IN APPRECIATION

Thank you to the donors, patrons, volunteers, and friends who have made Boston Musica Viva’s first 50 years of commissions and performances possible. The successes and accomplishments presented on these pages are as much yours as ours, and we are both proud and grateful to call you our collaborators in our ongoing exploration of new music.

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1969 – 2019 | Celebrating our First 50 Years

“The city’s pioneering professional ensemble dedicated to new music.”
THE BOSTON GLOBE
Boston Musica Viva’s 50th Anniversary

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A Brief History of Boston Musica Viva’s 50 Years

Richard Pittman established Boston Musica Viva in 1969 to fill a void that he detected in Boston’s musical life – performance of contemporary music by a professional ensemble. The first concert, presented by the Busch-Reisinger Museum at Harvard University, set the tone by featuring an American premiere, two Boston premieres, and a glance back at Schoenberg, whose Pierrot lunaire is the basis of the ensemble’s core instrumentation. With rare exceptions, every concert features premieres and at least one commissioned new work. The 50th anniversary season celebrates this approach with 13 new commissions.

BMV was the first professional contemporary music ensemble in Boston, but over the decades its reach has extended well beyond Boston, not only to US venues at Tanglewood and in New York, Washington, Michigan, and California, but also with 11 tours to Europe.

BMV has championed new music and emerging as well as established composers. It has commissioned 105 composers and given 240 world premieres. BMV is especially proud to have encouraged young composers who became prominent, with commissions from major symphony orchestras, appointments to distinguished conservatory and university departments of composition, and awards of the Pulitzer Prize and other honors.

Collaborations over the years have embraced many youth and specialized ensembles, choruses, and dance troupes. Recent collaborations include the Boston City Singers, the Northeast Youth Ballet, Boston University’s Division of Theatre Arts, Coro Allegro, Marimba Magic, Berklee Percussion Ensemble, and the Maarten Altena Ensemble. Electronic media, visual art, dance, puppeteers, stage works – the diversity of collaborations attests to the scope of the programming.

BMV has attracted virtuoso musicians as both core musicians and a wide array of guest musicians. The core ensemble comprises flute, clarinet, percussion, piano, violin, and cello – a versatile combination capable of performing a wide range of contemporary music and easily expanding for larger works. The high standard of the ensemble is often cited by composers as crucial to their satisfaction with performances of their works.

Boston Musica Viva has established a program of high quality performances of contemporary music, a program that Richard Pittman, the ensemble members, and associated composers and collaborators are dedicated to continuing far into the future.
Preface

The cultural revolution that took hold in the United States in the late 1960s crossed genres and disciplines, from art and architecture to the full range of music being made on stage and in studios. And in 1968, while the lingering effects of the British Invasion and the Summer of Love were coming together to form a once-in-a-lifetime counterculture movement, similar sentiments of emergent and divergent sounds and styles in the chamber music realm were given a voice in Greater Boston thanks to Richard Pittman, who was brought here thanks to a job offer from preeminent musician, composer, educator, and tastemaker Gunther Schuller, then president of the New England Conservatory.

The result, launched only a few months after Pittman's move to Boston, was the founding of Boston Musica Viva — an ensemble that would go on to establish itself as a foundational proponent of daring new music for decades to come.

Through a steadfast commitment to both commissioning new works and premiering them at a peak professional level on programs of other contemporary music worthy of this rare opportunity, Pittman and this ensemble have played and continue to play a pivotal role in fostering new generations of creative leaders and the compositional canon of our generations. While we often like to say that if not for BMV, these works simply would not be written or heard, it may truly be fair to say that Pittman and Viva's impact can be felt even further. Having championed leading voices such as Joseph Schwantner, John Harbison, Steven Stucky, and Ellen Taaffe Zwilich early in their careers, and dozens upon dozens of fledgling or otherwise unknown composers Pittman took the time to discover and elevate, BMV has supported entire waves of compositional evolution in America over the last half-century.

Pittman — a Baltimore-native trombone player from the US Army Field Band and the National Symphony whose curiosity, eagerness, talent, and voracious appetite for new music led him to conducting, teaching, and assembling ensembles to fulfill his passion — has instilled a tireless work ethic and unwavering demand for quality into the countless people who have worked and played for and with him through the years, including us. As those of us who are invigorated by Pittman's efforts pass that spirit onto our students, colleagues, and friends, we recognize that his musical activism and inspiration only begins with the programs he presents on stage. In the grandest sense, he and Boston Musica Viva are among the leaders of our part of the cultural revolution. And for that, we could not be more grateful.

This booklet commemorates Boston Musica Viva's first 50 years of new music under the baton of founder and director Richard Pittman. In addition to a compendium of composers and works presented by the ensemble, it includes thoughts, memories and notes of gratitude from a wide array of the musicians, composers, donors, patrons, colleagues, and board members. While they represent only a small fraction of the friends BMV has made along the way thus far, they embody the breadth of impact BMV aims to achieve as champions of contemporary music.

Please join us in celebrating the history and legacy of BMV's first 50 years, and the exciting musical exploration yet to come.

Sincerely,

Richard Cornell
President, Boston Musica Viva Board of Directors
Professor of Music, Composition and Music Theory, Boston University

Robert Pape
Executive Director, Boston Musica Viva
From the Founder and Music Director

When I came to Boston in 1968 to teach and start a new student orchestra at the New England Conservatory, I discovered that there was no professional new music ensemble in Boston. After consulting with colleagues, I approached David Farmer, Busch-Reisinger Museum’s Director, and proposed some programs of modern music. David was enthusiastic and took money for other things from his budget to finance two of our concerts that season and got the Institute of Contemporary Arts to finance the third concert.

Boston Musica Viva’s greatest legacy is the many outstanding works that have been written for us by many of the world’s greatest composers, often early in their careers, that have entered the international repertoire. We are also proud to have performed composers early in their careers who have become successful and well known, including a large number who became Pulitzer Prize Winners.

To have reached this 50th Anniversary is the result of hard work and broad support from a host of individuals. Our musicians, our composers, our supporters, our often heroic managers, and our boards of directors have made our survival possible. Personally, very special thanks goes to my late, beloved wife, Lore. Lore was incredibly supportive throughout our history. She helped me in countless ways, making it possible for me to work hard. She baked things in our early days for me to take to our rehearsals. For many years she arranged art exhibits at our concerts of painters or sculptors whose work related to the music on the program. She came to every concert and occasional rehearsals. She hosted many composers and soloists at our house who were working with us. Coming from a German family with a rich musical history, going back to colleagues of Brahms in her native Hamburg, her musical taste and judgement were highly developed. Lore was also one of our major philanthropists for quite a few years.

A lot has happened in the last 50 years. There is less support from the government and foundations for what we do. There is less support from newspapers and broadcast outlets. We are living in dangerous times. There has been such a dumbing down in our society. Technology is one of the most destructive influences. There is much less appreciation of culture, learning, and communication between human beings. We are not going in a positive direction.

Therefore, what BMV is doing is more important than ever. Going forward, I want BMV to continue commissioning talented composers to write new works, to keep on presenting the best works by some of the best composers, and to enlarge the audience and appreciation of the music of our time. As a musician, I find this is our sacred duty.

Richard Pittman
"Looking Back" with the Boston Globe

This feature article, titled "Looking back on 50 years of world premieres with Boston Musica Viva" first appeared in the Boston Globe on April 11, 2019, shortly before BMV's 50th anniversary season finale.

by Zoë Madonna, *Boston Globe* Staff

For the 50th anniversary season of Boston Musica Viva – the city’s pioneering professional ensemble dedicated to new music – director and founder Richard Pittman asked composers who had long associations with the ensemble to write brief bagatelles. That was all the instruction he gave them.

“I rarely tell a composer what to do. I ask a composer to think, what does she or he really want to write right now?” Pittman, who has helmed Musica Viva since its 1969 inception, said over a bowl of soup in Harvard Square. “One time . . . I asked [Michael Gandolfi] to write a piece for a world music program, and he told me later his reaction was ‘What is he doing telling me what to write?’”

Musica Viva’s season concludes Saturday evening at Longy School of Music’s Pickman Hall in Cambridge. The concert includes premieres of bagatelles by Andy Vores and Kathryn Salfelder, new pieces by Yu-Hui Chang and Bernard Hoffer, and two ensemble favorites by Nicholas Maw and John Huggler.

Pittman’s embrace of new music dates to his student days at Baltimore’s Peabody Institute when he participated in an inter-conservatory symposium stacked with music composed by his peers.

“I played my trombone in every piece, and I thought ‘This is really fantastic! This music is just as new as I am,’” he said. “I still have this feeling. I’m no longer 19 years old, but this music excites me.” The opportunity to program, said Pittman, nudged him toward conducting.

“He’s not only looking for the person who’s hot right now, or really popular,” said Gabriela Diaz, who plays violin and viola in Musica Viva, in a phone interview. “It’s also young composers . . . giving them a voice, and a chance for their music to be heard on the same concert with somebody who’s established, like a Boulez.”

Diaz added that she admired that Pittman has consistently commissioned women through the years without calling attention to it. “It’s just a part of who he is, and you notice that even if it’s not, like, in your face.”

Pittman came upon the idea for Musica Viva shortly after he arrived to teach at New England Conservatory in the late 1960s. He noticed that university music departments hosted contemporary concerts, but no professional group existed. “I asked around about who the best musicians would be to do modern music, and I called them up,” he said.

After two years, Pittman said, Musica Viva had become so popular that it outgrew its original venue, Harvard University’s Busch-Reisinger Museum, and moved to Longy. “There was a lot of joy,” said founding flautist John Heiss of the early years.

Since the beginning, the ensemble has been anchored by a small core of players, with many guests appearing as scores demand. A wide range of musical styles has always been its hallmark.

“I think that’s one thing that fired the audience,” said Heiss. It championed a handful of composers who went on to win Pulitzer Prizes, including Ellen Taaffe Zwilich, Joseph Schwantner, and John Harbison.

“My opera, ‘Full Moon in March’ . . . was a piece I wrote with no commission. I was looking for a performance, and Dick [Pittman] actually decided to do an actual production,” Harbison commented via phone.

Though financial hardship sometimes threatened, Pittman credited a succession of good managers (including, in the mid-1970s, current New York Philharmonic president Deborah Borda) with helping the ensemble survive.

Less predictable crises also emerged, he recalled, included a terrifying midnight bus ride through the Balkan Mountains with a non-English-speaking driver during an Eastern European tour in the mid-’80s and a scramble some years later to find a replacement for a clarinetist who broke his jaw right before a concert with Luciano Berio in attendance.

Pittman doesn’t think his style of leadership has changed much over the decades. “The only thing is that as I’ve gotten older I’ve gotten mellower, and a little more patient. I’m very meticulous and picky about a performance,” he says.
“He is . . . not a coercive, controlling sort of conductor, which is why people will stay with him for a while,” Harbison added. “And he believes in the pieces that he does – that’s a key point about any leader of groups like that.”

