



BMOP
sound

DALIT HADASS WARSHAW: SIRENS
RESPONSES | CAMILLE'S DANCE

DALIT HADASS WARSHAW b. 1974

RESPONSES

CAMILLE'S DANCE

SIRENS

CAROLINA EYCK theremin

BOSTON MODERN ORCHESTRA PROJECT

Gil Rose, conductor

RESPONSES (2016)

- [1] I. Op. 119, no. 1 5:04
- [2] II. Op. 11, no. 5 3:58
- [3] III. Op. 7, no. 3 4:33

[4] **CAMILLE'S DANCE** (2000) 10:49

**SIRENS: A CONCERTO FOR
THEREMIN AND ORCHESTRA** (2017)

- [5] I. Clara's Violin 11:59
- [6] II. Ulysses 8:00
- [7] III. Fugal Horn 7:02

Carolina Eyck, theremin

TOTAL 51:26



CAMILLE CLAUDEL, LA VALSE (1893). BRONZE SCULPTURE CURRENTLY HELD IN THE PERMANENT COLLECTIONS OF MUSÉE RODIN, PARIS, FRANCE.

By Dalit Hadass Warshaw

Upon receiving a Guggenheim Fellowship in 2016 to compose *Sirens: A Concerto for Theremin and Orchestra* (2017), I contacted Gil Rose, with whom I'd worked in various capacities during my years as a Boston-based composer, about the possibility of a premiere. He was excited about the idea and proposed planning a portrait CD of selected orchestral works. This recording is the culmination of that conversation and subsequent collaboration, featuring a spectrum of my orchestral music spanning multiple decades. Throughout the process, it was a genuine thrill to work with such brilliant musicians as Gil and the Boston Modern Orchestra Project: the passion and staggering abilities of the players, and their general implicit enthusiasm and interest in bringing to life new works, were both exciting and inspiring to engage with. I am so grateful for their excellence and dedication throughout the process, and I am tremendously excited to share this recording with you all.

It was always my intention to compose a concerto for each of the instruments that I play, namely, piano and theremin. I had already premiered my piano concerto, *Conjuring Tristan*, as soloist with the Grand Rapids Symphony Orchestra in 2015. For *Sirens*, Carolina Eyck was the most ideal theremin soloist who came to mind, due to her incredible adeptness both technically and musically. I catered the work not only to her abilities and her instrument (there are various models, and no two theremins are alike!), but sought to push the envelope on what typical theremin writing is: knowing her capabilities, I didn't want to make the theremin part too easy! Some examples of my considerations in writing specifically for

Carolina's instrument follow: her model, the Etherwave Pro, allows for an extended range in the bass; she also regularly incorporates octave pedals into her playing that allow her to play the theremin's equivalent of double stops, as well as a digital delay pedal, both of which I could not resist utilizing. For example, at the end of "Ulysses" (Movement II), which depicts Kafka's account of the Homeric episode of the Sirens from the *Odyssey*, the delay is used, as the theremin sings in canon with itself: after all, the Sirens were a pair!

Composed 25 years ago, I consider *Camille's Dance* (2000) indicative of my "middle period," and my return to orchestral writing after a respite of six years, during which I was challenging my own compositional approaches (that I had previously deemed unquestionable) developed over the course of my academic studies. When I first discovered Camille Claudel in 1996, she was more of a marginal figure than she is today; therefore, addressing her work and life story felt especially relevant. Through my exploration of the recurrent dance motif in her work, and its evolving implications over time, I set to depict her morphing state of mind in relation to significant life events: her dance ultimately careens toward a breakdown, followed by a dirge, corresponding to her own mental collapse that prompted her institutionalization for the remaining 30 years of her life, beginning in 1913. Over the course of the piece, Claudel's dance continually vies between two different perceptual realities: the quixotic and manic versus the somber and subdued. Which reality is ultimately victorious is open to question.

Initially for solo piano, *Responses* (2016) was composed during a period of self-rediscovery, returning to my primary instrument after a long respite focused primarily on chamber works and art song. I was especially drawn to the Intermezzi of Brahms — due to their uncanny and paradoxical ability to express such layers of deep emotion, all while cloaked within a veneer of noble propriety and wisdom. The way Brahms presented his own emotional vulnerability so vividly, yet tamed within a gracefully decorated picture frame, caused me to wonder what rawness could exist if I were to converse with, or even to provoke, this spirit: if I could indeed "respond," what would my own music say?

