

BOSTON MUSICA VIVA

RICHARD PITTMAN
FOUNDER & MUSIC DIRECTOR



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.

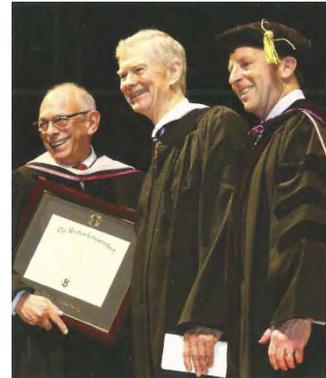
To have reached this 50th Anniversary is the result of hard work and broad support from a host of individuals. Our musicians, our composers, our supporters, our often heroic managers, and our boards of directors have made our survival possible. Personally, very special thanks goes to my late, beloved 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

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.”



Boston Musica Viva at Boston University’s Tsai Performance Center, Boston MA
William Kirkley, Ann Bobo, Richard Pittman, Robert Schulz, Jan Müller-Szeraws, Gabriela Diaz, Geoffrey Burleson



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 uncatagorizable 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 reining 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 un beholden 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 comingled 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



1980 – (seated) Nancy Cirillo, Aaron Picht, Joel Merschel, Fenwick Smith, William Wrzesien, (standing) Randall Hodgkinson, Richard Pittman, Dean Anderson, D'Anna Fortunato



1985 – (seated) Nancy Cirillo, Katherine Murdock, Ronald Thomas, Fenwick Smith, William Wrzesien (rear) Richard Pittman, Randall Hodgkinson, Dean Anderson



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 Krimsier
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 Burlison

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 Freiro 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

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
Miri Kudo
Barbara LaFitte
Peggy Pearson
Harry Sargous
Slowik, Jennifer
Raymond Toubman

Clarinet

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

Gary Gorczyca
Dianne Heffner
Thomas Hill
Steven Jackson
Jean Kopperud
Andre Lizotte
David Martins
Katherine Matasy
Rane Moore
Charles Neidich
Leslie Thimmig
Barbara White

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

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

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 Martins
Richard Menaul
Seth Orgel
Pamela Paikin
Jean Rife
Eric Ruske
Jane Sebring
Richard Sebring
Jay Wadenpfohl

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

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

Tuba

Robert Carriker
John Manning
Donald Rankin
Charles Villarubia

Percussion

Everett Beale
Bruce Berg
Henry Brant
Fred Buda
Joseph DeMarco
Gary diPerna
Frank Epstein
Jeffrey Fischer
Katya Gorker
John Grimes
Neil Grover
Piero Guimaraes
Robert Gullotti
David Hagedorn
Jonathan Hess
Pat Hollenbeck
Joseph Hunt
Richard Kashanski
William Manley
Craig McNutt
Jeffrey Means
Sherwood Mobley
Cubby O'Brien
Tom Oldakowski
Myron Romanul
Matt Sharrock

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 Laksmi

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 Carline
Ya-Fei Chuang
Eric Culver
Alison d'Amato
Stephen Drury
Heng-Jin Park Ellsworth
Donal Fox
Robert Freeman
Matthias Gohl
Judith Gordon
David Hagen
Karen Harvey

Hugh Hinton
David Horne
Rachel Jimenez
Robert Kapilow
Keith Kirkoff
Lisa Leong
Max Levinson
Aaron Likness
Mary McDonald
David Owen Norris
Linda Osborne-Blaschke
Benjamin Pasternak
Myron Press
Myron Romanul
Russell Sherman
Judith Stillman
Yukiko Takagi
Dennis Thurmond
Margaret Ulmer
Reiner van Houdt
Cees van Zeeland
Bob Winter
Patrick Yacono

Harpsichord

Maryse Carlin
Yukiko Takagi

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
Caitriona 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 Hillyer
Christopher Huebner
Mark Holloway
Donna Jerome
Michael LaCourse
Kathryn Lockwood
Kazuko Matsusaka
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

Bass

Martin Altena
Richard Appleman
Edwin Barker
Anthony Beadle
Barry Boettger
Morton Cahn
Robert Caplin
Charles Carleton
Dave Clark
Carolyn Davis Fryer
David Groth
Richard Harshorne
Gregory Koeller
Ben Levy
John Lockwood
James Orleans
Timothy Pitts
Richard Robinson
Tristan Sutton
Stephen Tramontozzi
Guy Tyler
William Urmsen
Thomas Van Dyck
Miroslav Vitous
Jeffrey Weisner
Lawrence Wolfe

Ensembles

Beat City
Het Piano Duo
Maarten Altena Ensemble
Marimba Magic
Nash Ensemble
Talujon Percussion Quartet

Child Soprano

Ricky Ashley
Adam Barruch
Barry Cavanagh
Norbert Fischer
Thomas Folan
Jason Goldberg
Sara Kapner
John McMahon
Joseph Olefirowicz
Horst Pangerl
Ferdinand Schneider

Soprano

Pamela Ambush
Valdine Anderson
Jennifer Ashe
Sharon Baker
Janna Baty
Karol Bennett
Judith Bettina
Sherry Boone
Jane Bryden
Elsa Charlston
Cheryl Cobb
Phyllis Curtin
Karen Smith Emerson
Maria Ferrante
Lucy Fitz Gibbon
Jeanette Hall-Wood
Diana Hoagland
Elizabeth Keusch
Barbara Kilduff
Sue Ellen Kuzma
Susan Larson
Jane Manning
Gitanjali Mathur
Mary McDonald
Sarah Pelletier
Jami Rogers
Karyl Ryczek
Zorana Sadiq
Lucy Shelton
Maria Tegzes
Emily Thorner
Lynn Torgove
Valerie Walters
Jayne West

Mezzo-soprano

Eunice Alberts
Toni Anderson
Luz Bermejo
Diane Curry
Jan Curtis
Pamela Dellal
Lorraine di Simone
Janice Felty
D'Anna Fortunato
Lorraine Hunt
Katherine Lenel
Janice Meyerson
Beverly Morgan
Neida Nelson
Mary Nessinger
Adelle Nicholson

Gloria Raymond
Krista River
Amy Schneider
Valerie Walters
Kate Young

Tenor

John Aler
Charles Blandy
Walter Boyce
William Brown
John Collis
Walter Dixon
Jeffrey Gall
Marcus Haddock
Roy Hage
Frank Hoffmeister
Frank Kelley
Drew Minter
Scott MacAllister
Kim Scown
Paul Sperry
Charles Walker