Could there ever be a Musica Viva without Pittman? To keep going another 50 years, he said, would require another music director who cares about the ensemble as much as he does.

“He really is so much a part of the group,” Diaz said. “I assume he would want the group to continue with his mission. I hope it would too. But it does feel like it’s so much about what he’s cultivated and created.”

“Music is sort of my religion,” said Pittman, “and as a performer, it’s my duty to make sure that the best music gets played and appreciated.”
Appreciations from Composers, Musicians, and Board Members

Ronald Perera

The best gift any composer can wish for is a performance by excellent and supportive musicians. I have been fortunate in having had several performances as well as a recording by Richard Pittman and Boston Musica Viva. Their commission from me in 1974, when I was still a young composer, was very important in giving me confidence in myself and in my work. That BMV has not only survived but flourished over half a century is a tribute to Dick Pittman’s vision, leadership and organizational skill, and his unwavering commitment to contemporary composers. Congratulations to Dick and to the dedicated musicians of Musica Viva on achieving this milestone!

Bruce Adolphe

When Maestro Richard Pittman contacted me in 2007 and asked me to compose a story-piece for family concerts, neither of us knew that the result would be a story that strangely is a metaphor for Richard’s relationship to music, especially to new music, and even more to his beloved ensemble, Boston Musica Viva.

The story I chose for the piece is *The Girl Who Loved Wild Horses*, based on the 1979 Caldecott Award-winning book by Paul Goble. BMV commissioned and premiered the piece in 2007 with the PALS Children’s Chorus. Richard conducted brilliantly, with precision and passion. But how is the story of a Native American girl who loves wild horses like Richard’s love of music?

The story, based on Native American folk-tales, tells of a girl who loves and understands wild horses as if she were one of them; in the end, she miraculously turns into a wild horse; her dream becomes reality.

Richard’s wild horse is new music. He loves its maverick nature, free spirit, eccentricity, and rule-bending artistry; he cherishes its independence. His dream, to lead a great new music ensemble, first became a reality 50 years ago when he founded Boston Musica Viva. And like the girl who became a wild horse, Richard became Musica Viva and so as its conductor he embodies each new work he commissions and premieres. Richard defined BMV’s character and became its life force. As a wild animal is unbranded, so Maestro Pittman’s Musica Viva remains a maverick: taking chances, celebrating originality, courageously committed to contemporary composition. Also, like the girl who loves wild horses, Richard does not seek to tame a new piece but to set it free, to let it breathe with its natural rhythm and sing with its true voice.

I am honored to have worked with Richard and to be a part of the great legacy of Boston Musica Viva. To Richard, a visionary musical leader, I offer profound thanks and congratulations on being a maverick and maestro for 50 years.

Joseph Schwantner

Heartiest congratulations to the Boston Musica Viva on its 50th anniversary in the 2018-2019 season! While it is now almost a half century later, I still recall the excitement and anticipation of hearing this gifted ensemble first perform my *Consortium*, written for them in 1970. Their compelling performances fired my imagination and help me gain new insights into my music. I am grateful to Boston Musica Viva for that powerful and transformative experience that remains with me to this day.
Thea Musgrave

I would like to add my voice to the many congratulations for Richard Pittman on the occasion of his 50th anniversary with his Boston Musica Viva.

He and BMV have been both pioneering and vital forces in extending opportunities for classical music composers by having their works performed by top professional musicians in front of discerning and appreciative audiences.

The several times they have performed my works – most recently my short opera The Mockingbird – have put me in direct touch with this important institution which, although it is anchored in Boston, is respected throughout the music world. Each occasion has been gratifying and very greatly appreciated, and it has confirmed the quality and importance of Boston to the larger field of contemporary music.

Happy birthday BMV. And, Richard, thank you for your commitment and longevity.

Joyce Kulhawik

Congratulations Richard Pittman and BOSTON MUSICA VIVA on 50 years! Long ago during the last century, I was but a lonely arts and entertainment reporter when Dick Pittman did me the honor of inviting me to work with him and the BMV as a narrator. That was the beginning of a beautiful friendship – and an extraordinary education for me at the hands of masters. These musicians and this repertoire kept us all on the cutting edge of contemporary classical music, often music we had never heard before!

I learned so much from Dick, a conductor of extraordinarily refined sensibilities and taste. His disciplined focus on the myriad details of a score – his meticulous and sensitive way with virtuosic players, his collaboration with composers who were turning out exciting world premieres, many of them for young audiences, made every concert a revelation and a joy. Thank you, Dick, and BOSTON MUSICA VIVA for a half century of artistry and passion, and especially for awakening a love of music in young audiences. Onward!

Lynn Kremer

Boston Musica Viva, under the direction of Richard Pittman, is nothing short of a gift to our community. Dick’s visionary programming and openness to work with musicians from a variety of cultural backgrounds has provided nuanced experiences for audiences. We are lucky to have Pittman and BMV in Boston!

Geoffrey Burleson

Mega-congratulations to Dick Pittman on the 50th birthday of Boston Musica Viva!

I have been along for the ride as the ensemble's pianist for the last two decades of BMV's journey, and it has been a richly rewarding experience beyond words. I’m habitually enthralled at the beginning of every season with the vitality, imagination, and breadth of the new programs and commissions, and always look forward to embarking on so many different musical avenues.

When I first became aware of BMV as a student at NEC in the 80s, I was immediately intrigued by both the vast range and focus of the ensemble’s program, and in particular, Dick’s then pioneering openness to musical idioms that were often at war in the culture of new music (“uptown” versus “downtown” music, serialism versus post-minimalism, etc.) I always loved how music from all of these different scenes would not only inhabit the same programs, but would often illuminate connections between seemingly very disparate musical realms. It has been the greatest honor and pleasure to serve as BMV’s pianist since late in the last millennium.

Dick has always been such a wonderful and simpatico colleague, mentor, and friend, and the band has become like family. A deeply deserved Golden Anniversary!
Jan Müller-Szeraws

It has been a joy and privilege to be part of this wonderful ensemble for so many years. It is not only the superb musicianship of my fellow core members, wonderful guests, Bobby’s organizational talent, and Dick’s inspired leadership and programming which has made me look forward again and again to every single season, but the delightful and honest human quality of the musical and personal interactions during rehearsals and concerts.

Each season balances new and known voices and I feel fortunate to have worked through Boston Musica Viva with so many wonderful composers and being exposed to such a rich range of music. I can’t thank Dick enough for his dedication and generosity of spirit leading the Boston Musica Viva now in its 50th season.

David Kravitz

Congratulations to Dick Pittman and BMV on 50 amazing years! I’m honored to have played a small role in BMV’s past, and I look forward to seeing what the future holds.

David Rakowski

I was seen at BMV concerts as early as the late 70s, when I was a student at NEC. I was drawn to the challenging repertoire it programmed, and of course I was introduced to the work of a lot of composers. I had BMV’s Delos record (on vinyl!) of Schwantner, Ives, Berio, Davidovsky and Harris on a lot – especially as a chapter of my dissertation is about O King, the Berio piece on that record.

When I left New York for Boston in 1996, Dick immediately got me to write, of all things, a children’s ballet(!) for the group, and the whole experience working with a poet and children’s choir and dancers was enlightening and fun. Available evidence suggests that BMV has commissioned me three more times, and each experience was an excellent one. I write pretty hard music but the group takes it all in stride, even seeming to have fun with it. I like that Dick asks composers to speak about their pieces before the performances, as it’s allowed me to polish my standup routine over the years. Happy 50th!

Nicholas Altenbernd

When I moved to Boston in 1975 to attend New England Conservatory’s graduate program in piano, I also signed up for Richard Pittman’s conducting class. I wanted to find out what conductors really do. A class full of curious non-conductors found out quickly that, just as with playing the piano or singing, there is a demanding physical and mental technique to conducting that requires fine muscle- and mind-training in order to get the job done. In one class Professor Pittman mentioned that a new music group that he leads would be giving a concert in a few days, and we were all cordially invited to attend. Forty-three years later I am still going to Boston Musica Viva’s concerts.

All “classical” music is difficult to perform and to hear. Discovering and conveying its intent is difficult intellectually and emotionally, and for players, physically. There are no easy solutions to its problems for any of us, even when playing or hearing established masters – Beethoven, Debussy, Boulez. With music by composers not yet known, perhaps not yet played for the first time, the difficulties are greater. There is no performance habit, history, or tradition for that piece to which the performer and the listener can refer, whether to follow or to contradict. They are bringing into existence something entirely new. Dick Pittman and Music Viva have been at the forefront of this mission for fifty years, bringing into being new music so that in time it can become established music, creating its first habits, starting its history and tradition.
Henry and Sue Bass

BMV’s new music is not only the best, it is also the most fun. Dick’s conducting of new music is delightful.

Ellen Taaffe Zwilich

In 1979 I wrote my Chamber Symphony for Richard Pittman and Boston Musica Viva. This commission was the beginning of a very special musical relationship for me.

Hearing multiple performances of a new piece is a rare opportunity for a composer, but Richard Pittman and BMV not only played the premiere, they performed the Chamber Symphony on a European tour in 1980. Thanks to a Guggenheim Fellowship, I was able to meet up with them in Sofia, Budapest, Berlin, and in London where they recorded it for the BBC. On that BMV tour, fine performances of a wide variety of American music were offered to European audiences. We were told that the concert in Sofia was the first performance of American music in Bulgaria since World War II! The concert hall was filled, the audience was enthusiastic, and you could feel the effect of the “outreach.” I was proud to be a part of this.

My next BMV commission was for Passages, a work for soprano and ensemble. Once again, BMV played it elsewhere in the US and abroad, including a performance in the Edinburgh Festival. And, once again, I experienced this “composer’s dream” of not only hearing a wonderful performance, but having the performers take it on tour, and in both cases, making a definitive recording.

Memories of all of this are behind the short tribute I wrote for the BMV 50th Anniversary. Viva! Boston Musica Viva, is based on small elements from both the Chamber Symphony and Passages and is dedicated to Richard Pittman, with admiration and affection.

Onward! Viva! Boston Musica Viva!

Bayla Keyes

Boston Musica Viva has been an essential part of Boston’s musical life for fifty years. It’s thrilling to realize how much this institution has stimulated the appreciation of contemporary music and developed the audience for this critical part of our repertoire.

Dick Pittman has been tireless and unswerving in his commitment to eclecticism, excellence, and respect for the works of fine composers from Arnold Schoenberg to Elliot Carter to Judith Weir. His unerring taste in searching out promising younger composers, and his long friendships with some of the great names of our age, have resulted in an astonishing number of BMV’s commissions entering the canon of great works. He has also been able to attract some of the finest performers whose dedicated efforts have produced splendid concerts year after year. Hooray for this wonderful ensemble and its remarkable leader!