Inevitably, whenever I address the piano in my writing, I always hear it three-dimensionally, as an orchestra. To orchestrate this work was, therefore, simply a matter of enabling sounds that had long been in my ear, which I always strive to reveal through my own performances of the piano version. In this regard, I relate very strongly to Ravel, and to the symbiotic relationship that the piano and orchestra had for him.



Clara Rockmore (1911–1998) playing the Theremin

NOTES

SIRENS: A CONCERTO FOR THEREMIN AND ORCHESTRA, composed for theremin artist *Carolina Eyck* in August 2017, was premiered by the *Boston Modern Orchestra Project* on October 4, 2019 under the baton of *Gil Rose*. *Sirens* is scored for full symphony orchestra and solo theremin.

RESPONSES, composed initially for piano in 2013 and orchestrated in 2016, was premiered by the *Bowling Green Philharmonia* under the baton of *Emily Freeman Brown* in October 2016. The piece's European premiere, in February 2025, is by the *NDR Elbphilharmonie*, conducted by *Alan Gilbert*. *Responses* is scored for full symphony orchestra.

CAMILLE'S DANCE, composed in 1999–2000, was premiered by the *Grand Rapids Symphony* under the baton of *David Lockington* in May 2002. *Camille's Dance* is scored for full symphony orchestra.

By Jan Swafford

When you ask *Dalit Warsaw* about her music, she is apt to tell you a story: *Ulysses* and the *Sirens*, the tragic sculptor *Camille Claudel*, *Thomas Mann's Tristan*, the *Intermezzi* of *Brahms*. These stories can get rather involved before she gets around to the music, at which point you realize she's been talking about the music all along. This style of narration, of a musical telling of tales is the first, foundational element of *Warsaw's* compositional style. Stories and resonances from life, art, and literature are part of the lifeblood of her music, as is on manifest display in the works on this recording: *Camille's Dance*, *Responses*, and *Sirens*.

There are two other foundational elements in *Warsaw's* work, both of them also pervasive in the music here. First is the piano, which was her first instrument and an abiding inspiration that started with her first orchestral work, which was made from piano music.

For Warshaw piano and orchestra are a continuum: her conception of composing music for piano is orchestral in itself, involved steadily with the colors and texture of the instrument. For her the colors and textures of the piano transform into the same of the orchestra, on a larger palette.

The third element in her foundation is her other instrument, the theremin. A leading performer on the instrument, she has appeared with orchestras around the world. One of her stories, told as part of the theremin concerto *Sirens* on this recording, relates how her early piano studies with Nadia Reisenberg led to connections and studies with Reisenberg's sister Clara Rockmore, who was the first celebrated soloist on the theremin and intimately connected to its inventor, Leon Theremin.

Warshaw could be described as a classic prodigy, first as a pianist and soon as a composer. She began studying piano with her mother at age three and found another mentor some years later with Nadia Reisenberg, who also shepherded her first efforts at composing. Those bore startling fruit when her first orchestra piece, from age 8, won the BMI award. Some years later, after performances of the piece by ensembles including the Albany and Denver Symphony Orchestras, her second work for orchestra was played by the New York and Israel Philharmonic Orchestras. There is a charming photo of Zubin Mehta perusing her score for an upcoming performance when she was eleven. By the time Warshaw was seventeen, the list of orchestras who had played her work also includes the Boston, Houston, Cleveland, and Cincinnati Symphony Orchestras. After receiving Bachelor's and Master's degrees from Columbia and Juilliard in a span of five years, she went on to receive a doctorate in Composition at Juilliard in 2003.

In looking at the works on this recording we see how all these elements play out: the connection to stories, to the piano, to the theremin, and to her long experience with the orchestra.

Thus, to discuss Warshaw's *Camille's Dance* [4] is to recall the story of sculptor Camille Claudel, whose life and work were inextricably bound to the life and work of August Rodin, for whom she began as an assistant and pupil and became his muse. Over the years Rodin was for Claudel mentor, inspiration, confidant, lover, patron, and finally *bête noire*. She modeled for some of Rodin's works including several portraits of her; he signed some of her work as his own; and she contributed figures to his monumental *Gates of Hell*. As a sculptor Claudel began in Rodin's shadow but emerged into her own as a unique figure in the art of her time. While she found endless barriers to her work in an era when women were scorned as artists, she nonetheless had a good deal of critical and public success — though her connection to Rodin overshadowed her for years after a mental breakdown and decades in an asylum left her and her art in obscurity. She began to be rediscovered in the later years of the century, and today the largest collection of her work is at the Rodin Museum in Paris.

