell would make five or six copies of a print and render each a different collage, given my rate of productivity, as much as I could hope for is one recycled work using a previous one. The first such work I did was *Diptych*, premiered earlier this season by Dinosaur Annex and based on a woodwind quintet. The work (or “print”) on which *Collage III* is based is my composition for piano four-hands (1978). It is in nine short sections separated by brief pauses. Formally it may perhaps best be described as a fantasy ruminating over limited material and eschewing obligatory traditional contrasts of fast-slow-fast. *Collage III* is dedicated to the memory of Robert Motherwell. It was completed in February 1992, commissioned by the Pittsburgh New Music Ensemble, which gave its premiere in March under its music director David Stock.

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WILLIAM BUTLER YEATS, CA. 1911

NOTES

WORDS FOR MUSIC, PERHAPS, scored for mezzo-soprano or soprano with flute, clarinet, and cello, was premiered in 1949 in Saratoga Springs, NY.

CHAMBER MUSIC FOR 13 PLAYERS is dedicated to Jacques Monod, conductor, at the time, of Camera Concerts which commissioned it. Robert Craft conducted the premiere at the Monday Evening Concerts in Los Angeles in 1960.

SEPTET, commissioned by the Koussevitzky Music Foundation, is scored for flute, clarinet, bassoon, violin, viola, cello and piano.

DIPTYCH: COLLAGE I AND COLLAGE II received its premiere in 1992 with Dinosaur Annex Music Ensemble in Boston, Massachusetts.

COLLAGE III, dedicated to the memory of Robert Motherwell, was premiered by the Pittsburgh New Music Ensemble, David Stock conducting, in 1992.

By Rodney Lister

The first American staged performance of *The Rite of Spring*, (with Massine's choreography, and with Martha Graham dancing the role of the chosen victim) was given by the Philadelphia Orchestra conducted by Leopold Stokowski at the Metropolitan Opera House in New York on April 11, 1930. The then eighteen-year-old Arthur Berger, who already was seriously interested in "modern" music, and who already had some experience as a newspaper music critic, was at that performance, and he later wrote that it was not the Stravinsky, but its companion work on the program, *Die glückliche Hand* by Schoenberg, that had the profoundest effect on him. Next to the "length and high dynamic quotient" of the Stravinsky, the Schoenberg seemed to him to be "delicate, ever so tenuous and elusive," and he was overwhelmed by it. Even though *Die glückliche Hand* dates from before

Schoenberg's discovery of the twelve-tone system, Berger began writing "in a manner that was my own notion of what twelve-tone music must be" for the next few years. By 1933, though, he had reached a compositional impasse. His leftist political views demanded that composers write music which was palatable to and understood by the masses. His inability to reconcile those views with the music he was writing, and his sense that the techniques of twelve-note composition, as it was called at the time, were inseparable from the aesthetics and sounds of German music, which did not appeal to him, caused him to call a moratorium on composing music. During this time he became a graduate student at Harvard, where he studied theory with Walter Piston and musicology with Hugo Leichtentritt, and was in the circle of the aesthetician W. D. Prall, along with Delmore Schwartz, Robert Motherwell, and Leonard Bernstein, among others.

After he received a degree from Harvard, Berger joined the faculty of Mills College. He gradually resumed composition at Mills, the path being opened for him by the neoclassic music of Stravinsky. When Darius Milhaud became his colleague the following year, he followed the example of his friend and fellow faculty member Charles Jones and began to show the French composer his work, becoming, for all intents and purposes, Milhaud's student. Berger wrote of one of his first experiences with Milhaud: "When I brought Milhaud the music I was writing for a Mills dance group he threw up his hands, shouted 'Merveilleux!' and embraced me. To have such a reaction from a world-class musician was all I needed to restore my faith in my composing. It was only later that I became aware that Milhaud was unburdening himself of a favorite locution that he would as readily use for the most primitive attempt of a freshman." A year later, when Berger's position at Mills was terminated, Milhaud sent him to Los Angeles to ask Schoenberg if there were any employment opportunities at UCLA, where he was teaching; Milhaud sent the greeting, "Mille baisers pour petit Arnold," (a thousand kisses for little Arnold) which Berger, confronted with Schoenberg's "austere and sour" expression, felt he simply could not deliver. The Yeats Songs were among the earliest of Berger's works. He was intrigued by the title of the twenty-

five poem sequence, *Words for Music, Perhaps*, which Yeats published in 1932, and chose three to set to music with piano accompaniment in 1939; a year later he orchestrated the accompaniment for flute, clarinet, and cello [1-3]. It was that version that was published by New Music Editions in 1950.