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 Harback,
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

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



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



Northeast Youth Ballet

Left:

Robert Honeysucker
Krista River
Sarah Pelletier
Steve Aveson
Frank Kelley
Lucy Fitz Gibbon

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

Recorded Effects

Chao-Jan Chang

Videographer

Raphael Shirley

Mixed Media Art

Mira Cantor

Media Art

Paul Earls
Jessie Shefrin

Visual Art

Deborah Cornell
Alison Crocetta
Greg Garvey

Computer Animation

Jonathan Bachrach



Boston City Singers

Commissioned Composers

Bruce Adolphe
 Stephen Albert +
 Kathryn Alexander
 T.J. Anderson
 Jon Appleton
 Chris Arrell
 Roger Bourland
 Martin Boykan
 Henry Brant +
 Martin Brody
 Earle Brown
 John Cage
 Eric Chasalow
 Yu-Hui Chang *
 Shih-Hui Chen
 Chen Yi
 Peter Child
 Richard Cornell
 Sebastian Currier *
 C. Curtis-Smith
 Arthur Custer
 Michael Daugherty
 Mario Davidovsky +
 Robert diDomenica
 Franco Donatoni
 Willem Dragstra
 Paul Earls
 John Eaton
 George Edwards
 Donald Erb
 Vivian Fine
 Donal Fox
 Michael Gandolfi
 Herschel Garfein
 David Gilbert
 Patrick Greene *
 HK Gruber
 John Harbison +*

Donald Harris
 Samuel Headrick
 John Heiss
 Jack Hoagland
 Bernard Hoffer *
 Peter Homans
 David Horne
 Eleanor Hovda
 John Huggler
 Curtis Hughes
 Lee Hyla
 Kamran Ince
 Derek Jacoby
 Guus Janssen
 Earl Kim
 Shirish Korde
 William Kraft
 Arthur Levering
 Lei Liang
 Peter Lieberson
 Theo Loevendie
 Roger Marsh
 John McDonald
 William Thomas McKinley
 Joyce Mekeel
 Dominic Muldowney
 Thea Musgrave
 Eric Nathan *
 Ronald Perera
 Qu Xiaosong
 David Rakowski
 Martin Christoph Redel
 Brian Robison
 Julie Rohwein
 Carl Roskott
 Christopher Rouse +
 George Russell
 Kathryn Salfelder *

Betsy L. Schramm
 Gunther Schuller +
 Joseph Schwantner +*
 Laura Elise Schwendinger
 Ann Silsbee
 Ezra Sims
 Hale Smith
 Lewis Spratlan +
 Jeffrey Stadelman
 Rand Steiger
 Eitan Steinberg *
 David Stock
 Steven Stucky +
 John Thow
 Chinary Ung
 Fabio Vacchi
 Andy Vores *
 Melinda Wagner +
 Judith Weir
 Donald Wheelock
 Barbara White
 Olly Wilson
 Christian Wolff
 Randall Woolf
 Yehudi Wyner +*
 Jay Alan Yim
 Evan Ziporyn
 Charles Zoll
 Ellen Taaffe Zwilich +*

+ Pulitzer Prize Winners
 * 50th Anniversary



Salfelder



Greene



Currier



Wyner



Harbison



Nathan



Zwilich

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Johan Bos-Beijer
Martin Brody
Martine Bruel
Glenn S. Burke
David Bynum
Joyce Bynum
Jeffrey A. Christoforetti
Richard Cornell **
Phyllis Cox #
Dorothy L. Crawford
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Philippe Dennery
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Kenneth Fain
Madelon Maremont Falxa
Carolyn Fantasia
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Colette Gramm
Robert Guarente
David Farmer
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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 Krimsier
Ted Landsmark
John Lape *
Steven Ledbetter

Michael Lee
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Dianne Mahany
Warren McBee
William McCune
Penny Pittman Merliss
L. Laszlo Meszoly *
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Edward Myskowski
James C. Napier
Virginia Newes *
Henry Niels
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

Member of the first board
President of the first board

* Current member
** Current president

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 Krimsier
William J. McCune, Jr.
Otto Piene +
Gunther Schuller +
William Schuman +
Olly Wilson +
Ellen Taaffe Zwilich

+ Former member, deceased

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

Performance History

John Adams (1947-)

- 1 Chamber Symphony (1992)
- 1 Shaker Loops (1978)

Thomas Adés (1971-)

- 2 B Catch, Op. 4 (1991)

Bruce Adolphe (1955-)

- 2 W * The Girl Who Loved Wild Horses (2006)

Stephen Albert (1941-1992)

- 1 W * Music from the Stone Harp (1979)
- 1 B * TreeStone (1983-1984)

Maarten Altena (1943-)

- 1 Gr 1,2,3,4
- 1 Trappel

Kathryn Alexander (1955-)

- 2 W * Song of Songs (1988)

T. J. Anderson (1928-)

- 5 W * Beyond Silence (1973)
- 2 W * Block Songs (1972)
- 1 Minstrel Man (1977)
- 1 W * Variations on a Theme by Alban Berg (1977)
- 1 Variations on a Theme by MB Tolson (1969)
- 1 Watermelon (1971)

Louis Andriessen (1939-)

- 1 de Staat (1976-)
- 1 B The New Math(s) (2001)

George Antheil (1900-1959)

- 1 B Sonata No. 2 for Violin & Piano with Drums (1923)

Jon Appleton (1939-)

- 2 W * Soviet-American Dances: Concerto for Synclavier and Ensemble (1984)

Chris Arrell (1970-)

- 1 all fall down (2004)
- 2 W * Convergence (2010)
- 1 NARCISSUS/echo (2006)



Albert



Alexander



Anderson

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

John Aylward (1946-)

- 1 Ephemera (2014)

Milton Babbitt (1916-2011)

- 4 All Set (1957)
- 1 Composition for Four Instruments (1947-1948)
- 1 Phonemena (1974)

Johann Sebastian Bach (1685-1750)

- 1 Musikalisches Opfer: Ricercare a 6 (1747)

Béla Bartók (1881-1945)

- 3 Contrasts (1942)

David Bedford (1937-2011)

- 1 U Music for Albion Moonlight (1966)

Ludwig van Beethoven (1770-1827)

