



BMOP
sound

KATI AGÓCS: THE DEBRECEN PASSION

REQUIEM FRAGMENTS | BY THE STREAMS OF BABYLON |

...LIKE TREASURE HIDDEN IN A FIELD | VESSEL

KATI AGÓCS b. 1975

THE DEBRECEN PASSION
REQUIEM FRAGMENTS
BY THE STREAMS OF BABYLON
...LIKE TREASURE HIDDEN IN A FIELD
VESSEL

KATI AGÓCS soprano

LISA BIELAWA soprano

KATHERINE GROWDON mezzo-soprano

MARGOT ROOD soprano

SONJA TENGBLAD soprano

LORELEI ENSEMBLE

BETH WILLER, ARTISTIC DIRECTOR

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

- [1] **THE DEBRECEN PASSION** (2015) 23:04
Lorelei Ensemble
- [2] **REQUIEM FRAGMENTS** (2008) 7:06
- [3] **BY THE STREAMS OF BABYLON** (2008) 4:57
Kati Agócs, soprano
Lisa Bielawa, soprano
- [4] **...LIKE TREASURE HIDDEN IN A FIELD** (2010) 12:58
chorale—peregrination—pearl of great price—
tolling bells (broad attacks)—cut from an infinite fabric
- [5] **VESSEL** (2011) 8:53
Margot Rood, soprano
Sonja Tengblad, soprano
Katherine Growdon, mezzo-soprano
- TOTAL** 57:00

By Kati Agócs

When Gil Rose and I sat down seven years ago and decided to make a CD, I couldn't imagine how this would be possible. Gil had the strategy of assembling the album gradually, piece by piece. We presented the five works to our Boston audience in Jordan Hall as they were written and, on the heels of each performance, recorded each work.

As we worked together on each successive piece, my relationship with BMOP developed into a flourishing collaboration that has given me many gifts. An exchange between composer, conductor, players, and singers animated each piece and affirmed my vision with great clarity. The players in the orchestra, the singers who perform on this album, and the conductor Gil Rose jump into challenging material without thinking twice. Their fluency, agility, and openness to new ideas empowered me as an orchestral composer and encouraged me to take chances.

This progression culminated in our partnership with Lorelei Ensemble and conductor Beth Willer on the premiere and recording of *The Debreceen Passion*. It was a new opportunity for us because the work was commissioned specifically for BMOP, the preceding four works having been commissioned and premiered by other orchestras. The players in the orchestra and the remarkable Lorelei singers brought vibrancy and soul to the piece. I felt blessed to arrive at a place where I could write *Debreceen*.

The works on this album are linked by a single thread: they all have religious or mystical themes. I hope that my listeners come away with a sense of sacred music as a vital medium, and of the orchestra as an urgent and luminous proponent. Three of the works

include texts set for voices; the other two are abstract and purely instrumental. A range of specific emotions emerges in the voices, a special vulnerability and warmth. The texts are important, but I would be just as happy if you enjoyed the music for sonic beauty alone.

The earliest work is *By the Streams of Babylon* (2008), which Lisa Bielawa and I sang with BMOP in January 2009. It is a setting of Psalm 137 for the two female voices trading off imitatively, culminating in the two of us asking together: "How can we sing the lord's song in a strange land?"

Requiem Fragments (2008) channels impulses from the traditional requiem and re-casts them for orchestra alone, with interruption and fragmentation. It is a reflection on the innocence of childhood and the experiences of expatriates (or refugees) who lose the security of that idyllic time, and also feel the acute and ever-present possibility of losing what they have rebuilt.

...*like treasure hidden in a field* (2010) is the most abstract of the five works, and also the only work in multiple movements (five in number, providing an internal symmetry to this collection). It is a meditation on a passage from the Gospel of Matthew:

Again the kingdom of heaven is like unto treasure hidden in a field,
the which when a man hath found, he hideth, and for joy thereof goeth
and selleth all that he hath, and buyeth that field. Again the Kingdom
of Heaven is like unto a merchant man, seeking goodly pearls: Who, when
he had found one pearl of great price, went and sold all that he had,
and bought it.