The impetus for Warshaw's orchestral work about Claudel began with a visit to the Rodin Museum in 1996. She had long been intrigued by the artist's work and story, but seeing it in person for the first time made a great impact. Warshaw was particularly drawn to Claudel's sculptures of the dance, which had a vitality and sensuality that for the time was unique to the point of shocking. Warshaw writes of one now-celebrated sculpture: "*La Valse*...depicts a trio dancing in a circle of abandon, oblivious to the looming wave that seethes above them." About a later work, *La Fortune*, "the same woman of *La Valse* has not stirred from her original position of nine years before, only with no one to support her, so that she is destined to fall."

As with many of Warshaw's works, that encounter with story and with art, turning over in her mind, became music: *Camille's Dance* from 2000. "It is my depiction of the dance of her mind — of her phantoms — that was the force" behind her sculptures of dance, "and which eventually led her to the fate that she herself had anticipated through the stone: her Fortune, that is her fall."

Which is to say that *Camille's Dance* is a depiction not of joy but of impending doom.

Beginning with a cry of anguish, the music is interior, plaintive, dark-textured, many-stranded. Rhythms of dance come and go, rarely regular but rather fitful: it is a dance in the fabric of the mind more than in the body, a meditation on dance as a portrait of looming despair.

Responses [1-3] has a different kind of inspiration: the resonances of three Intermezzi by Brahms, Op. 119 No. 1, Op. 116 no. 5, and Op. 76 No. 3. From her earliest studies on piano Warshaw has felt close to Brahms, and has long used his Intermezzi as “emotional fulfillment and compositional guidance.” The piano music Brahms wrote toward the end of his life is a distillation of his art, both emotionally and compositionally, in the guise of little salon pieces. The three works that elicited Warshaw’s response are Brahms at his most atmospheric on the keyboard. Op. 119 No. 1 in particular has some of the most vibrant and prophetic harmony he ever wrote.

In fact *Responses* began as a solo piano piece, which Warshaw turned into an orchestral one — a natural thing for her to do, given her abiding sense of the seamless connection of keyboard and orchestral music. The piano version shows most clearly how she turns her inspirations into her own voice. In her words:

Each “Response” capitalizes upon selected characteristics from the original intermezzo. The “slow tears” of Op. 119 [1] ... becomes an avalanche, the three-sixteenth-note motive of the middle section transformed into a birdcall ... Op. 116 No. 5 [2] struck me as a fairytale gone awry, its persistent heart-beat-like main rhythmic motive somewhat relentless, its eighth-note rests stark and alarming; I therefore enhanced its ominous quality by adding rhythmic irregularity and using registral extremes to create a demonic danse macabre ... The final “Response” is an homage to Op. 76 No. 3 [3], whose *pp* arpeggios on an $A\flat$ pedal tone suggested to me an eerie transparency and nostalgic clanging of bells.



Theremin virtuoso Carolina Eyck rehearses *Sirens: A Concerto for Theremin and Orchestra* with the Boston Modern Orchestra Project.

Warshaw's description of the piano version applies to the orchestral as well, except that the latter is inevitably expanded in terms of sonority and color: solo piano music amplified. The atmosphere of the piano has metamorphosed into an ensemble work, the connection to Brahms receding more deeply behind the kaleidoscopic world of the orchestra. The opening drumbeat of the second movement hits you in the chest, the trumpets are stark and mocking, the ominous quality Warshaw found in Brahms become more dramatic. The atmosphere of the finale, the quality she found in the original, is now a many-voiced orchestral eeriness, but it yet forms a gentler answer to the tumults of the first two movements.