Zorana Sadiq

Dearest Dick and the entire BMV family,

Congratulations on 50 years of fearless music-making. I have had such a wonderful, wild, deeply satisfying time collaborating with all of you over the years. What a pleasure to perform works by Vores, Korde, Currier, and Carter with the ensemble. Vital music that audiences need to hear.

The quality of musicianship – from Dick’s expert, inspired direction, to each brilliant player in the ensemble – is inspiring. I remember being in the wings at the Tsai Centre, about to go on and perform a concert with BMV a few years ago, and one of the players summed up perfectly the ethos of BMV when he said, "Going on and playing this music, it feels like an act of rebellion." I could not agree more. May BMV continue its gorgeous, illuminating, clarifying acts of rebellion for years to come.
Alison LaRosa Montez

When I interviewed for BMV’s executive director position in 2011, I had had very little exposure to contemporary classical music, but I was eager to learn. Miraculously my interview passed muster! What ensued was the most wonderful education from Dick, Geoff, Bayla, Gabby, Jan, Ann, Bill, and Bob. What has always struck me most about Dick’s artistic leadership is his insightful ability to program works that showcase the unique talents of each of these extraordinary composers and musicians, while bringing every piece and every program together in one, satisfying whole. I am so glad I had the opportunity to help this trailblazing organization thrive. Congratulations, Boston Musica Viva, on 50 years of contributing so richly to the new music landscape!

Peter Child

When I first came to Boston as a graduate student in 1976 the Boston Musica Viva, less than 10 years old, was the most vital force in contemporary musical performance here, and among the most vital in all the United States. Those days were still a time of optimism, confidence, and experimentation for musical modernism. Richard Pittman makes choices, as an artistic leader should, but the full range of the pluralistic music of the time, from Cage to Carter, found a committed, scrupulous advocate in the Boston Musica Viva.

Today, more than forty years later, our musical culture is not so much pluralistic as it is atomized, and contemporary concert music seems in many ways to have lost its bearings. Under Dick’s steady stewardship Boston Musica Viva continues to deliver committed, passionate, expert, and loving performances of music from Schoenberg and Stravinsky to the present day in all its uncategorizable diversity. They give to the music a voice and to open hearts an opportunity to respond. We need them now more than ever.

Brian Robison

Marx (Groucho, not Karl) teaches us, “When you're in jail, a good friend will be trying to bail you out. A best friend will be in the cell next to you saying, 'Damn, that was fun.’” I cherish the escapades that Dick Pittman and Boston Musica Viva have shared with me, and I will always feel immensely grateful for their invitation to plot such intricate mischief. With both The bonfire of the civil liberties (2004) and A field guide to North American car alarms (2006), my initial modest plans quickly spiraled out of control; Dick not only refrained from reigning in my more extravagant impulses, but enthusiastically embraced the chaos, leading the ensemble to realize it vividly onstage.

In the words of Wilde (Oscar, not Olivia), “Moderation in all things is fatal. Nothing succeeds like excess.” I wish Dick and BMV many more years of artistic success, aesthetic excess, and the occasional, audible exclamation from the audience, “Damn, that was fun.”

Andy Vores

One of the great good fortunes of my composing life is to have been associated over many years with Richard Pittman and Boston Musica Viva. Dick has a gift for stylistically eclectic programming; always aware of, but unbehinden to, seasonal trends. Being commissioned is both an essential and, increasingly often, a luxury for any composer, and I am so grateful to have been asked a number of times to compose new works for BMV.

The commission fee and performance are indeed, splendid; however, there is something more that these opportunities gave me: composing six works for the same group, including many of the same players, led me to new and unanticipated territory each time. Being commissioned to write these new pieces forced me to compose music that otherwise I wouldn’t have. Dick’s continued advocacy of my music has helped also to define and shape it. Now, that’s making a difference! – and to think how many other composers can echo this. So, thank you Dick, for preserving and progressing contemporary music, and thank you for being the catalyst for some of the music I’m proudest to have written.
Etty Ben-Zaken & Eitan Steinberg

Happy 50th Anniversary!

Dear Richard, BRAVO for the amazing achievements of BMV, with 50 seasons of innovative programs, world premieres and excellent performances! Such achievements are possible not only thanks to your amazing artistic abilities but also thanks to your vision, enthusiasm, commitment, and love, all those magic powers that you masterfully share with performers, composers, audiences.

We both love working with BMV and feel honored with the beautiful concerts and recordings we’ve made together.

I (Eitan) am so happy with the excellent performances that you and BMV’s wonderful players gave to my works Two Grandfathers Sing, Waltz, Talk Talk Talk, Fragile, In a Hidden Cleft, The Sultan is Pregnant, and the folksongs arrangements project Joy annu Lj. I feel particularly blessed with the two compositions I’ve composed especially for you and Etty and BMV: Rava Deravin (2001) and Assembly of the Souls (2014). Your invitations inspired me to compose two meaningful works, and it was a privilege to hear you and Etty and BMV premiere them.

For me (Etty) it is such a joy and honor to perform with you and with BMV’s wonderful players. In the concerts and recording we’ve made together along 15 years or so, there was always professional attention to details, alongside a friendly and family-like atmosphere. In every rehearsal and every concert there was a feeling of enthusiasm and joy of making music. Thank you for these beautiful experiences!

Paul Buttenweiser

Dear Dick,

Congratulations to you and Boston Musica Viva on reaching a golden milestone. You have anchored Boston’s place in the contemporary music world, commissioning new works, presenting masterpieces and less-well-known pieces, making contemporary music accessible for children and families, and working tirelessly to keep the flag flying. You are in yourself a crucial part in Boston’s bid to be a major center of contemporary music. Thank you for all you have accomplished, and best wishes for a future as bright as the past.

Kenneth Fain

Congratulations cominged with profound affection and admiration for a friend whose career at the pinnacle of the new music world must surely be unmatched. 50 years! Always pushing that glorious boulder up the hill with intensity, grace and, of course, perfection. NEVER daunted by the odds.

And what a Legacy! The ensemble’s cast has changed over the years – but not, of course, the vision, taste, and uncompromising standards of its leader.

But the Legacy is in the Music: the countless composers who were commissioned or who, on their own, wrote music for or dedicated pieces to Dick. So much of this music still shines and will doubtless endure.

I’m proud that during my years of involvement we started the family concerts as a permanent feature of the subscription series. And I think, historically, we’ve gone from a point of worrying about building an audience in this way to seeing how the younger generation, with its openness to different styles and newer media, are mightily influencing the very complexion of contemporary music in return.

Dick, to his credit, is the perennial hip oldster (as opposed to old hipster). He loves his Schoenberg but he still always advocates the best of what’s new, in no way averse to composers whose inspiration may come from the minimalist or the popular.

Three words: Quality and the Contemporary Composer. A lifetime of superlative achievement in the service of these. Mazel Tov, dear Richard!
Ann Bobo

Happy anniversary, Boston Musica Viva!!

There are so many memories of my time with Boston Music Viva thus far – our tour of London, benefit concerts at Joyce’s beautiful house, and of course performances with incredible colleagues and composers.

But, some of my fondest memories with BMV have actually been our family concerts – those where we have collaborated with incredible groups such as the Northeast Youth Ballet, Marimba Magic, various children’s choirs, and incredible narrators and composers. These performances have not only been fun and inspiring, but have been some of the highest quality family programming around.

Far too often organizations phone in their family programs and throw the same old thing on to fill an educational obligation. Not so with Dick Pittman and BMV. Dick has far too much integrity and passion to let that happen. He understands that this is where we build our audiences, not only for music, but for all of the arts. Whether we are playing a subscription concert or a family program, you can be sure that there was meticulous crafting of the program.

Thank you Dick for having such high standards and for your incredible contributions to the arts!

Nicholas Deutsch

Congratulations to BMV and to Dick Pittman on a half-century of invaluable service to contemporary music and contributions to the artistic life of Boston!

With some astonishment, and with tremendous gratitude, I note that for 30 of those 50 years, BMV played an important role in my career as a stage director. From 1978, when I was invited to stage Kurt Weill’s Mahagonny-Songspiel and Harrison Birtwistle’s Down by the Greenwood Side, to the premieres of Theo Loevendie’s The Liberator and Andy Vores’s Leif in 2008, I was involved in the presentation of no fewer than 18 works by a dozen composers. Whether directing modern classics by Igor Stravinsky, Peter Maxwell Davies, and Judith Weir or world premieres (seven in all), I knew that I could always count on collaborating with singers and instrumentalists of the highest caliber and commitment. And the opportunity to work with composers including Martin Brody, John Eaton, Vivian Fine, John Harbison, and Thea Musgrave remains a cherished part of my artistic life.

So: a very personal “thank you” to BMV! May you continue to prosper and enrich the lives of both audiences and performers for many years to come!

Randy Hodgkinson

Dick Pittman has been one of the most important influences on the Boston musical scene for decades. I grew up as a musician with him as a mentor and I am extremely grateful for all the lessons I learned, especially with Boston Musica Viva.

Virginia Newes

My connection with Boston Musica Viva goes back some forty years; from 1978 to 1979 I was BMV’s part-time manager before heading back to graduate school at Brandeis. BMV was certainly the most engaged new music ensemble in the Boston area then and has remained so to this day. Thanks to Richard Pittman’s fine musicianship, and his unflagging determination to commission and perform new works along with contemporary “classics,” BMV has attracted a devoted following of knowledgeable and curious listeners. After retiring from teaching at the Eastman School of Music, I was happy to join the Board and to continue to engage with this vibrant and continually evolving ensemble.
Bernard Hoffer

The Boston Musica Viva is a premier ensemble for the performance and promotion of contemporary (20th and 21st century) music.

In my many years of association with BMV, I have never heard a bad performance, even of the most difficult and complex music; Elliott Carter and Pierre Boulez come to mind. This is due not only to the fine quality of the players, but due to the musicianship and devotion of its leader, Richard Pittman.

Pittman’s knowledge and selection of music to be performed is always based on his research and uncompromising taste and his care for what his players can and should be doing. This is not to underestimate the focus and devotion of the players themselves, who bring the unfamiliar to life.

I have recently listened to a BMV CD made in 1992. It is as fresh and interesting as if it were done today. Over its 50 years of existence BMV has brought to the world hundreds works that have enriched the world of contemporary music. BMV is a bright light shining in an often dark cultural environment. May it live another 50 years.