The two most recent works are the most personal. *Vessel* (2011), a polytextual motet in three languages, builds upon *Babylon* by adding a third female singer, and also by giving a larger role to solo voice. Imagining a lover addressing a beloved who is from another culture, I used a macaronic approach (the layering of texts in different languages) because it allowed

me to adopt the beloved's language—or to learn to speak in his tongue—in order to forge a rapprochement. *Vessel* was written during a special time. Shortly after the premiere in April 2011, I lost my father and discovered that I was pregnant with my daughter, all within the same two days. For me *Vessel* is very much associated with starting my family—in a certain way, the piece actually shaped the course of my life.

The Debrecen Passion (2015) is the largest work, at a continuous twenty-three minutes. Written during my year as a Guggenheim fellow, it uses a similar-sized orchestra as that of *treasure* with the addition of twelve female voices, and includes the cimbalom as part of the percussion section. My Hungarian roots have always been important to me as a composer. The language has emotional resonance for me because my father spoke it, so the sound rhythms of the language served as my sonic starting point, and they influence the music's rhythmic and intervallic palette. The poetry of Szilárd Borbély serves both as the piece's backbone and its conscience. His work was an important catalyst for me in creating a dynamic interaction and inter-resonance between secular poetry and sacred texts in the piece.

We chose not to order the album according to when the works were written. Taking into account the sonic experience of listening to all of the works in sequence, we opted instead to alternate works which use voices and abstract works for orchestra alone.

What it means to me as a composer to have these five works represented together in such insightful recordings cannot be overstated. I am grateful to Gil Rose, to Joel Gordon, and to all of the musicians who play and sing on this album, who always bring their A game no matter what the composer throws their way (unlike certain Boston sports teams, who will get your hopes up and then break your heart). Thank you to those who were present for the Boston performances, and to the orchestras who commissioned and premiered the first four works. I am grateful to my mentors, and to all of the composers both living and not living whom I have been influenced by and who have supported me. Thank you to my family

and to everyone who has contributed to the realization of this project, both financially and in other ways. We are thrilled to share this music with a wider audience. It's been a long journey, and I don't believe that it could have happened in quite the same way anywhere else. Thank you for coming along with us on this journey.

THE DEBRECEN PASSION, for 12 female voices and chamber orchestra, was commissioned by the Jebediah Foundation New Music Commissioning Program for the Boston Modern Orchestra Project and Lorelei Ensemble, who gave the premiere under the baton of Gil Rose on January 24, 2015 at Jordan Hall in Boston.

REQUIEM FRAGMENTS, for orchestra, was commissioned and premiered by the CBC Radio Orchestra (Vancouver, British Columbia), conducted by Alain Trudel, in November 2008 at the Chan Center in Vancouver.

BY THE STREAMS OF BABYLON is scored for two amplified sopranos and chamber orchestra. It was commissioned by David Alan Miller and the Albany Symphony for their Dogs of Desire ensemble, who gave the premiere in April 2008 at Skidmore College's Filene Recital Hall in Saratoga Springs, NY.

...LIKE TREASURE HIDDEN IN A FIELD, for chamber orchestra, is a revision of the 2009 work Pearls, commissioned by the American Composers Orchestra, who gave the premiere under conductor George Manahan in February 2009. It was premiered in its revised form by the Winnipeg Symphony Orchestra, conducted by Alexander Michelthwate, on February 4, 2011.

VESSEL, for three female voices and mixed instrumental ensemble, was commissioned by Meet the Composer with co-commissioning support from Nancy and Joe Walker through Meet the Composer Studio. It was written for the Metropolis Ensemble, who premiered the work on April 7, 2011 under conductor Andrew Cyr at Symphony Space in New York City.