Over the late 1940s and early 1950s Berger developed a method of working with three note cells (C, E, F in the first movement of *Duo for Cello and Piano*, for instance; or F, A \flat , B \flat in *Ideas of Order*), from whose transformations and transpositions he developed both the melodic and harmonic materials for his music. It was the music written in this method that Milton Babbitt, writing in the *Saturday Review* in 1954, described as "diatonic Webern." Since the cells he used were diatonic and featured thirds, the music had something of the quality of triadic tonal music, despite the fact that the procedures were in many respects serial, harking back to Berger's original interest in "twelve-tone" music at the beginning of his compositional career.

After the Second World War the twelve-tone and serial techniques of Schoenberg and his school began to be considered with new seriousness by many composers who had previously regarded them with indifference or with outright hostility. Though the most striking and celebrated conversion to "the system" was Stravinsky's, practically every composer came under its influence in some way or other. Berger's interest in this music was long standing, and by the mid fifties he was writing what was essentially serial music, anyway, so his taking up those methods was a logical next step in his composition development. He only wrote what might be described as twelve-tone music for a short while, during which he produced three works, *Chamber Music for 13 Players* (1956) (which he described as "twelve-tone neoclassic music"), his *String Quartet* (1958), and *Chamber Concerto* (1959). Berger never wrote what he considered to be "strict" twelve-tone music, since he felt free to incorporate figuration freely derived from the set he was working with into his compositions, and to concentrate on subdivisions of the twelve notes.

Chamber Music for 13 Players was in a certain respect Berger's playfully cheeky answer to Milton Babbitt's *Composition for Twelve Players*, literally going his friend one better by adding a second violin to Babbitt's instrumentation. The work was commissioned by the Camera Concerts in New York and was dedicated to its director Jacques-Louis Monod (who was a close friend of both Berger and Babbitt), although its first performance was given at the Monday Evening Concerts in Los Angeles, conducted by Robert Craft, in 1960. Berger had originally intended for the first movement to be variations on the flute solo at the beginning of Stravinsky's *Three Songs from William Shakespeare*, but he eventually chose to base the piece on a twelve-tone row of his own devising, whose two hexachords are retrograde-inversionally related, and which features further divisions into discrete trichords. The first movement is a set of variations whose theme demonstrates Berger's free use of the material. There are two big phrases, of unequal length, each of which consists of twelve notes divided into hexachords. The first phrase is the row which Berger cites as being the row of the piece, whose two subdivisions are a retrograde inversion of each other, transposed; the second, however consists of six notes which are a retrograde inversion of the first half of the first phrase (the first hexachord), starting on the same note, and a transposition of the same half of the first phrase, the prime form of the first hexachord [4]. Although the notes considered by themselves seem to divide into trichords, Berger deploys the rhythm to divide the first phrase into groupings of 2+4 and 4+2 notes, and then 2+4 and 2+4. The theme and each of the seven variations are ten bars long, and the variations explore the various organizational paradoxes embedded in the theme (the first variation, "String Quartet with syncopated motif," for instance, highlights the trichordal groupings inherent in the arrangement of the notes of the row, while the third variation, "antiphonal chords," exploits the hexachordal organization of the row by turning it into pairs of six-note chords which answer each other. The free figuration introduced in Variation 5, "Free Interlude with figures in the celesta and clarinet," provide the material for the faster second movement, entitled "Fantasy." [5])

Berger ultimately found that the twelve-tone method, even when loosely applied, was incompatible with his person working methods and concerns, and he developed a compositional method which in certain respects was more like the procedures of the diatonic serial works of the early fifties, still depended on three-note cells, but completely chromatic (C, C#, D, for instance), rather than diatonic. These cells were practically never used as clusters, but were deployed in widely spaced sonorities and increasingly fragmented, wide-ranging melodic lines, with a "fairly consistent deployment of all twelve tones" over all registers. In place of the diatonic pitch collections that had allowed him to give variety and contrast to his music by suggesting different keys, Berger employed contrasting hexachordal pitch fields to achieve similar effects.