- 6 Variations on "Ich bin der Schneider Kakadu" (1816)

Alban Berg (1885-1935)

- 1 Adagio (1925)
- 2 Kammerkonzert (1924-1925)

Arthur Berger (1912-2003)

- 2 Septet (1965-1966)
- 1 Words for Music, Perhaps (1939, 1986)

Mark Berger

- 1 String Trio No. 2 (2007)
- 2 W Dream Dances (2012)

Luciano Berio (1925-2003)

- 2 Autre Fois (1971)
- 1 Chemins II zu Sequenza VI (1967-1968)
- 1 Cinque Variazioni (1952-1 953)
- 4 B Differences (1958-1960)
- 1 Erdenklavier (1968-1970)
- 5 Folk Songs (1964)
- 10 O King (1968)
- 1 Sequenza V (1962)
- 1 Sequenza VI (1968)
- 1 Sequenza IX (1980)
- 1 Wasserklavier (1965-1970)

Harrison Birtwistle (1934-)

- 2 Canon (1971)
- 3 B Down by the Greenwood Side (1969)
- 1 U Meridian (1971)
- 1 U Three Lessons in a Frame (1967)
- 1 B Three Niedecker Verses (1998)

Boris Blacher (1903-1975)

- 1 B Oktett (1965)

Marc Blitzstein (1905-1964)

- 1 Suite from Surf & Seawood (1931)

William Bolcom (1938-)

- 1 B Session II (1966)
- 3 B Session III (1967)

Lili Boulanger (1893-1918)

- 1 D'un matin de printemps (1911)

Pierre Boulez (1925-2015)

- 2 Dérive (1984)
- 5 Le Marteau sans maître (1954/1957)
- 1 Petite Dérive (en écho) (2004)

Roger Bourland (1952-)

- 1 W * From the Sacred Harp (1983)

Martin Boykan (1931-)

- 3 W * Elegy (1979)

Johannes Brahms (1833-1897)

- 1 Intermezzo in E-flat (1892)
- 1 Piano Quartet in C Minor, Op. 60 (1855-1875)

Henry Brant (1913-2008)

- 1 All Souls Carnival (1949)
- 1 B An Era Any Time of Year (1987)
- 2 Crossing the Bridge Before You Come to It (1984)
- 2 B Hommage aux frères Marx (Three Faithful Portraits) (1938)
- 1 Imaginary Ballet (1946)
- 2 Invisible Rivers (1987)
- 3 W * Pathways to Security (1990)

Martin Brody (1949-)

- 1 W Feral: 3 Sketches for Bisclavret (2013)
- 2 W * Muzot; October 1924 (2006)
- 3 W * What the Dead Know (1986)
- ... / George Gershwin
- 1 W * Nice Work If You Can Get It (1998/1937)
- ... / Fred Pfeil
- 4 W * Heart of a Dog (1993)

Earle Brown (1926-2002)

- 1 Syntagm III (1970)
- 1 W * Tracking Pierrot (1992)

Mark Buller (1986-)

- 1 N Motion Studies (2016)

John Cage (1912-1992)

- 1 A Flower (1950)
- 8 Atlas eclipticalis (1961)
- 1 B Canon for Four (1984)
- 1 Child of Tree (1975)
- 3 Chorals (1978)
- 25 Credo in US (1942)
- 1 Études australes (1974-1975)
- 1 Music for Marcel Duchamp (1947)
- 1 Music for Nine (1984)
- 1 Nocturne (1947)
- 2 Radio Music (1956)
- 1 Recitative and Improvisation for Four Timpani (1950/1966)
- 1 Score (40 Drawings by Thoreau) and 23 Parts (1974)
- 2 W * Seven (1988)
- 1 Six Short Inventions (1933)
- 1 The Wonderful Widow of 18 Springs (1942)
- 1 Where are we going? And what are we doing? (1960)
- 1 Winter Music (1957)

Esther Shuyue Cao

- 1 B Sandglass (2015)

Elliott Carter (1908-2012)

- 3 A Mirror on Which to Dwell (1975)
- 3 Canon for Three (In memoriam Igor Stravinsky) (1971)
- 1 B Con Legerezza Penserosa (1990)
- 1 B Double Trio (2011)
- 1 Enchanted Preludes (1988)
- 2 Esprit rude/esprit doux (1984)
- 1 Fantasy (1999)
- 1 Gra (1993)
- 1 Riconoscenza per Goffredo Petrassi (1984)
- 2 Scrivo in Vento (1991)
- 1 Sonata for Cello and Piano (1948)
- 1 Sonata for Flute, Oboe, Cello, Harpsichord (1952)
- 2 Statement (1999)
- 4 B Tempo e tempi (1998)
- 7 Triple Duo (1982)
- 1 Warble for Lilac Time (1943)

Alfred Casella (1883-1947)

- 1 Pupazzetti, Op. 27 (1925)

Justin Casinghino

- 1 B Cambridge à Go-go (2017)

Niccolò Castiglioni (1932-1996)

- 3 B Tropi (1959) †

Eric Chasalow (1955-)

- 1 W * In the Works (1993)
- 1 W * Portrait of the Artist (John Lennon) (1997)
- 1 W * Suspicious Motives (1999)

Yu-Hui Chang (1970-)

- 1 Binge Delirium (2007)
- 1 W * Germinate (2019) †

Shih-Hui Chen (1962-)

- 1 W * i (2001)

Chen Yi (1953-)

- 1 Qi (1997)
- 1 B Sparkle (1992)
- 1 W * Wu Yu (2002)

Yu Chen

- 1 Spread (2014)



Brody



Cage



Chen Yi

Peter Child (1953-)

- 1 Duo for Flute and Percussion (1979)
- 10 W * Ensemblance (1982)
- 1 W * Phasenatin' Rhythm (1997)
- 2 W * Rilke Songs (2008)
- 4 W * Sag weißt du Liebesnächte? (2006)
- 1 W * Sing Song Merry Diggle, A Playground Cantata (1995)
- 1 W * Songs of Bidpai (2002)
- 3 W * Tableaux II (1992)
- 1 W * The Tale of Peter Rabbit (2017)
- 2 W * 10 Basho Poems (2017)

Michael Colgrass (1932-)

- 2 Variations for Four Drums and Viola (1957)

Chou Wen-chung (1923-)