By Robert Kirzinger

Kati Agócs is multilingual and multicultural; she brings together both stringent musical training and a highly personal, unfettered musical instinct, and also maintains deep and intense curiosity about literature, visual arts, and culture at large. Her music is distinctly, audibly contemporary, but also reaches across time for methods and aesthetic ideas in the service of her broad expressive palette. The five pieces in this collection share a number of tropes in Agócs's biography and perspective, each work uniquely exploring its own material within the evolving, but markedly consistent, stylistic frame of reference that marks all her music: lyricism, intricacy of instrumental color, formal and harmonic clarity within innovative structural design. Most salient and immediate is the directly communicative, emotional content of her work, bringing together poignant, unalloyed humanness with the sacred and spiritual.

Kati Agócs was born to an American mother and Hungarian father, and as an adult feels the pull of three cultures: her native Canada, the U.S., and Hungary. Born in Windsor, she grew up in rural Ontario and has a studio in Newfoundland. Her upbringing in central Canada, her father's life as a Hungarian expatriate, and her own sense of belonging and separation figure into some of her works; on a practical level she has also received recognition through numerous Canadian commissions and performances. In the U.S., she has lived in New York City while a student at the Juilliard School and maintains ties there. Since 2008 she has lived in the Boston area, where she is on the composition faculty of the New England Conservatory. She speaks some Hungarian, has traveled frequently to the country, and studied at the Franz Liszt Academy in Budapest on a Fulbright fellowship.

As a child, her parents encouraged Agócs and her brother in cultural pursuits, and she remains open to new experience and stimulus through a variety of sources. She is strongly

drawn to visual art, which was her first course of study in college, although her long-term goal was always to become a composer. Graphic sketches continue to figure in her development of ideas for new works. She has also read widely from the classics to contemporary literature, and is thoughtful and focused in choosing her texts. Her brother, now a classics scholar, has worked with her in choosing and interpreting Latin and Hungarian texts for many of her pieces.

Agócs has concentrated on orchestral and large-ensemble commissions, but has written a number of solo and chamber-sized pieces as well; the expressive and intellectual underpinnings are consistent throughout her output. Her *Elysium* was composed for the National Arts Centre Orchestra and premiered as part of the Winter Olympics in Vancouver, *Perpetual Summer* was written for the 50th Anniversary of the National Youth Orchestra of Canada, and the orchestral work *Shenanigan* was commissioned for the Hamilton Philharmonic by James Sommerville, its onetime music director as well as principal horn of the Boston Symphony Orchestra. Sommerville was also soloist in *Devotion* for horn and string quintet, commissioned by the Boston Symphony Orchestra for the 50th anniversary of the Boston Symphony Chamber Players. Other commissions have come from such groups as Orchestra of St. Luke's, the Juilliard School, Prism Saxophone Quartet, the Cecilia String Quartet, and the Da Capo Chamber Players.

It's Agócs's work involving voice that most clearly illustrates the various facets of her experience: there are dynamically interacting layers everywhere in her work. Folk-music-like simplicity—apparent simplicity, we should say—vies with the evident sophistication of her compositional technique. While most of her work is clearly and demonstrably tonally centered, Agócs embraces a wide range of contemporary modes and techniques that resonate with nuances of the emotional content. Her attention to rigorous formal architecture supports her expressive risk-taking. A tendency toward linearity and counterpoint is balanced by intricate, scintillating instrumental combinations and vibrant harmonies, spectral offshoots

of a harmonic center or field. As a trained singer herself, she has a refined idea of how her vocal music should be performed, preferring a “straight,” early music style of singing, and as we can see here she has explored various combinations of solo voices (as distinct from a “chorus”). Her two most recent vocal pieces, *Vessel* and *The Debreceen Passion*, employ texts in multiple languages—“macaronic” works, akin to a strain of thirteenth-century vocal music significant in the development of polyphony, a watershed in the history of Western music. There are, naturally, the different layers of specific meaning represented in the texts, but also present are different degrees of accessibility. The transparency of languages we know versus the obscurity of those we don't creates friction between degrees of comprehension, mirroring what happens musically.