1970 – John Heiss, Elsa Charlston, Richard Pittman, Jay Humeston, Nancy Cirillo, Dean Anderson (back), William Wrzesien (front), Luise Vosgerchian


1987 – (front) HK Gruber (seated) William Wrzesien, Fenwick Smith, Richard Sebring, Peter Chapman (rear) Timothy Pitts, Dean Anderson
The Core Ensemble

**Flute**
- John Heiss
- Christopher Krueger
- Fenwick Smith
- Leone Buyse
- Renée Kramsier
- Alicia DiDonato Paulsen
- Ann Bobo

**Clarinet**
- William Wrzesien
- Ira Greitzer
- William Kirkley

**Percussion**
- Dean Anderson
- Richard Flanagan
- Robert Schulz

**Piano**
- Luise Vosgerchian
- Evelyn Zuckerman
- Randall Hodgkinson
- John McDonald
- Hugh Hinton
- Vytas Baksys
- Geoffrey Burleson

**Violin**
- Nancy Cirillo
- Daniel Stepner
- Mary Crowder Hess
- Bayla Keyes
- Gabriela Diaz

**Cello**
- Jay Humeston
- John Sessions
- Gloria Johns
- Bruce Coppock
- Joel Moerschel
- Daniel McIntosh
- Ronald Thomas
- Peter Stumpf
- Ronald Lowry
- Jan Müller-Szeraws
Guest Musicians

**Flute**
- Sarah Brady
- Donald Bravo
- Peter Cokkinias
- Jean De Mart
- Jacqueline Devoe
- Christine Fish
- Mauricio Freire Garcia
- Peggy Friedland
- Marianne Gedigian
- Laura Gilbert
- Gail Gillespie
- Lisa Hennessy
- Iva Milch
- Kathleen O'Donnell
- Elinor Preble
- Jesse Rosinsky
- Toshiya Suzuki
- Linda Toote
- Jacques Zoon
- Sarah Brady
- Donald Bravo
- Peter Cokkinias
- Jean De Mart
- Jacqueline Devoe
- Christine Fish
- Mauricio Freire Garcia
- Peggy Friedland
- Marianne Gedigian
- Laura Gilbert
- Gail Gillespie
- Lisa Hennessy
- Iva Milch
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- Laura Gilbert
- Gail Gillespie
- Lisa Hennessy
- Iva Milch
- Kathleen O'Donnell
- Elinor Preble
- Jesse Rosinsky
- Toshiya Suzuki
- Linda Toote
- Jacques Zoon

**Oboe**
- Laura Ahlbeck
- Sandra Apeseche
- Zachary Boeding
- Andrea Bonsignore
- James Bulger
- Ana Sofia Campesino
- Frank Charney
- Owen Dennis
- Ira Deutsch
- Nancy Dimock
- Valerie Edwards
- Laura Grundstrom
- Heinz Holliger
- Miiri Kudo
- Barbara LaFitte
- Peggy Pearson
- Harry Sargous
- Slowik, Jennifer
- Raymond Toubman
- Gary Gorczyca
- Dianne Heffner
- Thomas Hill
- Steven Jackson
- Jean Kopperud
- Andre Lizotte
- David Martins
- Katherine Matasy
- Rane Moore
- Charles Neidich
- Leslie Thimmig
- Barbara White
- Gary Gorczyca
- Dianne Heffner
- Thomas Hill
- Steven Jackson
- Jean Kopperud
- Andre Lizotte
- David Martins
- Katherine Matasy
- Rane Moore
- Charles Neidich
- Leslie Thimmig
- Barbara White

**Clarinet**
- Robert Annis
- Edward Avedisian
- Donald Bravo
- Peter Cokkinias
- Bruce Creditor
- Anthony Fulginiti
- Robert Annis
- Edward Avedisian
- Donald Bravo
- Peter Cokkinias
- Bruce Creditor
- Anthony Fulginiti

**Saxophone**
- Terry Anthony
- Carl Atkins
- Donald Bravo
- Peter Cokkinias
- Harry Drabkin
- Rod Ferland
- Tom Ferrante
- George Garzone
- Diane Heffner
- Adam Kolker
- David Kweksilber
- Theo Loevendie
- Gregory Newton
- Kenneth Radnofsky
- Leslie Thimmig
- Terry Anthony
- Carl Atkins
- Donald Bravo
- Peter Cokkinias
- Harry Drabkin
- Rod Ferland
- Tom Ferrante
- George Garzone
- Diane Heffner
- Adam Kolker
- David Kweksilber
- Theo Loevendie
- Gregory Newton
- Kenneth Radnofsky
- Leslie Thimmig

**Bassoon**
- Judith Bedford
- Donald Bravo
- Shasa Dobrow
- Ronald Haroutunian
- Sandra McDonald
- Tracy McGinnis
- John Miller
- Gregory Newton
- Richard Ranti
- George Sakakeeny
- Deanna Sala
- Katherine Williams
- Steven Young
- Judith Bedford
- Donald Bravo
- Shasa Dobrow
- Ronald Haroutunian
- Sandra McDonald
- Tracy McGinnis
- John Miller
- Gregory Newton
- Richard Ranti
- George Sakakeeny
- Deanna Sala
- Katherine Williams
- Steven Young

**Horn**
- Shelagh Abate
- Frederick Aldrich
- David Allan
- Nickolas Auer
- Neil Deland
- Edwin Bogle
- Nona Gainsforth
- Kate Gascoigne
- Whitacre Hill
- David Hoose
- Michael Johns
- Daniel Katzen
- Roger Kaza
- Robert Marlatt
- Ellen Martens
- Richard Menaal
- Seth Orgel
- Pamela Paikin
- Jean Rife
- Eric Ruske
- Jane Sebring
- Richard Sebring
- Jay Wadenpfuhl
- Shelagh Abate
- Frederick Aldrich
- David Allan
- Nickolas Auer
- Neil Deland
- Edwin Bogle
- Nona Gainsforth
- Kate Gascoigne
- Whitacre Hill
- David Hoose
- Michael Johns
- Daniel Katzen
- Roger Kaza
- Robert Marlatt
- Ellen Martens
- Richard Menaal
- Seth Orgel
- Pamela Paikin
- Jean Rife
- Eric Ruske
- Jane Sebring
- Richard Sebring
- Jay Wadenpfuhl

**Trumpet**
- John Allmark
- Dennis Alves
- Dave Ballou
- Stephen Banzaert
- Eric Berlin
- John Carroll
- Peter Chapman
- Joseph Foley
- Bruce Hall
- Richard Hammett
- Rich Kelley
- Andy Kozar
- Jesse Levine
- Jeffrey Luke
- Timothy Morrison
- Dana Oakes
- Paul Perfetti
- Larry Pyatt
- Tom Smith
- Patrick Stout
- John Allmark
- Dennis Alves
- Dave Ballou
- Stephen Banzaert
- Eric Berlin
- John Carroll
- Peter Chapman
- Joseph Foley
- Bruce Hall
- Richard Hammett
- Rich Kelley
- Andy Kozar
- Jesse Levine
- Jeffrey Luke
- Timothy Morrison
- Dana Oakes
- Paul Perfetti
- Larry Pyatt
- Tom Smith
- Patrick Stout
Trombone
Hans Bohn
Norman Bolter
Walter Bostian
Peter Cirelli
Robert Couture
Brian Diehl
John Faieta
Paul Gay
Scott Hartmann
Andrew Hillaker
Lamar Jones
Robert Moir
Nicholas Orovich
Mark Rohr
Donald Sanders
Rick Stepton
Milton Stevens
Walter Wierbos

James Smith
Aaron Trant
Ed Uribe
Hans van der Meer
William Wiley

Marimba
Aya Kaminaguchi
Akie Takada

Tamboura
Peter Row

Tabla
Samir Chatterjee
Samdeep Das
Aditya Kalyanpur
Amit Kavthaekar

Balinese Instruments
Bethany Collier
Desak Madesuarti Laksni

Hammered Dulcimer
Richard Flanagan

Suona, dadi, qudi xun
Yazhi Guo

Piano
Michelle Alexander
Leslie Amper
John Arcaro
Donald Berman
Sara Bob
Gerard Bonwhuis
Henry Brant
Bruce Brubaker
Seth Carlne
Ya-Fei Chuang
Eric Culver
Alison d’Amato
Stephen Drury
Heng-Jin Park Elsworth
Donal Fox
Robert Freeman
Matthias Gohl
Judith Gordon
David Hagen
Karen Harvey

Tuba
Robert Carriker
John Manning
Donald Rankin
Charles Villarubia

Robert Carriker
John Manning
Donald Rankin
Charles Villarubia

Organ
Richard Clark
Michael Kleinschmidt

Cimbalon
James Earl Barnes
Richard Moore
Myron Romanul

Synthesizer
Dennis Thurmond

Accordion
Katherine Matasy

Mandolin
Sue Faux
David Hahn
Henry Wiktorowicz
Guitar
John Damian
Oren Fader
Wiek Hijmans
Edgardo Miranda
John Muratore
Claudio Ragazzi
Berit Strong
Robert Sullivan
David Sussman
Henry Wiktorowicz
Mark White

Sitar
Chirag Katti
David Pontbriand
Peter Row

Kazoo
HK Gruber

Sheng
Wu Tong

Harp
Susan Allen
Adriana Anca
Virginia Crumb
Sarah Schuster Ericsson
Franziska Huhn
Heather Keilgreen
Kay Kemper
Alice Norton
Barbara Poeschl-Edrich
Cynthia Price
Anna Reinersmann
Susan Robinson
Judy Saiki
Stacey Shames
Cailtriona Yeats

Violin
Daniel Banner
Bonnie Bewick
Lisa Crockett
Gabriela Diaz
Denise Doolan
Martha Dutton
Jennifer Elowitch
Hilary Foster
Jennifer Frautschi
Catherine French
Cecile Garcia-Moeller
Maynard Goldman
Jodi Hagen
Randy Hiller
Melissa Howe
Alison Isadora
Rebecca Katsenes
Sandra Kott
Valerie Kuchment
Wei-Pin Kuo
Joanna Kurkowicz
Jae Young Cosmos Lee
Sharon Leventhal
Joseph Lin
Teresa Ling
Danielle Maddon
Kypros Markou
Mary O’Reilly
Kristina Nilsson
Laura Park
Mowry Pearson
Dianne Pettipaw
Krista Buckland Reisner
Michael Rosenbloom
David Santucci
Jennie Shames
Beverly Shin
Jessica Stensrud
David Siegel
Jennifer Stirling
Tison Street
Lucy Stoltzman
Karma Tomm
Sarita Uranowsky
Sheila Vitale
Calvin Wiersma
Lena Wong
Liana Zaretsky

Viola
Mark Berger
Virginia Blakeman
Lila Brown
Ronald Copes
Roberto Diaz
James Dunham
Joan Ellersick
Rachel Fagerburg
Nathaniel Farny
Noriko Futagami
Mary Hadcock
Peter Hatch
Betty Hauck
Noriko Herndon
Raphael Hillier
Christopher Huebner
Mark Holloway
Donna Jerome
Michael LaCourse
Kathryn Lockwood
Kazuko Matususaka
Patricia McCarty
Katherine Murdock
Dimitri Murrath
Dianne Pettipaw
Aaron Picht
Diann Pilafian
Mary Ruth Ray
Philip Rush
Mark Smith
Peter Sulski
Lisa Suslowicz
Willine Thoe
Marcus Thompson
John Ziarco