Concurrently with these changes in his methods of dealing with pitches, Berger's music underwent a transition in its sense of form and continuity. Unlike the earlier diatonic pieces which seem to aspire to a grand long-lined formal design, his later, completely chromatic language deals in a discourse based on short-breathed, eloquent, and apparently discontinuous fragments carefully arranged and separated by silence. Throughout those years Berger was seeking to attain a state of technical control described by his mentor, Prall, ("...ideal aesthetic knowledge, absolutely ready response, would bury the whole system of discriminations in our nerves and habits") which would make dependence on system unnecessary.

Like Stravinsky, Berger found the Schoenberg Suite, Op. 29, for string trio, three clarinets, and piano, fascinating, but was somewhat bothered by the sound of the three clarinets (which Berger described as "beery"). Each of these composers paid tribute to the Schoenberg by writing his own septet, but changed the instrumentation slightly to deal with the timbral qualities which they found off-putting in the Schoenberg; in Stravinsky's case using clarinet, horn, and bassoon, and in Berger's by using flute, clarinet, and bassoon. Berger's *Septet*, written in 1966, is a grandly austere work which, while not being twelve-tone, pursues with enormous rigor the preoccupations which, although they had always figured

in his music, began to surface with greater concentration in and provide the substance of his twelve-tone music: the rigorously organized registral placement of pitches, with some remaining firmly in place while others are systematically shifted, and the working out of the sonorities produced by those changes, along with a contrast of textures, some consisting of monumentally unchanging sonorities and others made of a rollicking flurry of notes with a varying but fairly continuous chromatic turnover [6-8].

In the later years of his life, Berger declared another moratorium on composition; his last work was his Ode of Ronsard for voice and piano, written in 1987. This cessation of production of new work, however, did not mean a cessation of compositional activity. As early as 1957 he recast his Duo for oboe and clarinet for clarinet and piano. In the late 1980s he revised two movements of the (as far as this writer is concerned, mistakenly) withdrawn Chamber Concerto of 1959, both changing the notes, loosening, according to the dictates of his ear, their rigorously systematic pre-determined sonorities and registral placement, and altering their scoring. Commemorating his activities as a founder of the periodical *Perspectives of New Music* during the time he was writing the Chamber Concerto, he entitled these new works *Perspectives III* and *II*. Later, with the work of his close friend, the visual artist Robert Motherwell, in mind, he produced works based on earlier compositions which he considered Collages. In addition to changing the original scoring of these works, he sometimes altered the order of events, sometimes added completely new music to obliterate a passage in the earlier version, similar to the technique of pasting a new piece of paper over an existing image. At other times he juxtaposed overlays of lines over existing music, which might become a sort of “accompaniment” to the new “tunes” in a manner similar to painting an image on top of some detail. Unlike the *Perspectives*, which remained relatively close to their original versions, these later works, *Diptych* (consisting of *Collage I* and *Collage II*) (1990) and *Collage III* (1992), are almost complete recompositions of their parent scores, the Woodwind Quintet of 1984 and the Composition for Piano Four Hands, written in 1976 and revised in several stages until 1989, respectively. Perhaps the most striking feature

of these newly recomposed works is their greater instrumental color; whereas the parent scores were written for relatively monochromatic ensembles, the recomposed works call for mixed woodwind, string, and piano ensembles, one of them also featuring percussion [9-19]. These works also seem to have a much more relaxed quality than their models, representing a synthesis of the austere quality of the later chromatic music with what Virgil Thomson described as the “sidewalks-of-New-York charm” which is so abundant in the neoclassic works, and becomes slightly more disguised in the more strictly organized later compositions.