With *Sirens: A Concerto for Theremin and Orchestra in Three Movements* [5-7] Warshaw returns to another one of her own instruments and to storytelling, this time from her own life. She first met Clara Rockmore, the theremin virtuoso and partner of inventor Leon Theremin, when she was a child, on visits to Clara's pianist sister Nadia Reisenberg. "When I first heard Clara play her theremin," Warshaw recalls, "I was struck by the incomparable tone that suggested a sonic mélange of violin and voice merged with the otherworldly." She began studying the instrument with Rockmore when she was 16. And soon, "I resolved to realize her vision of the theremin's admittance into the roster of serious classical instruments, by creating for it a repertoire of art music that would reveal its hidden yet innate expressive potential and highlight the many dramatic and technical facts of the instrument, aside from more obvious novelty effects such as large multiple-octave glissandi, heavy vibrato, and capacity for dynamic extremes."

With that Warshaw is already describing her concerto, which is founded in large part on those innate qualities of the instrument. Her concerto is not the first one for the theremin (substantial precursors are Anais Fuleihan's *Concerto for Theremin*, Miklos Rozsa's *Spellbound Concerto* from 1945, and Kalevi Aho's *Eight Seasons* from 2011) but it is still a fertile field of possibilities not often explored. After all, the instrument is still best known

as part of the atmosphere of scary movies, and its use in classical music has been most often integrated with orchestration, not a soloist.

Here is Warshaw's tour of the piece, which is characteristically part technique, part storytelling.

The first movement of *Sirens*, entitled "Clara's Violin [5]," highlights Clara Rockmore's deep and early relationship with the violin that then sublimated into her theremin playing. It is also a musical depiction of Clara's own personal and musical story, the narrative created through an interaction of leitmotifs derived from the names of the characters and the instruments they played. In addition to the leitmotif for Clara Rockmore, included are her suitor, Lev Termen (also known as Leon Theremin, the inventor of the eponymous instrument), her sister Nadia (invoked, alongside another leitmotif derived from the word "piano," in the lilting evocations of pianistic Romanticism in the first movement), her violin, her theremin (also the basis of a "Thera-fugue" in the last movement), even the KGB (responsible for the mysterious and sudden kidnapping of Termen from his New York apartment by the Soviets in 1938). The piece begins from the depths, as the theremin emerges in slow glissando from a smoky orchestral drone, alighting upon certain notes punctuated by pizzicato in the orchestra, like sparks among embers. A waltz wanders in, a second theme based upon Clara's name. The beginning of the development section marks a return to the opening abyss, in which the earlier leitmotifs are further explored, ultimately leading to the appearance of the "KGB" leitmotif. From the depths of the "KGB," the theremin commences its cadenza, an emotive exploration of previous material. After the theremin gives up its ghost, "Clara's Violin" theme returns once again, as a duet with the piano.

The second movement, "Ulysses," [6] enacts Kafka's parable "The Silence of the Sirens," based on Homer's tale from the *Odyssey*. Kafka presents an alternative theory regarding the nature of the musical torment inflicted by the deadly Sirens: he maintains that even more lethal than their song was their punishing interruptions of silence. I gravitated toward this story in part as it presented the perfect opportunity to explore the seductive lyrical quality of the theremin. I also sought to create an atmosphere so unsettlingly beautiful as to tantalize the listener, the Sirens' melody interrupted at odd moments with increasingly deafening silences.

Our trance is interrupted by the third movement, "Fugal Horn," [7] a romping, scherzando fugue that degenerates into the final type of "siren" presented in this concerto: an alarm, evoked by the wide glissando effect that is one of the instrument's trademarks. This "Thera-fugue" is based upon the leitmotifs: "THEREMIN" (as fugue subject), "DALIT" (as countersubject #1), and "CLARA" (as countersubject #2). A large crescendo leads to a climactic standoff between theremin and orchestra, as the two entities parry back and forth in dramatic, widely spanned glissandi. They finally join forces playing the "Thera-fugue" subject, disguised via large, swooping octave displacements, in unison. After a climactic shriek on high F, we are catapulted down to a last resolution on the original tonal center of the piece (the note B), above which leitmotifs bearing the composer's name sign off the work.

Sirens is dedicated in memoriam to Clara Rockmore.

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Dr. Jan Swafford is composer and well-known writer on music. In addition to authoring biographies of Ives, Brahms, and Beethoven, his journalism appears regularly in Slate, he is a long-time program writer and preconcert lecturer for the Boston Symphony, and has written program notes and essays for the orchestras of Cleveland, Chicago, San Francisco, and Toronto.