- 1 B Echoes from the Gorge (1989)
- 2 B Ode to Eternal Pine (2009)
- 5 W * Twilight Colors (2007)
- 4 B Windswept Peaks (1990)

Aaron Copland (1900-1990)

- 2 12 Poems of Emily Dickinson (1949-1950)
- 2 Appalachian Spring and Appalachian Spring Suite (1943-1944)
- 3 As It Fell Upon a Day (1923)
- 1 Nonet for Strings (1960)
- 1 Piano Fantasy (1955-1957)
- 7 Sextet (1937)
- 2 Threnody (1971)
- 1 Vitebsk (1929)

Frank Corcoran (1944-)

- 1 U Mad Sweeney (1996)

Chick Corea (1941-)

- 1 Isfahan (1983)

Richard Cornell (1946-)

- 1 W * Thrushfield (1995)
- 2 W * Umai's Journey (1996)
- 4 W Tracer (2003)
- 1 W * Images (2009)
- 2 W * Wind Driven (2014) †

Henry Cowell (1897-1965)

- 10 26 Simultaneous Mosaics (1963)
- 4 Ostinato Pianissimo (1934)
- 1 Quartet Romantic (1915-1917)
- 1 The Banshee (1925)



Cornell



Chou



Davidovsky

Ruth Crawford Seeger (1901-1953)

- 2 Three Songs (1930-1932)
- 1 B Music for Small Orchestra (1926)
- 2 Two Ricercari for Voice and Piano (1933)

Donald Crockett (1951-)

- 2 The Cinnamon Peeler (1993)

George Crumb (1929-)

- 1 B An Idyll for the Misbegotten (1985)
- 3 Ancient Voices of Children (1970)
- 4 Eleven Echoes of Autumn (1965-1966)
- 2 Four Nocturnes (1964)
- 3 Night of the Four Moons (1969)
- 1 Songs, Drones, and Refrains of Death (1968)
- 2 Vox Balaenae (Voice of the Whale) (1971)

Louis Cruz (1991-)

- 1 W MVC (2015)

Sebastian Currier (1959-)

- 1 Vocalissimus (1991)
- 1 Whispers (1996)
- 1 W * Eleven Moons (2018) †

C. Curtis-Smith (1941-2014)

- 5 W * Partita (1976)

Arthur Custer (1923-1998)

- 5 W * Interface No. 2 (1975)

Marc-André Dalbavie (1961-)

- 1 Palimpseste (2004)

Luigi Dallapiccola (1904-1975)

- 4 Due liriche di Anacreonte (1944-1945)
- 1 Goethe-Leder (1953)
- 2 Piccola musica notturna (1954)

Michael Daugherty (1954-)

- 1 Beat Boxer (1991)
- 1 Bounce (1988)
- 4 W * Dead Elvis (1993)
- 1 Flamingo (1991)
- 3 B Lex (1990-1993)
- 3 B Little Firecracker (1991)
- 2 B Lounge Lizards (1994)
- 1 Quartetto (1987)
- 1 B Sinatra Shag (1997)
- 2 W * These Boots... (1995)
- 2 Viola Zombie (1991)

Mario Davidovsky (1934-)

- 1 B Biblical Songs (1990)
- 3 W * Sefarad (2004)
- 1 Synchronisms No. 2 (1965)
- 1 Synchronisms No. 3 (1964)
- 2 Synchronisms No. 4 (1964)
- 1 Synchronisms No. 9 (1988)

Peter Maxwell Davies (1934-2016)

- 2 U Canon in Memoriam Igor Stravinsky (1971)
- 1 Eight Songs for a Mad King (1969)
- 1 Miss Donnithorne's Maggott (1974)

Anthony Davis (1951-)

- 1 Ifa: The Oracle / Esu: The Trickster (1982)

Klaas de Vries (1944-)

1 W Piano Concerto (1999)

Jon Deak (1943-)

1 The Ugly Duckling (1980)

Brett Dean (1961-)

1 Sextet (Old Kings in Exile) (2010)

Claude Debussy (1862-1918)

... / Hale Smith

1 W * Estampes: Pagodes & Soirée dans Grenade (1903/1996)

Edison Denisov (1929-1996)

1 B La vie en rouge (1973)

Robert diDomenica (1927-2013)

1 W * Four Short Songs (1975)

Charles Dodge (1942-)

1 Any Resemblance is Purely Coincidental (1980)

Franco Donatoni (1927-2000)

2 B Arpège (1986)

7 B Elly (1998)

2 W * Holly (1991)

2 Hot (1989)

2 Spiri (1978)

Willem Dragstra (1956-)

2 W * Stromenti Spezzati (2000/2006)

Jacob Druckman (1928-1996)

2 Animus V (1979)

1 Come Round (1992)

Zsolt Durkó (1934-1997)

5 U Fire Music (1970-1971)

Pascal Dusapin (1955-)

1 Comoedia (1993)

Paul Earls (1934-1998)

1 W * Augenmusik (1986)

1 W * Eliotime for Mezzo-Soprano, Chamber Ensemble, and Mechanical Metronome (1989)

8 W * Icarus, A Sky Opera (1978-1983)

1 W * Mozart and Cosmology (1990)

John Eaton (1935-2015)

1 B Peer Gynt (1992)

1 W * Travelling with Gulliver (1996)

George Edwards (1943-2011)

14 W * Kreuz and Quer (1971)



Donatoni



Eaton



Fine

Hanns Eisler (1898-1962)

1 Septett No. 2 (1947)

3 Vierzehn Arten, den Regen zu beschreiben, Op. 70 (1941)

Duke Ellington (1899-1974)

2 Body and Soul (1955)

2 Choo Choo (1924)

7 Creole Love Call (1927)

3 Demi Tasse (1937)

6 East St Louis Toodle-oo (1926)

4 FugueADitty, JamADitty (1946)

3 A Lull at Dawn (1940)

2 Mood Indigo (1930)

3 On a Turquoise Cloud (1947)

2 Rockin' in Rhythm (1930)

2 Self Portrait (of the Bean) (1963)

5 Tiger Rag (1929)

1 Miscellaneous songs

John Elmquist

1 B Junk Shot (2011)

Donald Erb (1927-2008)

1 U Aura II (1982)

3 W * Duo for Clarinet and Percussion (1980)

2 B The Devil's Quickstep (1982) †

Alvin Etler (1913-1973)

1 Sextet (1959)

2 XL+1 (1970)

Richard Felciano (1930-)