The Debreceen Passion [1] is her largest work to date. It's a coming-together of several strains of exploration, including her Hungarian heritage, the art of raising her daughter, and various musical approaches, which extend back through the polytextual motet *Vessel* to the earliest work here, *By the Streams of Babylon*. Debreceen, Hungary's second largest city, was the home and place of death of the poet Szilárd Borbély (1963–2014), whose humanist-Christian poems are the foundation of Agócs's setting. “Passion” refers to the Christian Passion—the story of the persecution and death of Christ—and to its musical settings, some of which (particularly those by Bach) are among the most important works in music history. *The Debreceen Passion*, then, is a symbolic narrative centered on Borbély, one of the most significant Hungarian poets and essayists of his era. Unlike the oratorio Passions of Bach, there are no defined individual roles among the voices and the story line is parceled out fragmentarily, but there are also parallels in the use of texts from various traditions to create a cohesive narrative. Interspersed with Borbély's poetry, itself rich with references to Christianity and Judaism, are religious texts from ancient Christian (Latin, Hungarian, and Georgian) and Jewish traditions. Agócs is strongly attuned to the resonances among these sources, which expand the texts to the realm of the universal. Each of the poems and religious texts speaks of a different kind of love and devotion, individual

or transcendent, personal or collective, resulting in a narrative arc that moves between lived experience and myth.

The structure of *The Debrecen Passion* is fundamentally organized first of all via Agócs's assemblage of texts, and an analogous harmonic plan provides a rigorous musical armature. The piece begins with Borbély's "If I could," on the fragility of love and its expression. A gradual vocalized gathering of energy, expanding in small, rising scalar motives in layers, precedes the setting of the text proper, which features chantlike, small-interval melodies in imitative phrases, subtle rhythmic flexibility adding a feeling of naturalness. Agócs now and then blurs the distinction between the vocal group and the instruments, employing subsets of singers to increase the possibilities of texture and density. The text of the second section is a parody (in broader, Renaissance use of the term) of the familiar *Stabat Mater*, the Virgin Mary's lament at seeing her son on the cross. The parody text reverses the tone and intention of the original, focuses on the intense, even painful love the mother experiences in being with her newborn baby. The sense of consolation foreshadows the consolation following the loved one's death, as paintings of the Virgin and Child are echoed in images of the Pietà. This and similar correspondences are echoed in the music as well, creating large-scale structural cohesion. The setting begins in unison before dividing into individual parts; the mood is joyous with dancing rhythms and leads to an ecstatic climax. This is followed by a vocalise building up a pointedly rhythmic fabric.

Borbély's "I can't...", fragments of Ferenc Molnár's Hungarian version of the Lamentations of Mary, and the Kabbalistic prayer "Ana B'choach" are set for a trio of soloists in overlapping contrapuntal phrases, sparsely accompanied. The second half of "Ana B'choach" is set as a powerful unison chant with significantly increased orchestral presence. The final phrase, "Blessed is your glorious name..." is spoken, with members of the orchestra joining in. Borbély's "Aeternitas" is a highly melismatic setting beginning with three contrapuntal voices and expanding to the rest of the vocal ensemble. At an intense climax, the Georgian

"Thou Art a Vineyard" interrupts in a majestic chorale with a solo violin descant. This, too, grows increasingly intense. At its peak the melody of the opening song returns in an orchestral recapitulation of dramatic clarity. Voices rejoin for a great, glowing, concluding chord.

Requiem Fragments [2] is a tone poem tracing a line from idyllic childhood through the inevitable complications of later life—a requiem for lost innocence relating to expatriatism and questions of belonging. Its form reflects this idea via an "upbeat" gesture followed by a sustained tone—a gathering of energy followed by a suspension of time. This idea is present both locally and in the larger spans. Agócs defines and clarifies the larger structure of the work not only via this musical gesture but also by varying the tints of instrumental color from one episode to the next. The whole seems to spin out organically, story-like; the presence of yearning, almost vocal lyricism in its melodies is further enhanced by frequent changes of instrumentation. The original commission was for a six-minute work, but following the 2008 premiere Agócs revised the score to make the ending a little more expansive.