MIRANDA LOID

Dalit Hadass Warsaw An internationally acclaimed composer, pianist, and thereminist, Dalit Hadass Warsaw's works have been performed by numerous orchestral ensembles, including the New York and Israel Philharmonic Orchestras (Zubin Mehta conducting), the Boston Symphony, the Cleveland Orchestra, the Houston Symphony, the Albany Symphony, and the Grand Rapids Symphony.

Warsaw's music has been widely praised for its lyricism, unique orchestral palette, distinctive harmonic vocabulary, emotional intensity, and vivid portrayal of character. Notable orchestral premieres within the last decade include *Conjuring Tristan*, a "narrative concerto" for piano and orchestra based on Thomas Mann's "Tristan," and *Sirens: A Concerto for Theremin and Orchestra*, performed by both the Boston Modern Orchestra Project and the Albany Symphony. *Sirens* was described by the *Boston Globe* as a "sublimely expressive concerto," and listed among "Boston's Best Classical Music Concerts in 2019."

Accolades in recent years include a Guggenheim Fellowship (2016), the Copland House Residency Award (2023), three MacDowell Fellowships (1998, 2019, 2024), a commission from New York State Council on the Arts (2022), and the Goddard Lieberman Fellowship from the American Academy of Arts and Letters (2017), given to mid-career composers of exceptional gifts. Warsaw has also been the recipient of five ASCAP Foundation Grants to Young Composers, a Fulbright Scholarship to Israel, a Charles Ives Scholarship from the American Academy of Arts and Letters, two BMI Awards, and multiple residencies at the Corporation of Yaddo, among other honors.

In addition to performing the premiere of her piano concerto with the Grand Rapids Symphony in 2015, Warsaw has soloed as pianist with the Rockland Symphony, Cheyenne Symphony, and the Misgav Chamber Players under the direction of Lukas Foss, and has been

featured widely as both soloist and chamber player in venues such as Avery Fisher Hall, Alice Tully Hall, and Bargemusic, where she debuted her seven-movement piano work, *Different Loves, A Cycle of Classical Portraits*, in 2021.

Having studied theremin with the renowned Clara Rockmore from an early age, she has appeared as theremin soloist with the Boston Modern Orchestra Project, the New York Festival of Song, and the San Francisco Symphony, also performing with ensembles including the New York Philharmonic, the Boston Symphony, the American Symphony Orchestra, the Royal Stockholm Philharmonic, and the NDR Elbphilharmonie Orchester.

Warsaw holds Master of Music and Doctor of Musical Arts degrees in music composition from the Juilliard School, and a Bachelor of Arts degree from Columbia University. A full-time member of the composition faculty at the Boston Conservatory from 2004 to 2014 and former composition faculty at the Juilliard School Extension and Pre-College, she currently teaches at the Mannes School of Music and at Brooklyn College (CUNY).

Upcoming performances in the 2024–25 season include the world premiere of *A Scrapbook for Masza*, a double concerto for violin and accordion, performed by the Duo Karolina Mikolajczyk and Iwo Jedynecki and the Polish Radio Orchestra, and the European premiere of *Responses* by the Elbphilharmonie on their Biennale in 2025, conducted by Alan Gilbert.



Carolina Eyck is a German-Sorbian musician and composer, largely recognized as the world's leading theremin virtuoso. She was awarded the Echo Klassik Prize for "Concert Recording of the Year" in 2015. As a soloist and ensemble musician she has given concerts in over 35 countries and has played with the Berlin Radio Symphony Orchestra, BBC Philharmonic, Brussels Philharmonic, Argentine National Symphony Orchestra, and more. Concertos for theremin and orchestra have been written for Eyck by composers including Kalevi Aho, Andrew Norman,

Dalit Hadass Warshaw, and Régis Campo. She was also featured in the premiere of Fazil Say's *Universe* and *Mesopotamia* Symphonies. In 2016, she released an album featuring her own composition, *Fantasias for Theremin and String Quartet* with the American Contemporary Music Ensemble. In 2022, she performed at the BBC Proms at the Royal Albert Hall in London.