Cello
Donald Anderson
Laura Blustein
Kevin Crudder
Joan Esch
David Finch
Jolene Kessler
Yo-Yo Ma
Andrew Mark
Beth Pearson
Rafael Popper-Keizer
Rhonda Rider
William Rounds
Kim Scholes
Rebecca Thornblade
Mathias Wexler
<table>
<thead>
<tr>
<th>Bass</th>
<th>Soprano</th>
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<td>Maarten Altena Ensemble</td>
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<td>Talujon Percussion Quartet</td>
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<td>Child Soprano</td>
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<td>Ricky Ashley</td>
<td>Lorraine di Simone</td>
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<td>Mary Nessinger</td>
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<td>Horst Pangerl</td>
<td>Adelle Nicholson</td>
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**Baritone**

- David Arnold
- Jonathan Barnhart
- James Coelho
- Michael Dash
- David Evitts
- HK Gruber
- Jonathan Hayes
- David Holloway
- Robert Honeysucker
- Michael Ingham
- Keith Kibler
- David Kravitz
- Jeffrey LaVar
- Michael Lofton
- James Maddalena
- Richard Morrison
- David Murray
- Timothy Noble
- Jerold Pope
- Randall Scarlatta
- Michael Sokol
- Peter Stewart
- Daniel Sullivan
- Sanford Sylvan
- Chris Pedro Trakas
- Anthony Turner
- Donald Wilkinson
- Michael Willson
**Chorus**
- Boston City Singers
- Chor Hauptschule Harbach, Linz
- Coro Allegro
- New England Conservatory Children's Chorus
- PALS Children's Chorus
- Wellesley College Chamber Singers
- Young People's Chorus of New York City
- Youth Pro Musica

**Performer**
- I Nyoman Catra
- Nina DeLuca
- Jennifer Hicks
- Reay Alwyn Kaplan
- Thomas Milian
- Isabel Saez
- Roger Guenveur Smith
- Boston University's Division of Theatre Arts

**Puppeteer**
- Chandra Ahamed
- Toni Caracci
- Carlyn Fitzgerald
- Caleb Fullam
- Alpha Gingrich
- Emily Strong
- Meghan Trelease

**Stage Director**
- Nicholas Deutsch
- Lynn Kremer
- Daniel Pelzig
- Ian Strasfogel

**Choreographer**
- Denise Cecere
- Prachi Dalal
- Lynn Kremer

**Dance**
- Tara Ahmed
- Jacqueline Blombach
- Amy Zell Ellsworth
- Micki Goodman
- Anne Heskett
- Wendy Jehlen
- Patricia Mayer
- Lodi McClellan
- Beth Soll & Company
- Concert Dance Company
- Dance Collective
- Northeast Youth Ballet
- PickleShoes Dance Theatre

**Narrator**
- John Arcaro
- Steve Aveson
- Claire Bloom
- Nathan Brenn
- Frank Corcoran
- David Cowens
- Mikhail Druhan
- Richard Knisely
- Joyce Kulhawik
- Christopher Lydon
- Bob McGrath
- George Preston

**Vocalist**
- Etty Ben-Zaken
- Noa Frenkel
- Deepti Navaratna
- Bernadette Peters

**Recorded Effects**
- Chao-Jan Chang

**Videographer**
- Raphaele Shirley

**Mixed Media Art**
- Mira Cantor

**Media Art**
- Paul Earls
- Jessie Shefrin

**Visual Art**
- Deborah Cornell
- Alison Crocetta
- Greg Garvey

**Computer Animation**
- Jonathan Bachrach

**Left:**
- Robert Honesucker
- Krista River
- Sarah Pelletier
- Steve Aveson
- Frank Kelley
- Lucy Fitz Gibbon

**Boston City Singers**
Commissioned Composers

Bruce Adolphe  Donald Harris  Betsy L. Schramm
Stephen Albert +  Samuel Headrick  Gunther Schuller +
Kathryn Alexander  John Heiss  Joseph Schwantner +*
T.J. Anderson  Jack Hoagland  Laura Elise Schwendinger
Jon Appleton  Bernard Hoffer *  Ann Silsbee
Chris Arrell  Peter Homans  Ezra Sims
Roger Bourland  David Horne  Hale Smith
Martin Boykan  Eleanor Hodgson  Lewis Spratlan +
Henry Brant +  John Huggler  Jeffrey Stadelman
Martin Brody  Curtis Hughes  Rand Steiger
Earle Brown  Lee Hyla  Eitan Steinberg*
John Cage  Kamran Ince  David Stock
Eric Chasalow  Derek Jacoby  Steven Stucky +
Yu-Hui Chang *  Guus Janssen  John Thow
Shih-Hui Chen  Earl Kim  Chinary Ung
Chen Yi  Shirish Korde  Fabio Vacchi
Peter Child  William Kraft  Andy Vores *
Richard Cornell  Arthur Levering  Melinda Wagner +
Sebastian Currier *  Lei Liang  Judith Weir
C. Curtis-Smith  Peter Lieberson  Donald Wheelock
Arthur Custer  Theo Loevendie  Barbara White
Michael Daugherty  Roger Marsh  Olly Wilson
Mario Davidovsky +  John McDonald  Christian Wolff
Robert diDomenica  William Thomas McKinley  Randall Woolf
Franco Donatoni  Joyce Mekeel  Yehudi Wyner +
Willem Dragstra  Dominic Muldowney  Jay Alan Yim
Paul Earls  Thea Musgrave  Evan Ziporyn
John Eaton  Eric Nathan *  Charles Zoll
George Edwards  Ronald Perera  Ellen Taaffe Zwilich +*
Donald Erb  Qu Xiaosong  + Pulitzer Prize Winners
Vivian Fine  David Rakowski * 50th Anniversary
Donal Fox  Martin Christoph Redel
Michael Gandolfi  Brian Robison
Herschel Garfein  Julie Rohwein
David Gilbert  Carl Roskott
Patrick Greene *  Christopher Rouse +
HK Gruber  George Russell
John Harbison +*  Kathryn Salfelder *

* 50th Anniversary

+ Pulitzer Prize Winners
Board of Directors

Paulina Alexander
Nicholas Altenbernd *
Arnold Amstutz
Grant Anderson
T.J. Anderson #
R. Hale Andrews, Jr.
Henry Bass *
Sarah Bollinger
Robert Bone
Daniel M. Boone
Johan Bos-Beijer
Martin Brody
Martine Bruel
Glenn S. Burke
David Bynum
Joyce Bynum
Jeffrey A. Christoforetti
Richard Cornell **
Phyllis Cox #
Dorothy L. Crawford
Stephen Crosby
Micheline de Bièvre
Philippe Dennery
Judith Edersheim
Priscilla England #
Suzanne Establie
Kenneth Fain
Madelon Maremont Falxa
Carolyn Fantasia
David Farmer #
Michael Gandolfi *
Dorothy Gillerman
Colette Gramm
Robert Guarente
David Farmer
Paul H. Farris
Hilary Field
Donald Harris #
Frederick Harrison
Doris B. Held
Florence Herman
Georgene Herschbach
Marvin Hightower
John H. Hoagland
Michael Hunter
Samuel Jay Keyser
Marilyn Bone Kloss *
Louis Krasner
Renée Kirmsier
Ted Landsmark
John Lape *
Steven Ledbetter

Michael Lee
David Letterman
Dianne Mahany
Warren McBee
William McCune
Penny Pittman Merliss
L. Laszlo Meszoly *
Robert L. Miller
Valerie L. Moore
Edward Myskowski
James C. Napier
Virginia Newes *
Henry Nields
Susan F. Norman
Stan Norton
Micheline O'Connell
David Patterson
Richard Pittman **
Kenneth Porter
Martha Robert
Kristen Rupert
Regina Harte Ryan
Martha Schlueter
Wayne Schweidenback *
Cathleen Sennett
Miriam Vock Sheehan
Linda Sheldon
George Smith
Sally K. Smith
Thurston Smith
Robert Snyder
Nathan D. Somogie *
Robert Soorian
Harry Spence
Jack Stein ##
Michael Steinberg
Judith Tick
Peggy Weigle
Alice Wilkinson
Daniel Wilson
David Wood
Norman Zachary
Guivy Zaldastani

Honorary Board

T.J. Anderson
Milton Babbitt +
Deborah Borda
Robert Brustein
Pierre Boulez +
John Cage +
Elliott Carter +
Aaron Copland +
Dorothy L. Crawford
Phyllis Curtin +
Micheline de Bièvre
Jacob Druckman +
Harriett Eckstein
Steve Elman
Paul Fromm +
Lee Day Gillespie +
Bernard Hoffer
Renée Kirmsier
William J. McCune, Jr.
Otto Piene +
Gunther Schuller +
William Schuman +
Olly Wilson +
Ellen Taaffe Zwilich

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Margaret May Meredith
Deborah A. Borda
Virginia Newes
Tony Beadle
Charlotte J. DeWitt
Richard Gibson
Peggy Weigle
Joel Evans
David Chambliss Worters
Hilary Field
Debra Korb
Barbara Owens
Phoebé Schimpf
Miguel A. Rodriguez
Laury Gutiérrez
Edmund Feingold
Nathan Trueblood
Lisa Bryington Barr
Alison LaRosa Montez
Robert Pape

# Member of the first board
## President of the first board
* Current member
** Current president

+ Former member, deceased
# Performance History

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1 W * Phasenatin’ Rhythm (1997)
2 W * Rilke Songs (2008)
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3 Vierzehn Arten, den Regen zu beschreiben, Op. 70 (1941)