2 Shadows (1987)

Morton Feldman (1926-1987)

1 For Frank O'Hara (1973)

10 The Viola in my Life II (1970)

Richard Festinger (1948-)

1 Serenade for Six (1993)

Vivian Fine (1913-2000)

2 W * Asphodel (1989)

2 The Women in the Garden (1977)

Michael Finnissy (1946-)

2 B Mr. Punch (1976-1977)

Ron Ford (1959-)

1 B Cross (1992)

Lukas Foss (1922-2009)

1 Embros (1984-1985)

2 Tashi (1986)

11 Time Cycle (1960)

Donal Fox (1952-)

1 W * Chamber Improvisation IV (1993)

Jean Françaix (1912-1997)

1 Scherzo from Octet for Winds and Strings (1972)

Mike Frengel (1972-)

1 W Peanootz (2016)

David Fromm (1951-)

4 B Circling (2002)

Karl Heinz Füssl (1924-1992)

2 U Miorita (1963)

Michael Gandolfi (1956-)

3 W * Budget Cuts (1996) †

10 W * Grooved Surfaces (1996)

1 W * history of the world in seven acts (2009)

1 W * I Got Rhythm (1998)

3 B Pinocchio's Adventures in Funland (1999)

3 W * The Piper's Tale (2005)

Herschel Garfein (1958-)

1 Striptease (1986)

4 Suenos, selections (1987-1988)

15 W * Suenos (1987-1988)

Robert Gauldin (1931-)

6 B Collage (1967)

Ada Gentile (1947-)

1 In un silenzio ordinato (1985)

Roberto Gerhard (1896-1970)

1 B Libra (1968)

George Gershwin (1898-1937)

2 Miscellaneous songs

David Gilbert (1936-)

1 W * Four Songs of Wind (1965)

Alberto Ginastera (1916-1983)

1 Puneña (1976)

Detlev Glanert (1960-)

1 B Secret Room (2002)

Philip Glass (1937-) & Robert Moran (1937-)

2 The Juniper Tree Variations (1985)

Oswaldo Golijov (1960-)

1 There is Wind and There are Ashes in the Wind (1991)

Patrick Greene (1985-)

3 W AbstractEXTRACTION (2010)

1 W * The Tortoise and the Hare (2012)

1 W * Machine Language for Beginners (2015)

1 W * The Druddigon (2019) †

Charles Griffes (1884-1920)

1 Song of the Dagger (1916)

Helen Grime (1981)

1 Seven Pierrot Minatures (2010)

Erhard Grosskopf (1934-)

1 U Lied für Bassklarinette and Streichquartett (1977)

Jorge Villavicencio Grossmann (1973-)

1 W Mecanismos (2001)

HK Gruber (1943-)

1 W * Cello Concerto in one movement (1989)

3 B Frankenstein!! (1976-1979)

1 B Three MOB Pieces (1968)

Louis Gruenberg (1884-1964)

1 The Creation, A Negro Sermon, Op. 23 (1924)

Sofia Gubaidulina (1931-)

1 B Garden of Joys and Sorrows (1981)

Wynton Kelly Stone Guess (1993-)

1 Cumulus (2014)

Joshua Hahn

1 Emphatic Whisper (2012)

W.C. Handy (1873-1958)

... / Paul Whiteman (1890-1967)

3 Aunt Hagar's Blues (1938)

John Harbison (1938-)

3 W * Exequien for Calvin Simmons (1983)

3 W * Full Moon in March (1977)

1 Little Fantasy on the Twelve Days of Christmas (1988)

2 Mirabai Songs (1982)

3 B The Seven Ages (2009)

4 W Six Dumbshows (1974)

2 W * IF (2018) †

Donald Harris (1931-2016)

9 W * For the Night to Wear (1978)

1 Les Mains (1983)

8 W * LUDUS II (1973)

2 W * LUDUS III (Five Tempi) (2004)

Lou Harrison (1917-2003)

1 Praise for the Beauty of Hummingbirds (1951)

Roman Haubenstock-Ramati (1919-1994)

1 U Interpolation (1959)

Samuel Headrick (1952)

1 W The Flamingo Dances (2010)

1 W * The New Kid (2013)

John Heiss (1938-)

9 W * Quartet (1971)

6 W * Songs of Nature (1974-1975)

Richard Hermann

1 The Stephen Crane Cycle (1980)

Paul Hindemith (1895-1963)

2 B Suite from Der Dämon (1923)

6 Die junge Magd, Op. 23, No. 2 (1922)

2 Kammermusik No. I, Op. 24, No. 1 (1922)

2 Let's Build a Town (1930)

1 Sonate, Op. 25, No. 3 for solo cello (1922)

Earl Hines (1905-1983)

2 Grand Terrace Shuffle (1939-1940)



Gilbert



Gruber



Harris

Marc Hoffeditz (1990-)

1 Kiki #2 (2014)

Bernard Hoffer (1934-)

2 Blues from A Boston Cinderella (2000)

3 W * A Boston Cinderella (2000)

2 W * Capriccio for Violin and Jazz Ensemble (1994)

1 W * Concerto di Camera II for cello (2011)

1 W * Concerto di Camera IV for clarinet (2017)

1 W * Concerto di Camera V for flute and percussion (2017) †

5 Country Dance from A Boston Cinderella (2000)

1 W * Fantasia on Gershwin's "They Can't Take That Away From Me" (1997/1937)

1 W * Lear in the Wilderness (2015)

3 W * Ma Goose (2003-2004)

3 Old King Cole from Ma Goose (2004)

1 W * The Nine Circles (1988)

1 W * Paul Revere's Ride (2015)

1 W * Three Little Pigs (2007)

1 W * Trio for Violin, Cello & Piano ("Cosmic") (2004)

1 W * A Celebration: 50 Years of BMV (2019) †

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)

2 W * Music for 13 instruments, Op. 75 (1971)

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)

3 W * Lives of the Saints (1998, 2000)

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 Stockbrldge (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 Jalbert (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)



Hovda



Huggler



Hughes

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 Paddywak: 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)

- 3 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 (1939-)

- 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 Ecstasy (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 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 Trio for Violin, Horn, and Piano (1982)

Magnus Lindberg (1958-)

- 2 B Quintetto dell'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 Grave (Metamorphoses for cello and piano) (1981)

Steven Mackey (1956-)