In 2016, Carolina Eyck began touring her innovative solo *Theremin & Voice* program. She breaks new ground by using a surround sound system, allowing her theremin to break free and fill the space. Balancing between minimal and progressive electronic music, magical loops and artfully arranged layers of Carolina's voice are generated live on stage and fly through the room in sync with her dance-like performance. She has released several solo albums, including *Elegies for Theremin & Voice* (2019) and *Thetis 2086* (2022). Her transcription of Ennio Morricone's *The Ecstasy of Gold* has been viewed more than 15 million times online. Based on her *Theremin & Voice* project, Carolina composes and produces film music. In 2023, she wrote the original score for the award-winning documentary, *Confessions of a Good Samaritan* by Penny Lane.

Carolina enjoys collaborating with contemporary artists from a variety of genres: "Plainspoken and funny on stage, she's a serious artist and avid advocate of her instrument, which she has worked into numerous musical settings." (*Blogcritics*) She has performed or recorded with rock legend Steve Vai, singer-songwriter Gotye, DJ Jeff Mills, guitarist Jim Moginie, Tangerine Dream, multi-instrumentalist Jacob Collier, and vocalist Theo Bleckmann, among others. In the words of the *Electronic Musician*, "Eyck modernizes the Theremin, merging it within classical tradition like child's play." And, as importantly noted by *Textura*, she "has done much to rid the theremin of its gimmick status and legitimize it as an instrument that can credibly take its place in any number of serious music contexts." In a somewhat pithier appraisal, "Carolina Eyck is the Queen of Theremin." (*Cicero*)

Carolina regularly conducts theremin workshops, lectures, and master classes worldwide. She is the artistic director of the Theremin Academy in Colmar (France), Leipzig, and Berlin (Germany). In 2018, she gave a TEDx Talk about the symbiosis of self-control and freedom

while playing the theremin. Eyck developed her own precise eight-finger-position playing technique by age 16 and published the first extensive theremin method book, *The Art of Playing the Theremin*. As noted in the *Boston Globe* “If there’s anyone who can harness the theremin’s wild potential, it’s Eyck, who as a teenager developed her own method of playing the instrument.” Her method is now being used by thereminists around the world and has revolutionized how the instrument is played.



Gil Rose is one of today’s most trailblazing conductors, praised as “amazingly versatile” (*The Boston Globe*) with “a sense of style and sophistication” (*Opera News*). Equally at home performing core repertoire, new music, and lesser-known historic symphonic and operatic works, “Gil Rose is not just a fine conductor, but a peerless curator, sniffing out — and commissioning — off-trend, unheralded, and otherwise underplayed repertoire that nevertheless holds to unfailingly high standards of quality. In doing so, he’s built an indefinable, but unmistakable, personal aesthetic” (WXQR).

A global leader in American contemporary music, Rose is the founder of the performing and recording ensemble the Boston Modern Orchestra Project (BMOP), who “bring an endlessly curious and almost archaeological mind to programming... with each concert, each recording, an essential step in a better direction” (*The New York Times*), as well as the founder of Odyssey Opera, praised by *The New York Times* as “bold and intriguing” and “one of the East Coast’s most interesting opera companies.”

Since its founding in 1996, the “unique and invaluable” (*The New York Times*) BMOP has grown to become the premier orchestra in the world for commissioning, recording, and performing music of the twentieth and twenty-first centuries. Under Rose’s leadership, BMOP has won seventeen ASCAP Awards for Adventurous Programming, been selected as *Musical America*’s Ensemble of the Year in 2016, and in 2021 was awarded a *Gramophone Magazine* Special Achievement Award in recognition of its extraordinary service to American music of the modern era. Under Rose’s baton, BMOP has been featured at numerous festivals including the Festival of New American Music (Sacramento, CA), Concerts at the Library of Congress (Washington, DC), and the MATA Festival in New York.

In 2013, Gil Rose expanded his musical vision with the founding of Odyssey Opera, a company dedicated to eclectic and underperformed operatic repertoire from all eras. Working with an international roster of singers and directors, Odyssey has presented more than 35 operas

in Boston, with innovative, thematically linked seasons. The company has also established itself as a leader of modern opera in the United States, having given three world premieres and numerous U.S. premieres.