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2 Choo Choo (1924)  
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3 Demi Tasse (1937)  
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<th>Works</th>
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<td>Karl Heinz Füssl (1924-1992)</td>
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<td>2 U Miorita (1963)</td>
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<td>Michael Gandolfi (1956-)</td>
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<td>3 W * Budget Cuts (1996) †</td>
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<td>10 W * Grooved Surfaces (1996)</td>
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<td>1 W * history of the world in seven acts (2009)</td>
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<td>3 B Pinocchio's Adventures in Funland (1999)</td>
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<td>Herschel Garfein (1958-)</td>
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<td>Robert Gauldin (1931-)</td>
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<td>Ada Gentile (1947-)</td>
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<td>1 In un silenzio ordinato (1985)</td>
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<td>Roberto Gerhard (1896-1970)</td>
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<td>George Gershwin (1898-1937)</td>
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<td>David Gilbert (1936-)</td>
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<td>1 W * Four Songs of Wind (1965)</td>
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<td>Detlev Glanert (1960-)</td>
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<td>Philip Glass (1937-) &amp; Robert Moran (1937-)</td>
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<td>2 The Juniper Tree Variations (1985)</td>
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<td>Osvaldo Golijov (1960-)</td>
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<td>1 There is Wind and There are Ashes in the Wind (1991)</td>
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<td>1 W * Machine Language for Beginners (2015)</td>
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<td>1 W * The Drudgiron (2019) †</td>
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<td>Charles Griffes (1884-1920)</td>
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<td>1 Song of the Dagger (1916)</td>
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<td>Erhard Grosskopf (1934-)</td>
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<td>1 U Lied für Bassklarinette and Streichquartett (1977)</td>
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<td>Jorge Villavicencio Grossmann (1973-)</td>
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<td>1 W * Mecanismos (2001)</td>
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<td>HK Gruber (1943-)</td>
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<td>1 W * Cello Concerto in one movement (1989)</td>
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<td>3 B Frankenstein!! (1976-1979)</td>
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<td>Louis Gruenberg (1884-1964)</td>
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<td>Sofia Gubaidulina (1931-)</td>
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<td>1 B Garden of Joys and Sorrows (1981)</td>
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<td>Wynton Kelly Stone Guess (1993-)</td>
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<td>Joshua Hahn</td>
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<td>1 Emphatic Whisper (2012)</td>
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<td>W.C. Handy (1873-1958)</td>
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<td>3 Aunt Hagar's Blues (1938)</td>
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<td>John Harbison (1938-)</td>
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<td>3 W * Exequien for Calvin Simmons (1983)</td>
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<td>4 W * Six Dumbshows (1974)</td>
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<td>2 W * IF (2018) †</td>
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<td>Donald Harris (1931-2016)</td>
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<td>9 W * For the Night to Wear (1978)</td>
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<td>1 Les Mains (1983)</td>
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<td>8 W * LUDUS II (1973)</td>
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<td>2 W * LUDUS III (Five Tempi) (2004)</td>
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<td>Lou Harrison (1917-2003)</td>
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<td>1 Praise for the Beauty of Hummingbirds (1951)</td>
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<td>Roman Haubenstock-Ramati (1919-1994)</td>
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<td>1 U Interpolation (1959)</td>
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<td>Samuel Headrick (1952)</td>
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<td>1 W The Flamingo Dances (2010)</td>
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<td>1 W * The New Kid (2013)</td>
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<td>John Heiss (1938-)</td>
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<td>9 W * Quartet (1971)</td>
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<td>6 W * Songs of Nature (1974-1975)</td>
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<td>Richard Hermann</td>
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<td>1 The Stephen Crane Cycle (1980)</td>
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<td>Paul Hindemith (1895-1963)</td>
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<td>2 B Suite from Der Dämon (1923)</td>
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<td>6 Die junge Magd, Op. 23, No. 2 (1922)</td>
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<td>2 Let's Build a Town (1930)</td>
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<td>1 Sonate, Op. 25, No. 3 for solo cello (1922)</td>
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<td>Earl Hines (1905-1983)</td>
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<td>2 Grand Terrace Shuffle (1939-1940)</td>
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26  Boston Musica Viva's 50th Anniversary
Marc Hoffeditz (1990-)  
1  Kiki #2 (2014)

Bernard Hoffer (1934-)  
2  Blues from A Boston Cinderella (2000)  
3  * A Boston Cinderella (2000)  
2  * Capriccio for Violin and Jazz Ensemble (1994)  
1  * Concerto di Camera II for cello (2011)  
1  * Concerto di Camera IV for clarinet (2017)  
1  * Concerto di Camera V for flute and percussion (2017)  
5  Country Dance from A Boston Cinderella (2000)

York Höller (1944-)  
2  B  Ex tempore (2002)

Heinz Holliger (1939-)  
1  B  Glühende Rätsel (1964)  
1  Studie über Mehrklänge (1971)

Peter Homans (1951-2014)  
5  W  * Concertino (1976)  
1  W  * Sonata for Cello and Grande Piano (1994)  
1  W  A Prague Spring (1997)

David Horne (1970-)  
3  W  * Spike (1998)

Josef Maria Horvath (1931-)  
1  U  Origines (1975)

Eleanor Hovda (1940-2009)  
1  W  * Ariadnemusic (1983)  
1  Regions

Joan Huang (1957-)  
4  Yellow Land (1991)

Klaus Huber (1924-2017)  
5  U  Ascensus (1969)  
2  U  Askese (1966)

John Huggler (1924-1993)  
14  W  * Bittere Nüsse (1975)  
7  W  * Capriccio Sregolato (1985)  
8  W  * Serenata, Op. 80 (1977)  

Curtis Hughes (1974-)  
1  W  * Verbiage (2012)  
1  W  * The Wolf and the Seven Little Kids (2011)

Derek Hurst  
2  W  Pas de Trois (2012)

Karel Husa (1921-2016)  
1  B  Sonata à Tre (1982)

Lee Hyla (1952-2014)  
1  U  Amnesia Variance (1989)  
2  W  * Polish Folk Songs (2007)

Kamran Ince (1958-)  
1  W  * Hammer Music (1990)

Charles Ives (1874-1954)  
10  Largo (1902)  
17  Old Home Day (1913)  
13  Requiem (1911)  
4  Scherzo: All the Way Around and Back (1908)  
1  Second Piano Sonata, "Concord, Mass., 1840-1860"; Thoreau (1911-1915)  
18  A Set of Pieces for Theatre or Chamber Orchestra (1904-1911)  
1  A Set of Pieces... In the Cage (1906)  
4  Sunrise (1926)  
13  The Housatonic at Stockbridge (1921)  
17  They are There! (1917)  
2  Three Songs (1913-1917)  
1  Trio (1911)

... / Richard Pittman  
7  Five Street Songs (1894-1920)

Derek Jacoby (1978-)  
1  W  * The Emperor’s New Clothes (2008)

Pierre Jaśber (1967-)  
1  Visual Abstract (2002)

Leoš Janáček (1854-1928)  
3  Concertino (1925)

Guus Janssen (1951-)  
1  B  Streepjes (1981)  
1  W  * Zoek (1998)

Matthew Jaskot  
1  W  Caricatures (of my Craig’s List Roommates) (2014)

John Jenkins (1592-1678)  
... / Alan Stout  
2  Fantasia in Four Parts in C minor

Betsy Jolas (1926-)  
1  B  Calling E.C. (1982)
28  Boston Musica Viva’s 50th Anniversary

Scott Joplin (1868-1917)
  8  Maple Leaf Rag (1899)
  2  The Ragtime Dance (1906)
  8  The Entertainer (1902)

Rob Kapilow (1952-)
  2  And Furthermore They Bite!
  3  W  Casey: Play Ball
  4  W  Elijah’s Angel (1998)
  2  B  Jabberwocky (2008)
  1  B  Paddywack: A Tap Dance Concerto
  5  W  Polar Express (1997)
  2  Dr. Seuss’s Green Eggs and Ham (1995)

Matthew Kennedy
  1  B  Textures and Lines (2016)

Earl Kim (1920-1998)
  2  W  * Dear Linda (1992)
  1  Eh Joe, a television play
  1  Now and Then (1981)

Leon Kirchner (1919-2009)
  1  Flutings (1977)
  1  Triptych for Violin and Cello (1996)

Oliver Knussen (1952-2018)
  1  U  Rosenkranzlieder (1972)

Barbara Kolb
  2  Solitaire (1971)
  2  Soundings (1972-1973)

Marek Kopelent (1932-)
  1  U  A Few Minutes with an Oboist (1972)

Shirish Korde (1945-)
  1  W  Anusvara: 2nd Prism (2009)
  3  W  * Blue Topeng (2003)
  6  W  * Chitra (2000)
  1  W  * Ka (2012)
  1  W  * Kala Chakra (2015)
  2  W  * Mondnacht (2006)
  5  W  * Phoolan Devi: Bandit Queen (2008)
  1  W  * Songs of Ectacy (2008)

William Kraft (1923-)
  8  W  * Concerto for Percussion and Chamber Ensemble (1993)
  1  W  Divinations for Solo Percussion (1995)
  1  Gallery 45 (1935)
  3  W  * Kaleidoscope (2014)
  6  W  * Settings from Pierrot Lunaire (1987-1990)
  1  Violin Sonata (1987)

György Kurtág (1926-)
  1  B  Fifteen Songs to Poems by Rimma Dalos (1982)
  1  B  Hommage à Elliott Carter (1998)
  2  B  Hommage à R. Schumann (1990)

Paul Lansky (1944-)
  1  B  As If (1981-1982)
  4  B  Crossworks (1974-1975)

Hannah Lash (1981-)
  1  Subtilior, Lamento (2012)

Arthur Levering (1953-)
  1  W  * Still Raining, Still Dreaming (1996)

Jorge Liderman (1957-2008)
  4  Notebook (1993)

Peter Lieberson (1946-2011)
  1  B  Lalita (Chamber Variations) (1984)
  6  W  * Raising the Gaze (1988)

Lei Liang (1972-)
  1  W  * Aural Hypothesis (2010)

György Ligeti (1923-2006)
  1  W  * Trilogy for Violin, Horn, and Piano (1982)

Magnus Lindberg (1958-)
  2  B  Quintet of the Estate (1979)
  1  Steamboat Bill Junior (1990)

Charles Martin Loeffler (1861-1935)
  1  Rapsodies (1898)

Theo Loevendie (1930-)
  3  W  * Back Bay Bicinium (1986)†
  1  U  Bons (1991)
  1  W  * Gassir, the Hero (1990)
  1  W  * The Liberator (2008)
  2  The Nightingale (1974-1979)
  3  U  Six Turkish Folkpoems (1977)

Wendell Logan (1940-2010)
  2  Proportions for Nine Players and Conductor (1968)

Edwin London (1929-2013)
  1  Trio - In Memoriam Fats Navarro (1956)

Witold Lutoslawski (1913-1994)
  1  W  Grave (Metamorphoses for cello and piano) (1981)

Steven Mackey (1956-)
  1  Indigenous Instruments (1989)

Bruno Maderna (1920-1973)
  2  Serenata No. 2 (1957)

Jason Matthew Malli
  1  The Gathering of Sects (2012)

Roger Marsh (1949-)
  1  W  * The Song of Abigail (1986/1995)