- 1 Indigenous Instruments (1989)

Bruno Maderna (1920-1973)

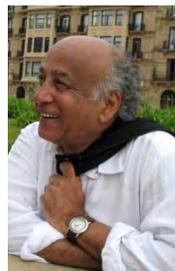
- 2 Serenata No. 2 (1957)

Jason Matthew Malli

- 1 The Gathering of Sects (2012)

Roger Marsh (1949-)

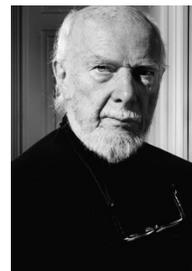
- 1 W * The Song of Abigail (1986/1995)



Korde



Kraft



Loevendie

Donald Martino (1931-2005)

- 6 B,A,B,B,I,T,T (1966)
- 1 Impromptu for Roger (1977)
- 7 B Notturmo (1973)
- 1 U Quodlibets II (1980)
- 5 Parisonatina al' dodecafonía (1964)

Bohuslav Martinů (1890-1959)

- 1 La Revue de Cuisine (1927)

Nicholas Maw (1935-2009)

- 5 Ghost Dances (1988)
- 3 La vita nuova (1979) †

Toshirō Mayuzumi (1929-1997)

- 1 Meta Musica (1969)

John McDonald

... / George Gershwin

- 1 W * Crush (1998)

William Thomas McKinley (1938-2015)

- 1 Concerto for Cimbalom and Chamber Ensemble (1986)
- 2 W * Golden Petals (1985)
- 7 W * Paintings VI (To Hear the Light Dancing) (1981)
- 6 W * Poem of Light (1983)
- 3 W * Six Impromptus (1978)

Joyce Mekeel (1931-1997)

- 11 W * Alarums and Excursions (1978)
- 6 W * Corridors of Dream (1972)
- 1 W * Journeys of Remembrance (1986)
- 2 Planh (1975)
- 12 W * Rune (1976)
- 8 W The Shape of Silence (1969)
- 1 W Sigil (1981/1997)
- 1 W Soliloquy (1996)

Marjorie Merryman (1951-)

- 1 Three Songs for Antigone

Olivier Messiaen (1908-1992)

- 1 Le Merle noir (1952)

John Metcalf (1946-)

- 1 U Never Odd or Even (1995)

Darius Milhaud (1892-1974)

- 1 Caramel mou (Shimmy for Jazz Orchestra) (1921)

Charles Mingus (1922-1979)

- 2 Revelations (1957)



Mekeel



Muldowney



Musgrave

Wolfgang Amadeus Mozart (1756-1791)

- 1 Serenade in C minor, K 388 (1782)
- 2 Serenade in G Major, K 525 (1787)
- 8 Trio for Piano, Clarinet, Viola in E-flat, K 498 (1786)

Dominic Muldowney (1952-)

- 4 W * Five Theatre Poems (1980-1981)

Thea Musgrave (1928-)

- 2 Chamber Concerto No. 2 (1966)
- 2 Narcissus (1987)
- 2 W * The Mockingbird (2001)

Conlon Nancarrow (1912-1997)

- 1 Study No. 6 (1987)
- 1 Study No. 16 (1987)

Eric Nathan (1983-)

- 1 Walls of Light (2009)
- 1 W * Missing Words IV (2018) †

Johannes Ockeghem (c.1410-1497)

... / Harrison Birtwistle

- 2 Ut Heremita Solus (1969)

Betty Olivero (1954-)

- 1 Der Golem: Zeeks yiddisher Lider un Tantz (1997)

Scott Jeremy Ordway (1984-)

- 1 Let there be not darkness, but light (2012)

Richard Orton (1940-2013)

- 4 U Cycle for 2 or 4 Players (1967)

Ethan T. Parcell

- 1 By O'er Comes Rustling and From Straight Till Stands Turning (2014)

Anthony Payne (1936-)

- 1 B A Day in the Life of a Mayfly (1981)

Ronald Perera (1941-)

- 6 W * Crossing the Meridian (1982)
- 17 W * Three Poems of Gunter Grass (1974)
- 2 W Visions (1993)

George Perle (1915-2009)

- 1 Critical Moments 2 (2001)
- 2 Six Etudes (1976)
- 2 Solo Partita for Violin and Viola (1965)
- 3 Sonata a quattro (1982)

Joseph Phibbs (1974-)

- 1 Flex (2007)

Willem Pijper (1894-1947)

- 1 Flute Sonata (1925)

Daniel Pinkham (1923-2006)

- 2 He Scatters the Snow (1974)

Felipe Pinto d'Aguiar (1982-)

- 1 W Ligerá Sobre las Rocas (2017)

Raoul Pleskow (1931-)

- 2 Crossplay (1963)
- 4 Three Movements for Quintet (1971)

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 Wölfli Portraits (1992)

Nicolai 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 (2006, rev. 2014)

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 deserto (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)

2 B Six Japanese Gardens (1995)

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 Prélude et jeux (1923-1929)

Eric Satie (1866-1925)

1 Toutes petites danses pour le Piède Méduse (1921)

... / Maarten Altena

1 Quatre melodies et un Intermede

1 Slow Motion (1994)

Eric Sawyer (1962-)

1 W Excursions (2010)

Samuel Scheidt (1587-1654)

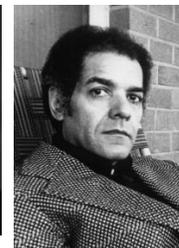
1 Intrada and Benedicamus Domino (1624)



Rohwein



Rouse



Russell

David Schiff (1945-)

- 1 Divertimento from Gimpel the Fool (1982)

Alfred Schnittke (1934-1998)

- 1 String Trio (1985)

Arnold Schoenberg (1874-1951)

- 1 B Die eiserne Brigade (1916)
- 1 B Ein Stelldichein (1905)
- 1 Nachtwandler (1901)
- 5 Phantasy, Op. 47 (1949)
- 11 Pierrot lunaire, Op. 21 (1912)
- 9 Serenade, Op. 24 (1920-1923)
- 2 String Trio, Op. 45 (1946)
- 6 Suite, Op. 29 (1925-1926)
- 2 Verklärte Nacht, Op. 4 (1899)
- ... / Anton Webern (1883-1945)
- 16 B Kammer-symphonie No. 1, Op. 9 (1906)