In addition to his role as conductor, Rose is leading the charge for the preservation and advancement of underperformed works through recordings. BMOP/sound, the independent record label Rose founded in 2008, has released over 90 recordings of contemporary music by today's most innovative composers, including world premieres by John Cage, Lukas Foss, Chen Yi, Anthony Davis, Lisa Bielawa, Steven Mackey, Eric Nathan, and many others. With Rose as executive producer, the label has secured eight GRAMMY® nominations and a win in 2020 for Tobias Picker's opera *Fantastic Mr. Fox*. Odyssey Opera's in-house label has released five CDs, most recently a complete version of Camille Saint-Saëns's *Henry VIII*.

Beyond Boston, Gil Rose enjoys a busy schedule as a guest conductor and educator. Equally at home on the podium in both symphonic and operatic repertoire, Rose has led performances by the Tanglewood Opera Orchestra, the Netherlands Radio Symphony, the American Composers Orchestra, the National Symphony of Ukraine, the Matsumoto Festival of Japan, the New York City Opera, and the Juilliard Symphony among others. In addition to being former faculty at Tufts University and Northeastern University, Rose has worked with students across the U.S. at institutions such as Carnegie Mellon University, MIT, New England Conservatory, and the University of California at San Diego. He is a visionary curator of music, inaugurating the Ditson Festival of Music at Boston's Institute of Contemporary Art and programming three seasons for the Fromm Concerts at Harvard series.

In recent seasons, Gil Rose led Odyssey Opera in a concert performance of three one-act operas by Rachmaninoff and brought John Corigliano and Mark Adamo's new opera *The Lord of Cries* to Boston audiences. In addition, he and BMOP traveled to Carnegie Hall in April 2023 for the orchestra's debut performance and culmination of their 25th season. Future seasons include a BMOP and Odyssey co-production of *Harriet Tubman: When I Crossed That Line to Freedom*, the second opera in *As Told By History, Race, and Justice on the Opera Stage*, a five-year initiative highlighting Black composers and vital figures of Black liberation and thought.



The **Boston Modern Orchestra Project** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. Described by *The New York Times* as “one of the most artistically valuable” orchestras in the country, BMOP is a unique institution in today's musical world, disseminating exceptional orchestral music “new or so woefully neglected that it might as well be” via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span over a century. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's historic Jordan Hall, with programming that is “a safe haven for, and champion of, virtually every *ism*, and every genre- and era-mixing hybrid that composers' imaginations have wrought” (*Wall Street Journal*). The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Charles Wuorinen's *Haroun and the Sea of Stories*, and Lei Liang's *A Thousand Mountains, A Million*

Streams. The composers performed and commissioned by BMOP contain Pulitzer and Rome Prize winners, Grawemeyer Award recipients, and MacArthur grant fellows.

From 1997 to 2013 the orchestra won thirteen ASCAP Awards for Adventurous Programming. BMOP has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, Concerts at the Library of Congress (Washington, DC), the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. During its 20th anniversary season, BMOP was named Musical America's 2016 Ensemble of the Year, the first symphony orchestra in the organization's history to receive this distinction.

BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

BMOP/sound, BMOP's independent record label, was created in 2008 to provide a platform for BMOP's extensive archive of music, as well as to provide widespread, top-quality, permanent access to both classics of the 20th century and the music of today's most innovative composers. BMOP/sound has released over 90 CDs on the label, bringing BMOP's discography to over 100 titles. BMOP/sound has garnered praise from the national and international press; it is the recipient of a 2020 GRAMMY® Award for *Tobias Picker: Fantastic Mr. Fox*, eight GRAMMY® Award nominations, and its releases have appeared on the year-end "Best of" lists of *The New York Times*, *The Boston Globe*, National Public Radio, *Time Out New York*, *American Record Guide*, *Downbeat Magazine*, WBUR, NewMusicBox, and others.

BMOP expands the horizon of a typical "night at the symphony." Admired, praised, and sought after by artists, presenters, critics, and audiophiles, BMOP and BMOP/sound are uniquely positioned to redefine the new music concert and recording experience.