Korde

Kraft

Loevendie
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<td>7 B Notturno (1973)</td>
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<td>1 U Quodlibets II (1980)</td>
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<td>5 Parisonatina al'dodecafonia (1964)</td>
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<td>Bohuslav Martinů (1890-1959)</td>
<td>1 La Revue de Cuisine (1927)</td>
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<td>3 La vita nuova (1979)</td>
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<td>Toshirō Mayuzumi (1929-1997)</td>
<td>1 Meta Musica (1969)</td>
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<td>John McDonald</td>
<td>... / George Gershwin</td>
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<td>1 W * Crush (1998)</td>
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<td>William Thomas McKinley</td>
<td>1 Concerto for Cimbalom and Chamber Ensemble (1986)</td>
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<td>2 W * Golden Petals (1985)</td>
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<td>7 W * Paintings VI (To Hear the Light Dancing) (1981)</td>
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<td>6 W * Poem of Light (1983)</td>
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<td>3 W * Six Impromptus (1978)</td>
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<td>6 W * Corridors of Dream (1972)</td>
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<td>1 W * Journeys of Remembrance (1986)</td>
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<td>2 Planh (1975)</td>
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<td>12 W * Rune (1976)</td>
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<td>8 W The Shape of Silence (1969)</td>
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<td>1 W Sigil (1981/1997)</td>
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<td>1 W Soliloquy (1996)</td>
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<td>Marjorie Merryman (1951-)</td>
<td>1 Three Songs for Antigone</td>
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<td>Olivier Messiaen (1908-1992)</td>
<td>1 Le Merle noir (1952)</td>
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<td>John Metcalf (1946-)</td>
<td>1 U Never Odd or Even (1995)</td>
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<td>Darius Milhaud (1892-1974)</td>
<td>1 Caramel mou (Shimmy for Jazz Orchestra) (1921)</td>
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<td>Charles Mingus (1922-1979)</td>
<td>2 Revelations (1957)</td>
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<td>Wolfgang Amadeus Mozart (1756-1791)</td>
<td>1 Serenade in C minor, K 388 (1782)</td>
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<td>2 Serenade in G Major, K 525 (1787)</td>
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<td>8 Trio for Piano, Clarinet, Viola in E-flat, K 498 (1786)</td>
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<td>Thea Musgrave (1928-)</td>
<td>2 Chamber Concerto No. 2 (1966)</td>
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<td>1 Study No. 6 (1987)</td>
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<td>Eric Nathan (1983-)</td>
<td>1 Walls of Light (2009)</td>
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<td>1 W * Missing Words IV (2018)</td>
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<td>Johannes Ockeghem (c.1410-1497)</td>
<td>2 Ut Heremita Solus (1969)</td>
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<td>Betty Olivero (1954-)</td>
<td>1 Der Golem: Zeks yiddisher Lider un Tantz (1997)</td>
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<td>Scott Jeremy Ordway (1984-)</td>
<td>1 Let there be not darkness, but light (2012)</td>
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<td>Richard Orton (1940-2013)</td>
<td>4 U Cycle for 2 or 4 Players (1967)</td>
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<td>Ethan T. Parcell</td>
<td>1 By O'er Comes Rustling and From Straight Till Stands Turning (2014)</td>
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<td>Anthony Payne (1936-)</td>
<td>1 A Day in the Life of a Mayfly (1981)</td>
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<td>Ronald Perera (1941-)</td>
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<td>17 W * Three Poems of Gunter Grass (1974)</td>
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<td>George Perle (1915-2009)</td>
<td>1 Critical Moments 2 (2001)</td>
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<td>2 Solo Partita for Violin and Viola (1965)</td>
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<td>WIllem Pijper (1894-1947)</td>
<td>1 Flute Sonata (1925)</td>
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<td>Daniel Pinkham (1923-2006)</td>
<td>2 He Scatters the Snow (1974)</td>
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<td>Felipe Pinto d'Aguiar (1982-)</td>
<td>1 W Ligera Sobre las Rocos (2017)</td>
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<td>Raoul Pleskov (1931-)</td>
<td>2 Crossplay (1963)</td>
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<td>4 Three Movements for Quintet (1971)</td>
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Cole Porter (1891-1964)
  2  Miscellaneous songs
Francis Poulenc (1899-1963)
  5  Babar the Elephant (1940)
Sergei Prokofiev (1891-1953)
  1  Overture on Hebrew Themes, Op. 34 (1919)
      ... / Richard Pittman
  8  Peter and the Wolf (1936)
Qu Xiaosong (1955-)
  1  W  * Ya ya (1990)
David Rakowski (1958-)
  1  W  * Arabesques I Have Known (2016)
      1  W  * Boy in the Dark (1996)
      4  W  * Mikronomicon (2009) †
      1  W  * Thickly Settled (2011)
Shulamit Ran (1949-)
  5  Mirage (1990)
Bernard Rands (1934-)
  1  B  Canti del sole (1983)
Martin Christoph Redel (1947-)
  2  W  * Dispersion (1972)
      3  W  * Interplay (1975)
J.P. Redmond (1999-)
  1  W  Cheese Variations (2015)
Steve Reich (1936-)
  4  Clapping Music (1972)
      2  Music for 18 Musicians (1975)
      4  Music for Pieces of Wood (1973)
      1  Six Pianos (1973)
Ottorino Respighi (1879-1936)
  1  Deità silvane (1925)
Silvestre Revueltas (1899-1940)
  1  Ocho por Radio (1933)
      1  Pianos (1934)
Wallingford Riegger (1885-1961)
  3  Music for Voice and Flute, Op. 23 (1936)
Wolfgang Rihm (1952-)
  1  U  In Frage (1999/2000)
Terry Riley (1935-)
  1  B  Four Wôllli Portraits (1992)
Nicholai Rimsky-Korsakov (1844-1908)
      ... / Kenneth Amis (1970-)
      3  Flight of the Bumble-Bee
Brian Robison (1964-)
  2  W  * Bonfire of Civil Liberties (2004) †
      2  W  * A field guide to North American car alarms
George Rochberg (1918-2005)
  5  Contra mortem et tempus (1965)
Diana M. Rodriguez (1987-)
  1  Cantilène de l'air (2014)
Robert Xavier Rodriguez (1946-)
  3  B  Tango (1985)
Julie Rohwein (1961-)
  2  W  * Borne on the Wind (2008)
Ned Rorem (1923-)
  1  Trio (1960)
Carl Roskott (1953-2008)
  1  W  * Genesis (1972)
Christopher Rouse (1949-)
  3  W  * Rotae passionis (1983)
Nicolas Roussakis (1934-2008)
  5  B  Sextet (1964)
Carl Ruggles (1876-1971)
  4  Evocations (1945)
      7  Toys (1919)
      1  Vox clamans in desert (1923)
George Russell (1923-2009)
  4  All About Rosie (1957)
      1  W  * Six Aesthetic Gravities (1988)
      1  You Are My Sunshine (1962)
Frederic Rzewski (1938-)
  1  B  96 for Elliott Carter (2003)
      1  B  Roses (1989)
Kaija Saariaho (1952-)
  1  Aer (1991)
Camille Saint-Saëns (1835-1921)
  6  Carnival of the Animals (1896)
Kathryn Salfelder (1987-)
  1  W  * Gold's Fool: A Tale of King Midas and the
      Golden Touch (2014)
      1  W  * Disciples (2016)
      1  W  * Kaleidoscope (2019) †
Carlos Salzedo (1885-1961)
  1  Préambule et jeux (1923-1929)
Eric Satie (1866-1925)
  1  W  * Intrada and Benedicticus Domino (1624)
      ... / Maarten Altena
      1  Quatre melodies et un Intermède
      1  Slow Motion (1994)
Eric Sawyer (1962-)
  1  W  Excursions (2010)
Samuel Scheidt (1587-1654)
  1  Intrada and Benedicticus Domino (1624)
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<td>Alfred Schnittke (1934-1998)</td>
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<td>Arnold Schoenberg (1874-1951)</td>
<td>1 B Die eiserne Brigade (1916)</td>
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<td>16 B Kammersymphonie No. 1, Op. 9 (1906)</td>
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<td>Betsy L. Schramm</td>
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<td>Franz Schreker (1878-1934)</td>
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<td>1 Romantic Sonata (1941/1983)</td>
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<td>1 Six Renaissance Lyrics (1961-1962)</td>
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<td>3 Sonata Serenata (1978)</td>
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<td>2 Transformation (1957)</td>
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<td>12 W * Consortium I (1970)</td>
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<td>3 W * Consortium IV (In Aeternum) (1973)</td>
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<td>19 W * Elixir (1974)</td>
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<td>1 B Music of Amber (1981)</td>
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<td>Laura Elise Schwendinger (1962-)</td>
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<td>1 A Boy Scout in Switzerland (1939)</td>
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<td>Eric Segerstrom</td>
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<td>Ann Silsbee (1930-2003)</td>
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<td>2 W * Landscapes (2008)</td>
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<td>1 W * Musing and Reminiscence (2003)</td>
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<td>2 W * Phenomena (1981)</td>
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Robert Sirota (1949-)
1  Fantasy for Cello and Piano (1975)

Hale Smith (1925-2009)
2  W * Ayobami (2000) †
2  W * Dialogues and Commentaries (1990-1991)
1  Introduction, Cadenzas & Interludes for 8 Players (1974)

Beth Soll
1  Rustling Dances (1990)

Lewis Spratlan (1940-)
5  W * Coils (1980)

Jeffrey Stadelman (1959-)
1  W * Rava Deravin (2001)
1  Ruskling Dances (1990)

Beth Soll
1  Rustling Dances (1990)

Rand Steiger (1957-)
2  W * Elliott’s Instruments (2010)

Eitan Steinberg (1955-)
1  W * Rava Deravin (2001)
1  U  The Sultan is Pregnant (2002)
2  W * Two Grandfathers Sing (1996)
1  W * Assembly of the Souls (2014)
1  * Joy (2014) (arr)
1  * Play, Klezmir, Play (2014) (arr)
1  W * Bagatella Molto Viva †

Edward Steuermann (1892-1964)
1  Improvisation and Allegro (1955)

William Grant Still (1895-1978)
4  Folk Suite No. 2 (1962)
3  Folk Suite No. 4 (1962)
1  Suite for Violin and Piano (1943)

David Stock (1939-2015)
4  W * Scat (1971)

Karlheinz Stockhausen (1928-2007)
7  Nr. 1 Kontra-Punkte (1952-1953)
4  B  Solo (1966)
1  Zyklus (1959)

Alan Stout (1932-2018)
1  Septet, Op. 64

Johann Strauss (1825-1899)
... / Arnold Schoenberg
3  Kaiserwalzer (1925)

Igor Stravinsky (1882-1971)
2  Double Canon (1959)
1  Flew (1944)
4  Epitaphium (1959)
2  Fanfare for a New Theater (1964)
5  Histoire du soldat (1918)
1  Octet (1923)
3  Piano Rag Music (1919)
1  Ragtime (1918)
5  Septet (1952-1953)
2  Sonata (1924)
4  Tango (1940)
5  The Owl and the Pussy Cat (1966)
3  Three Pieces (1918)
7  Three Songs from William Shakespeare (1953)
... / Victor Babin (1908-1972)
1  Circus Polka