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Composer and pianist Rodney Lister is on the composition faculty of Boston University and the Preparatory School of the New England Conservatory. He is also on the faculty of Greenwood Music Camp.

[1] Crazy Jane on the Day of Judgment

'Love is all
Unsatisfied
That cannot take the whole
Body and soul';
And that is what Jane said.

'Take the sour
If you take me
I can scoff and lour
And scold for an hour.'
'That's certainly the case,' said he.

'Naked I lay,
The grass my bed;
Naked and hidden away,
That black day';
And that is what Jane said.

'What can be shown?
What true love be?
All could be known or shown
If Time were but gone.'
'That's certainly the case,' said he.

[2] His Confidence

Undying love to buy
I wrote upon
The corners of this eye
All wrongs done.
What payment were enough
For undying love?

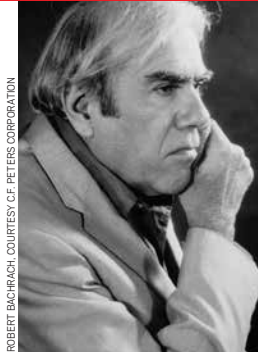
I broke my heart in two
So hard I struck.
What matter? for I know
That out of rock,
Out of a desolate source,
Love leaps upon its course.

[3] Girl's Song

I went out alone
To sing a song or two,
My fancy on a man,
And you know who.

Another came in sight
That on a stick relied
To hold himself upright;
I sat and cried.

And that was all my song —
When everything is told,
Saw I an old man young
Or young man old?



ROBERT BACHRACH, COURTESY OF PETERS CORPORATION

Arthur Berger was an influential composer, critic, and teacher for more than half a century. Born in 1912 in New York City, he received his musical education at New York and Harvard Universities, pursuing further studies in Paris with Nadia Boulanger and at the Sorbonne. By his early twenties he was accepted into the circle of avant-garde New York composers and became a member of the Young Composers

Group that revolved around Aaron Copland as its mentor. In his capacity as critic, Berger became one of the chief spokesmen of American music for that period.

Although Berger has made notable contributions to the orchestral repertory, he has devoted the major share of his compositional activities to chamber and solo piano music. Virgil Thomson called his Quartet in C Major for Winds "one of the most satisfactory pieces for winds in the whole modern repertory," and his String Quartet received a New York Music Critics Circle Citation in 1962. Among his orchestral works are *Serenade Concertante*, written for the CBS Orchestra; *Polyphony*, a Louisville Orchestra commission; and *Ideas of Order*, commissioned by Dimitri Mitropoulos for the New York Philharmonic—a work that received a full-page story in *TIME* magazine following its premiere.

Among Berger's numerous published critical and analytical articles, his seminal study "Problems of Pitch Organization in Stravinsky" applied the expression "octatonic" to the eight-note scale that has since become conventionally known by that term. At a time when Stravinsky's so-called neoclassicism was under attack, Berger wrote extensively and cogently in its defense. He was one of the first to write about Charles Ives and the first to write a book on the music of Aaron Copland. This study, which had occupied him since the early 1930s,

was published by the Oxford University Press at a time (1953) when there was no precedent for books on American composers dealing as he did with their musical technique. In August 1990, *Aaron Copland* was reprinted by Da Capo Press.

When Berger received an award from the Council of Learned Societies in 1933, it turned out to be but the first in a long series of honors bestowed on him by prestigious organizations over the years: Guggenheim, Fromm, Coolidge, Naumburg, and Fulbright Foundations; the NEA, League of Composers, and the Massachusetts Council on the Arts & Humanities, to name a few. He was a Fellow of both the American Academy & Institute of Arts and Letters and the American Academy of Arts & Sciences.