Betsy L. Schramm

- 1 W * Alice and the White Rabbit's Opera (1994)
- 1 B and birds are wings (1988)
- 1 W * Sedna: Images of the Alaskan Eskimo (1993)

Franz Schreker (1878-1934)

- 1 Der Wind (1909)

Franz Schubert (1779-1828)

- 1 Octet in F major, D 803 (1824)

Gunther Schuller (1925-2015)

- 6 W * Four Vignettes (2007) †
- 1 Romantic Sonata (1941/1983)
- 1 Sand Point Rag (1986)
- 1 Six Renaissance Lyrics (1961-1962)
- 3 Sonata Seranata (1978)
- 2 Transformation (1957)

Joseph Schwantner (1943-)

- 3 W * Bestürzt mich, Musik (2006)
- 12 W * Consortium I (1970)
- 10 W * Consortium II (1971)
- 3 W * Consortium IV (In Aeternum) (1973)
- 4 W * Consortium VI (Shadows II) (1973)
- 1 B Diaphonia Intervallum (1965)
- 2 W * Distant Runes and Incantations, chamber version (1985)
- 19 W * Elixir (1974)
- 1 B Music of Amber (1981)
- 1 W Sleep Now (2018) †



Schramm



Schuller



Sims

Laura Elise Schwendinger (1962-)

- 1 W * Mise-en-scène (2011)

Kurt Schwertsik (1935-)

- 1 U Draculas Haus- and Hofmusik, Op. 18 (1968)

Raymond Scott (1908-1994)

- 1 A Boy Scout in Switzerland (1939)
- 1 Dinner Music for a Pack of Hungry Cannibals (1937)
- 1 The Girl at the Typewriter (1939)
- 1 Minuet in Jazz (1937)
- 1 Moment Musical (1939)
- 1 New Year's Eve in a Haunted House (1939)
- 1 Oil Gusher (1939)
- 1 Penguin (1937)
- 1 Peter Tambourine (1939)
- 1 Power House (1937)
- 1 Reckless Night on Board and Ocean Liner (1937)
- 1 Siberian Sleighride (1939)
- 1 Square Dance for 8 Egyptian Mummies (1939)
- 1 Toy Trumpet (1937)
- 1 Twilight in Turkey (1937)

Ruth Crawford Seeger (1901-1953)

- 1 Three Songs (1930-1932)

Eric Segerstrom

- 2 W Indecisive Dances (2012)

Roger Sessions (1896-1985)

- 2 Canon (1971)
- 2 From my Diary (1937-1940)
- 1 On the Beach at Fontana (1929)

Harold Shapero (1920-2013)

- 2 On Green Mountain (1957)

Ralph Shapey (1921-2002)

- 2 B Evocations No. 2 (1979)

Sean Shepherd (1979-)

- 1 Lumens (2005)

Seymour Shifrin (1926-1979)

- 2 Concert Piece (1959)
- 4 In eius memoriam (1968)
- 4 Satires of Circumstance (1969)
- 1 B The Nick of Time (1978)

Dmitri Shostakovich (1906-1975)

- 2 Jazz Suite No. 1 (1937)

Roberto Sierra (1953-)

- 4 Bongo-O (1982)

Ann Silsbee (1930-2003)

- 2 W * ...and who so witnessed... (1984)

Ezra Sims (1928-2015)

- 2 W Celebration of Dead Ladies (1976)
- 7 W * Elegie nach Rilke (1976)
- 2 W * Landscapes (2008)
- 1 W * Musing and Reminiscence (2003)
- 2 W * Phenomena (1981)
- 4 W * String Quartet No. 2, 1962 (1974)

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 * Marxville Songbook (1994)

Rand Steiger (1957-)

- 2 W * Elliott's Instruments (2010)
- 1 U Nested Etudes for E.C. (2007)

Eitan Steinberg (1955-)

- 1 W * Rava Deravin (2001)
- 1 U The Sultan is Pregnant (2002)
- 2 Two Grandfathers Sing (1996)
- 1 W * Assembly of the Souls (2014)
- 1 * Joy (2014) (arr)
- 1 * Play, Klezmerim, 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 Pussycat (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. Stumpff (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 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)



Smith



Stucky



Thow

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 * Umberhulk (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)



Wagner



Weir



Wilson

Donald Wheelock (1940-)

- 3 W * Music for Seven Players (1981)

Jörg Widmann (1973-)

- 1 U ... umdüstert (1999/2000)

Barbara White

- 1 Chansons d'Amour (1999)
- 2 W * Learning to See (2000)
- 1 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)

Olly 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 * LH00Q (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)

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 juventud (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



White



Ziporyn



Zoll



2009 – the core ensemble with singer Pamela Dellal



William Wrzesien, Katherine Murdock, Dean Anderson, Elsa Charlston, Richard Pittman, Fenwick Smith, Nancy Cirillo, Ronald Thomas, Randall Hodgkinson



1977 at Longy School of Music, Cambridge MA (from the top) Fenwick Smith, Dean Anderson, William Wrzesien, Richard Pittman, Aaron Picht (front) Bruce Coppock, Janice Myerson, Mary Crowder Hess, Evelyn Zuckerman Stephen Tramontozzi