Steven Stucky (1949-2016)
2  W * Ad Parnassum (1998)
7  W * Boston Fancies (1985)
3  E  * Cantus (2015)
1  B  Quartet (1973)
2  The Stars and the Roses (2013) †

Morton Subotnick (1933-)
1  B  An Arsenal of Defense (1982)

Nathan P. Stumpf (1991-)
1  W  Working Man’s Wage (2015)

Jan Swafford (1946-)
1  W  Labyrinths (1981)

Tōru Takemitsu (1930-1996)
1  Rain Spell (1982)

Michael Tenzer (1957-)
1  B  Piano Trio (2002)

John Thow (1949-2007)
10  W * All Hallows (1982)
3  W * Quaternion (1980)

Michael Tippett (1905-1998)
2  In Memoriam Magister (1971)

Michael Torke (1961-)
1  B  Ceremony of Innocence (1983)

Chinary Ung (1942-)
1  B  Child Song (1985)
2  W * Of Time and the Seasons (2001)

Fabio Vacchi (1949-)
1  W * Canti di Benjaminovo

Edgard Varèse (1883-1945)
4  Density 21.5 (1936)
3  Octandre (1924)

Mattijs Vermeulen (1888-1967)
1  B  Violin Sonata (1924)

Heitor Villa-Lobos (1887-1959)
1  Quatour (1921)
Antonio Vivaldi (1678-1741)
1   Spring and Summer from The Four Seasons (1723)

Andy Vores (1956-)
2 W * Air Baby (2001)
2 W * Fabrication 15: Amplification (2014)
2 W * Forgot (2005)
1 W * Leif (2008)
1 W * Often (2003)
2 W * Umberehulk (1999)
2 W * Vanishing Cream (2002)
1 W * Fabrication 25: Carbon (2019) †

Melinda Wagner (1957-)
1 W   Unsung Chordata (2018)

Richard Wagner (1813-1883)
1   Albumblatt in E-flat (1875)

Harry Warren (1893-1981)
... / Paul Whiteman (1890-1967)
3   Jeepers Creepers (1938)

Anton Webern (1883-1945)
1   Sonata for Cello and Piano (1914)
1   Concerto, Op.24 (1934)
1   Five Canons on Latin Texts, Op. 16 (1924)
5   Quartett, Op. 22 (1930)
6   Sechs Lieder Op. 14 (1917-1921)
1   String Trio, Op. 20 (1927)

Kurt Weill (1900-1950)
1   Concerto for Violin and Wind Orchestra, Op. 12 (1924)
3 B   Frauentanz, Op. 10 (1923-1924)
4 B   Mahagonny Songspiel (1927)
2   Six Pieces from Die Dreigroschenoper (1928)
2   Tangoballade from Die Dreigroschenoper (1928)
... / David Drew
1 U   War Play (1936/1975)

Judith Weir (1954-)
3 W * Blue-Green Hill (2012) †
3   Consolations of Scholarship (1985)
1   Distance and Enchantment (1989)
1 B   King Harald Sails to Byzantium (1979)
1   King Harald’s Saga (1979)

Donald Wheelock (1940-)
3 W * Music for Seven Players (1981)

Jörg Widmann (1973-)
1 U   ... undüstert (1999/2000)

Barbara White
1   Chansons d’Amour (1999)
2 W * Learning to See (2000)
1 W   Life in the Castle (1997)
1 W * Lift (2005)
1   My barn having burned to the Ground, I can now see the moon (2008)
1   Reliquary (2001)
1   Third Rule of Thumb (2000)
1   Time is Fleecing (2001)
1 W * The Wrong Child (2018)

Oly Wilson (1937-2018)
4 W * A City Called Heaven (1988)
1   Echoes (1974)
1   No More (1985)

Christian Wolff (1934-)
1   For Morty
1 W * The Diggers (1988)

Stefan Wolpe (1902-1972)
1   From Here on Farther (1969)
1   Lazy Andy Ant
1   Piece for Trumpet and Seven Instruments (1974)

Randall Woolf (1959-)
2 W * Ice9 (1990)

Charles Wuorinen (1938-)
1 B   Chamber Concerto for Oboe and Ten Players (1965)

Ben Wylie (1992-)
1   Bridge (2014)

Yehudi Wyner (1929-)
2 W * Concertino (2017)
1 W * Untitled: For Lore (2018) †

Jürg Wyttenbach (1935-)
1 B   On Cheating the Fiddler (1993)

Iannis Xenakis (1922-2001)
1   Charisma (1971)

Jay Alan Yim (1958-)
1 W * LHOOQ (1990)
1   Timescreen No. 1

Isang Yun (1917-1995)
1 B   Musik für 7 Instrumente (1959)
7 U   Pièce concertante (1976)

Roger Zare (1985-)
1   Fractal Miniatures (2012)

Zhou Long (1953-)
1 B   Metal, Stone Silk, Bamboo (Jin-Shi-Si-Zhu) (1996)

Wagner  Weir  Wilson
Evan Ziporyn (1959-)
1  Dog Dream (1990)
4  W * Dreams of a Dominant Culture (1997)

Charles Zoll (1991-)
1  N  Bailes encima del escritorio de nuestra jeventud (2013)
1  W * Bliss and the Pale Blue Dot (2014)

Rob Zuidam (1964-)
1  B  For Two Pianos

Ellen Taaffe Zwilich (1939-)
18  W * Chamber Symphony (1979)
11  W * Passages (1981)
1  String Trio (1982)
1  W * Viva! Boston Musica Viva (2019) †

Legend
1,2,3,... number of BMV performances
* written for BMV
† performed during 50th anniversary season
Premieres:
W  World
U  United States
N  Northeast
B  Boston

Statistics
762  compositions performed
325  composers represented
105  composers commissioned by BMV
240  world premieres
29  US premieres
93  Boston premieres

2009 - the core ensemble with singer Pamela Dellal
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Public School 122 ............................................. New York NY
Rackham Auditorium, University Musical Society .................................... Ann Arbor MI
Regis College ................................................... Weston MA
Rhode Island School of Design ....................... Providence RI
RIAS (taped for radio broadcasts)/USICA+ ......................... Berlin, Germany
Rivers School Conservatory ......................... Weston MA
Rockport Music, Shalin Liu Performance Center .................................. Rockport MA
Royal Conservatory of Music .................... Madrid, Spain
Saarland Radio ................................................. Saarbrucken, Germany
Settembre Musica, Piccolo Regio Theater, Teatro Carignano .................................... Torino, Italy
Simons Rock College ................................. Great Barrington MA
Smith College .................................................. Northampton MA
Student Cultural Center/USICA+ Belgrade, Yugoslavia
Trinity College .................................................. Hartford CT
Tsai Performance Center, Boston University Boston MA

Union of Yugoslavian Composers/
USICA+ .................................................. Belgrade, Yugoslavia
University of California ......................... Santa Barbara CA
University of Connecticut ......................... Storrs CT
University of Lowell .................................... Lowell MA
University of Massachusetts ..................... Boston MA
University of Rhode Island ....................... Kingston RI
Vale of Glamorgan Festival ....................... Glamorgan, Wales
WDR (taped for radio broadcast) ................ Cologne, Germany
Wang Center ..................................................... Boston MA
Wellesley College ........................................ Wellesley MA
Wesleyan University ................................. Middletown CT
WGBH (residency taped for broadcasts) ........ Boston MA
Williams College .......................................... Williamstown MA
Worcester Art Museum ............................... Worcester MA
Yale University .................................................. New Haven CT
Yellow Springs Institute ............................ Yellow Springs PA
Young Composers ...................................... Aarhus, Denmark
92nd Street YMHA ....................................... New York NY

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Alarums and Excursions
Northeastern Records NR203
Joyce Mekeel: Alarums and Excursions; Rune
William Thomas McKinley: Paintings VI; Six Impromptus

Boston Musica Viva Plays...
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Charles Ives: Largo
Donald Harris: LUDUS II
Joseph Schwantner: Consortium 1; In Aeternum
Luciano Berio: 0, King
Mario Davidovksy:
Synchronisms No. 3

Contemporary Music
CRI SD321
George Edwards:
Kreuz und Quer

Contrasts in New Music
Northeastern Records NR221
Elizabeth Vercoe: Herstory II
Ann Silsbee: Spirals

Child's Play: Peter Child
Neuma Records
Tableaux II

Donald Harris:
For the Night to Wear
CRI CD666
For the Night to Wear

Eitan Steinberg: Rava Deravin
Rava Deravin
Waltz
Two Grandfathers Sing
Talk Talk Talk
In a Hidden Cleft Among Cliffs
a Gazelle Drinks Water
Fragile

Electro Acoustic Music II
Neuma 450-75
Peter Child: Ensemblance

Ellen Taaffe Zwilich
Northeastern Records NR218
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**Full Moon in March**
CRI 454
John Harbison: Full Moon in March

**Henry Brant, Works of a Lifetime**
Newport Classics NPD85588
Hommage aux frères Marx
An Era Any Time of Year
All Souls Carnival
Pathways to Security
Music for an Imaginary Ballet

**Ma Goose**
Albany TROY 798
Bernard Hoffer: Ma Goose;
A Boston Cinderella
Bob McGrath, narrator
Ballets for Children of All Ages

**Microtonal Music of Ezra Sims**
CRI CD784
Elegie nach Rilke
String Quartet No.2, 1962

**Modern Instrumental Music**
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John Heiss: Quartet

**Music for Instruments and Computer**
Experimental Music Studio,
MIT Media Laboratory
Peter Child: Ensemblance

**William Kraft**
Albany Records Troy 218
Settings from Pierrot Lunaire
Jane Manning, soprano
Episodes
Gallery 45
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011y Wilson: A City Called Heaven
Peter Lieberson: Raising the Gaze
Bernard Rands: ...in the receding mist
John Thow: All Hallows

**Music of Ellen Taaffe Zwilich**
CRI CD 621
Chamber Symphony

**Music of Hale Smith**
CRI 860
Dialogues & Commentaries

**New American Music for Chamber Ensemble**
Nonesuch Records, H-71351
Paul Lanksy: Crossworks
Seymour Shifrin:
In Eius Memoriam
John Heiss: Songs of Nature

Harbison  Brant  Hoffer  Sims  Kraft  Wilson  Lieberson  Smith
Premiere Performances by BMV

Delos DEL25405
Thea Musgrave: Chamber Concerto No. 2
Joyce Mekeel: Corridors of Dream; Planh
Ruth Crawford Seeger: Two Movements for Chamber Orchestra

Works by Ronald Perera

CRI CD796
Three Poems of Gunter Grass
Crossing the Meridian
Visions

Works by Bernard Hoffer

Cosmic
Albany Records, TROY1373
Trio for Violin, Cello and Piano “Cosmic”
Five Anecdotes for Saxophone and String Trio
Concerto di Camera II for Cello and Chamber Ensemble

Works by Richard Cornell

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Ravello Records, RR7869
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