Berger started his college teaching career in 1939 at Mills College where in the following year Darius Milhaud joined the faculty. (It was he who persuaded Pierre Monteux, conductor of the San Francisco Symphony, to ask Berger to write a woodwind quartet for first-desk men of that orchestra.) In 1943 Berger became a music critic for the *New York Sun* and in 1946 accepted Virgil Thomson's invitation to join the *New York Herald Tribune*. After a decade as a full-time daily music reviewer in New York City, he resumed teaching in 1953 at Brandeis University during the formation of its graduate music program. Following his retirement from Brandeis in 1980 as the Irving Fine Professor of Music Emeritus, Berger taught at New England Conservatory of Music until 1999. Coinciding with his 90th birthday in 2002 the University of California Press published Berger's memoir, *Reflections of an American Composer*, which won a 2003 ASCAP-Deems Taylor Award. Mr. Berger died in Boston on October 7, 2003.



EARL CHRISTIE

Krista River, mezzo-soprano, has appeared as a soloist with the Boston Symphony, Santa Fe Symphony, Handel & Haydn Society, Florida Orchestra, Charlotte Symphony, North Carolina Symphony, and the Pittsburgh Bach and Baroque Ensemble. Winner of the 2004 Concert Artists Guild International Competition and a 2007 Sullivan Foundation grant recipient, her opera roles include Dido in *Dido and Aeneas*, Sesto in *La clemenza di Tito*, Cherubino in *Le nozze di Figaro*, Rosina in *Il barbiere di Siviglia*, Zerlina in *Don Giovanni*, Anna in Weill's *Seven Deadly Sins*, Nancy in Britten's *Albert Herring*, and the title role in Handel's *Xerxes* and Bizet's *Carmen*. For Ms. River's New York Recital debut

at Weill Recital Hall at Carnegie Hall, the *New York Times* praised her "shimmering voice ... with the virtuosity of a violinist and the expressivity of an actress." She has performed as a guest artist at music festivals including John Harbison's Token Creek Chamber Music Festival, Monadnock Music, Music from Salem, Saco River Festival, Meeting House Music Festival on Cape Cod, and the Portland Chamber Music Festival in Maine. A contemporary music advocate, Ms. River has given premieres of new works by numerous composers including Tom Cipullo, Howard Frazin, Thomas Schnauber, and Herschel Garfein. She created the role of Genevieve in Brian Hulse's chamber opera *The Game at the Kennedy Center*, as part of their Millennium Stage series. She sang the world premiere of Scott Wheeler's *Turning Back* at her 2008 solo recital at Weill Recital Hall, and is featured on two of Wheeler's CDs—*The Construction of Boston*, recorded live with Boston Cecilia, and *Wasting the Night: Songs*—both released on Naxos Records. Ms. River began her musical career as a cellist, earning her music degree at St. Olaf College. She resides in Boston and is a regular soloist with Emmanuel Music's renowned Bach Cantata Series.



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 [1-4]
Alicia DiDonato Paulsen [5]

OBOE

Jennifer Slowik [2]

CLARINET

Amy Advocat [1, 3]
Michael Norsworthy [2, 4, 5]

BASSOON

Ronald Haroutunian [2, 3]

HORN

Whitacre Hill [2]

TRUMPET

Terry Everson [2]

PERCUSSION

Robert Schulz [5]

HARP

Ina Zdrovovetchi [2]

PIANO

Nina Ferrigno [5]
Linda Osborn [2-4]

VIOLIN I

Heidi Braun-Hill [3]
Charles Dimmick [2, 4]
Gabriela Diaz [5]

VIOLIN II

Gabriela Diaz [2]

VIOLA

Joan Ellersick [2, 3]

CELLO

Holgen Gjoni [1]
Rafael Popper-Keizer [2-5]

BASS

Anthony D'Amico [2]

KEY

[1] Words for Music, Perhaps
[2] Chamber Music for 13 Players
[3] Septet
[4] Diptych: Collage I and Collage II
[5] Collage III

Arthur Berger

Words for Music, Perhaps
Chamber Music for 13 Players
Septet
Diptych: Collage I and Collage II
Collage III

Producer Gil Rose
Recording and editing Joel Gordon

Words for Music, Perhaps, Chamber Music for 13 Players, Septet, Diptych: Collage I and Collage II, and Collage III are published by C.F. Peters.

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