FLUTE

Ashley Addington* [1, 3]
Sarah Brady* [2]
Rachel Braudy (piccolo) [2]
Jessica Lizak [1, 3]

OBOE

Laura Pardee [1, 3]
Jennifer Slowik* [1, 2, 3]
Catherine Weinfield
(English horn) [2]

CLARINET

Gary Gorczyca* [1, 2, 3]
Jan Halloran* [1, 3]
Rane Moore (bass clarinet) [2]

BASSOON

Ronald Haroutunian* [1, 2, 3]
Greg Newton (contrabassoon)
[1, 2, 3]

HORN

Nick Auer [1, 2, 3]
Alyssa Daly [2]
Neil Godwin* [1, 2, 3]
Kevin Owen* [1, 3]
Alex Stening [2]
Sarah Sutherland [1, 3]

TRUMPET

Eric Berlin [1, 2, 3]
Terry Everson [1, 2, 3]
Andrew Kozar [3]

TROMBONE

Hans Bohn* [1, 2, 3]
Alexei Doohovskoy [1, 2, 3]

BASS TROMBONE

Chris Beaudry [1, 2, 3]

TUBA

Kenneth Amis [2]
Benjamin Vasko [1, 3]

TIMPANI

Craig McNutt [1, 2, 3]

PERCUSSION

Robert Schulz [1, 2, 3]
Nicholas Tolle [1, 2, 3]
Michael Weinfield Zell [2]

HARP

Hyunjung Choi [2]
Amanda Romano [1, 3]

PIANO

Yoko Hagino [1, 2, 3]

VIOLIN I

Gabriel Boyers [2]
Piotr Buczek [1, 3]
Benjamin Carson [2]
Colin Davis [1, 3]
Sonia Deng [2]
Gabriela Díaz* [1, 2, 3]
Tudor Dornescu [2]
Susan Jensen [2]
Sean Larkin [2]
Jae Cosmos Lee [1, 3]
Yumi Okada [2]
Nicole Parks [1, 2, 3]
Amy Sims [1, 2, 3]
Megumi Stohs Lewis [1, 2, 3]
Sarita Uranovsky [2]
Alyssa Wang [1, 3]

VIOLIN II

Colleen Brannen* [1, 2, 3]
Paola Caballero [2]
Sonia Deng [1, 3]
Sue Faux [2]
Lilit Hartunian [1, 3]
Annagret Klaua [1, 3]
Aleksandra Labinska [2]
Mina Lavcheva [2]
Robert Lehmann [1, 3]

Shadwa Mussad [2]
Yumi Okada [1, 3]
Aija Reke [2]
Kay Rooney [2]
David Rubin [1, 3]
Matthew Vera [1, 3]
Audrey Wozniak [2]
Edward Wu [2]

VIOLA

Mark Berger [1, 3]
Abigail Cross [1, 2, 3]
Noriko Futagami [1, 3]
Ashley Gordon [2]
Amelia Hollander Ames [2]
Sam Kelder [2]
Kim Lehmann [1, 3]
Lauren Nelson [2]

Dimitar Petkov [2]
Emily Rome [2]
Peter Sulski* [1, 2, 3]
Alexander Vavilov [1, 3]

CELLO

Miriam Bolkosky [2]
Nicole Cariglia [2]
Nicholas Johnson [1, 3]
Hyun-ji Kwon [1, 3]
Jing Li [2]
Ming-hui Lin [1, 3]
Stephen Marotto [2]
Velléda Miragias [2]
Rafael Popper-Keizer* [2]
David Russell* [1, 3]
Benjamin Swartz [1, 3]

BASS

Anthony D'Amico* [1, 2, 3]
Scott Fitzsimmons [2]
Kate Foss [2]
Bebo Shiu [1, 2, 3]
Pete Walsh [1, 3]
Randall Ziegler [1, 3]

KEY

* Principal
[1] Responses
[2] Camille's Dance
[3] Sirens

Dalit Hadass Warshaw

Responses
Camille's Dance
Sirens: A Concerto for Theremin and Orchestra

Producer: Gil Rose
Recording and postproduction engineer: Joel Gordon
SACD authoring: Brad Michel

Responses, *Camille's Dance*, and *Sirens: A Concerto for Theremin and Orchestra* are all published by Dalit Hadass Warshaw.

Responses and *Camille's Dance* were recorded on August 25, 2022, and *Sirens: A Concerto for Theremin and Orchestra* was recorded on October 4, 2019, all at Jordan Hall, Boston, MA.

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Cover image: *Siren* (ca. 1600); large bronze sculpture possibly commissioned by the Colonna family of Rome by an unknown artist, currently on display in the collection of European Sculpture and Decorative Arts at the Metropolitan Museum of Art, New York, NY.

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