Presenters and Performance Venues

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All Newton Music School..... Newton MA	Fairfield University.....Fairfield CT
American Repertory Theatre..... Cambridge MA	Fenwick Theatre,
Amerika Haus.....Frankfurt, Germany	College of the Holy Cross..... Worcester MA
Amerika Haus..... Hamburg, Germany	First and Second Church Boston MA
Amerika Haus/USICA+..... Berlin, Germany	First Night..... Boston MA
Amherst College..... Amherst MA	Free for All Concert Fund Boston MA
Arnold Schoenberg Institute, University of	French Library..... Boston MA
Southern California Los Angeles CA	Friends of Music.....Westport CT
Arnolfini Gallery.....Bristol, England	Friends of the Performing Arts in Concord /
Ars ElectronicaLinz, Austria	Concord Orchestra Concord MA
Ateneuj Comercial/USICA+..... Porto, Portugal	Fromm Concert at Tanglewood Lenox MA
Atlantic Union College..... South Lancaster MA	Fromm Foundation at
Austin Arts Center.....Hartford CT	Harvard University Cambridge MA
BBC (taped for radio broadcasts) London, England	Goethe Institute..... Boston MA
Boston Conservatory Boston MA	Gulbenkian Foundation Festival/
Boston Public Schools Boston MA	USICA+Lisbon, Portugal
Boston Symphony Orchestra,	Hartt College of Music Hartford CT
Tanglewood Institute..... Lenox MA	Harvard Musical Association Boston MA
Brandeis University.....Waltham MA	Harvard University Cambridge MA
Brattleboro Music CenterBrattleboro VT	Hessian Radio
Bridgewater State CollegeBridgewater MA	(taped for broadcast).....Frankfurt, Germany
Brockton Arts Center.....Brockton MA	Holland Festival Amsterdam
Brockton Public Schools.....Brockton MA	Holland Festival Rotterdam
Brown UniversityProvidence RI	Holland Festival The Hague
Busch-Reisinger Museum Cambridge MA	Houghton Chapel.....Wellesley MA
CAL Performances.....Berkeley CA	Huddersfield Polytechnic Huddersfield, England
Cambridge Public Schools Cambridge MA	IGA '83 / City of Munich Munich, Germany
Campion Center..... Weston MA	Ithaca College..... Ithaca NY
Cape Cod Community College..... Barnstable MA	Jeunesse Musicales Novi Sad, Yugoslavia
Carnegie Hall Corporation..... New York NY	Jeunesse Musicales / Amerika Haus /
Carroll & Sons Art Gallery Boston MA	Hochschule der Künste Berlin, Germany
Center for the Arts Westerly RI	Jordan Hall, New England Conservatory
Chamber Music Society of Baltimore..... Baltimore MD	of Music..... Boston MA
Chevalier Theatre..... Medford MA	Kings Place London, England
Colby College..... Waterville ME	Kresge Auditorium, MIT..... Cambridge MA
College of the Holy Cross	League of Composers – ISCM Boston MA
Music Department Worcester MA	Library of Congress Washington DC
Columbia University New York NY	Lincoln Center (New and
Commander Mansion Watertown MA	Newer Music '77)..... New York NY
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Cornell University Ithaca NY	Monday Evening Concerts Los Angeles CA
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Cultural Center/USICA+ Ponferrada, Spain	Musica+ Budapest/USICA+ Budapest, Hungary
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DeCordova Museum..... Lincoln MA	Museum of Fine Arts..... Boston MA
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Contemporary Art..... Boston MA	North Toronto Collegiate Institute ... Toronto, Canada

Office of Cultural Affairs/USICA+ Sofia, Bulgaria
 Paine Concert Hall, Harvard University Cambridge MA
 Percussive Arts Convention..... Anaheim CA
 The Piano Mill Newton MA
 Plymouth State College Plymouth NH
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 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
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 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

+ USICA+ = United States Information
 Communication Agency (State Department)



2009 Composers Roundtable
 (l-r) Peter Child, Michael Gandolfi, Ezra Sims (seated), Derek Jacoby, Andy Vores

Discography

Alarums and Excursions

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



Child's Play: Peter Child

Neuma Records
 Tableaux II



Boston Musica Viva Plays ...

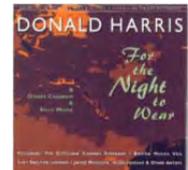
Delos DEL25406
 Charles Ives: Largo
 Donald Harris: LUDUS II
 Joseph Schwantner: Consortium
 1; In Aeternum
 Luciano Berio: 0, King
 Mario Davidovsky:
 Synchronisms No. 3



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



Contemporary Music

CRI SD321
 George Edwards:
 Kreuz und Quer



In a Hidden Cleft Among Cliffs
 a Gazelle Drinks Water
 Fragile

Contrasts in New Music

Northeastern Records NR221
 Elizabeth Vercoe: Herstory II
 Ann Silsbee: Spirals



Electro Acoustic Music II

Neuma 450-75
 Peter Child: Ensemblance



Ellen Taaffe Zwilich

Northeastern Records NR218
 Passages
 String Trio



Mekeel



McKinley



Ives



Berio



Schwantner



Davidovsky



Vercoe



Silsbee



Child



Harris



Steinberg



Zwilich

Full Moon in March

CRI 454

John Harbison: Full Moon
in March



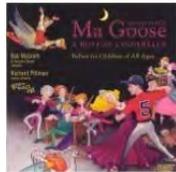
Henry Brant, Works of a Lifetime

Newport Classics NPD85588
Homage aux frères Marx
An Era Any Time of Year
All Souls Carnival
Pathways to Security
Music for an Imaginary Ballet



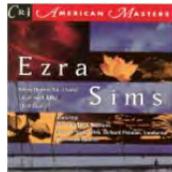
Ma Goose

Albany TROY798
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

CRI S-321
John Heiss: Quartet

Music for Instruments and Computer

Experimental Music Studio,
MIT Media Laboratory
Peter Child: Ensemblance



Harbison



Brant



Hoffer



Sims

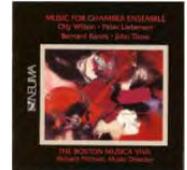
William Kraft

Albany Records Troy 218
Settings from Pierrot Lunaire
Jane Manning, soprano
Episodes
Gallery 45
Concerto for Percussion and
Chamber Ensemble



Music for Chamber Ensemble

Neuma 450-79
011y Wilson: A City Called
Heaven
Peter Lieberson: Raising the Gaze
Bernard Rands: ...in the receding
mist
John Thow: All Hallows



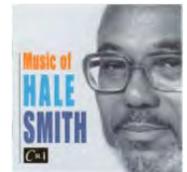
Music of Ellen Taaffe Zwilich

CRI CD621
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



Kraft



Wilson



Lieberson



Smith

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BMV**

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



Recording Engineer
Antonio Oliart

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



Musgrave



Crawford
Seeger



Perera



Cornell

Works by Richard Cornell

Tracer
Recent Chamber Works
Ravello Records, RR7869
Tracer
Images



Boston Musica Viva Today

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Robert Schulz, percussion
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Editors: Marilyn Bone Kloss, Robert Pape
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Contemporary ensemble photographs by
Robert Harding Pittman



2019 Ensemble



2009 Board of Directors



The 20th, 30th, and 40th anniversary booklet covers
20: John Cage's second of eight mesostics for BMV
30: James Henricks's *Orchestral Moment* (mixed media)
40: Graphic Designer Petronella Gianocostas

BOSTON MUSICA VIVA

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*The successes and accomplishments presented on
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in our ongoing exploration of new music.*



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