By the Streams of Babylon, [3] a setting of Psalm 137, is the earliest work on this disc, marking the beginning of Agócs's focus on major vocal pieces. The familiar text speaks of the Israelites, in the grief of their exile, refusing to sing the songs of their homeland. (Again the theme of exile and expatriatism.) The sonic impetus for the piece was the flowing, perpetual-motion, but ever-transforming figure introduced at the start. This parallels the imagery of the psalm text but also simply "works" in the musical context. Agócs's assignment of the text to two sopranos rather than one or a chorus allows us to hear this lament as both individual and collective, intimate and universal, while her choice of Latin for the setting is not only for the sound of the words themselves but also for the resonance of its liturgical and musical history. In the imitation and interplay of the vocal lines, Agócs implicitly evokes the intricacies of the Renaissance motet and madrigal, although there is nothing archaic about the sound-world of the piece.

...like treasure hidden in a field [4] is the final version of a sinfonietta-sized piece (originally called *Pearls*) that Agócs composed in 2008 and rewrote extensively in 2010. The title comes from a passage from *Matthew* 13:44–46, relating to keeping sight of intangible spiritual values in one's life. The piece is in five movements totaling about thirteen minutes. Its sound-world demonstrates the composer's characteristic ear for evocative instrumental timbres and combinations, as well as a sure sense of harmonic and narrative progression. The writing for percussion—sometimes very aggressive, sometimes delicate—and solo instruments within the ensemble is particularly detailed and intricate. The piece presents a series of dense, complex harmonies via distinct groups of instruments within the ensemble. The prevalence of Chinese wind gongs and bells adds an otherworldly, magical element to the sound world, one that can be heard to various degrees in many of her orchestral works.

Vessel, [5] for two sopranos, alto, and seven instrumentalists, is another macaronic vocal work, its English, Hebrew, and Latin texts further demonstrating the meticulousness with which Agócs seeks out appropriate texts. She combines three poems with interrelated themes and is characteristically attentive to layers of personal, cultural, and poetic meaning as well as to the sound of the language itself: they represent three perspectives on a lover addressing her beloved (or child, or loved one). The central poem of the setting is E.E. Cummings's "i carry your heart(i carry it in)," sung by soprano 2, which provides a major part of the overall structural armature. The Hebrew "The Garden of His Delight" (soprano 1) by the 11th/12th-century Spanish Jewish poet Jehudah Halevi provides active commentary on the Cummings. Excerpts from the Catullus poem "This Boat," sung in Latin (alto), give a third layer of meaning via the detached, concrete, and compact metaphor of the ship. In another instance of exotic percussion, Agócs uses Tibetan prayer bowls at the end of the piece both for their sonic quality and for the fact that they, too, are vessels. Agócs balances the strata of meaning and sound in the three texts with an equally layered instrumental ensemble, mostly bright and high in its timbres. The pulses played by piano and harp at the start of the piece set up an expectation that is then subverted and

enriched with layers of different tempos. Agócs relates the pulses, the spaces between the notes, to the Cummings poem: "and this is the wonder that's keeping the stars apart." At significant moments, the audible sense of forward motion may be either suddenly clarified or almost destroyed: a "reset" to clarity follows each of the thorniest rhythmic tangles. Such moments adhere to shifts in perspective within the text(s)—for example at about the halfway point, with the re-entry of the voices after an instrumental episode, with the Cummings text beginning its third stanza at "here is the deepest secret nobody knows." The singers here begin a clear new phrase precisely together, which in turn allows Agócs to begin, not much later, to fragment the vocal lines and present them as a mosaic. This also has the effect of absorbing the voices into the general instrumental texture (corresponding to a shift in perspective in the Hebrew text). The result of these intricate interactions is an organic and fluid continuity.

Kati Agócs's work explores the continuous range between the self-evident and direct and the subtle, nuanced, and mysterious. Her works with text play to her strengths by suggesting possibilities for interpretation that fire her aural imagination and call for exacting intricacy. From a broader perspective, her instinct for drama, aided by extensive training, is unassailable, and that instinct has an equally strong presence in her instrumental works without voice, as is demonstrated to great effect here. There is a clear progression of ambition from *By the Streams of Babylon* to *The Debrecen Passion*, with the latter both her most expansive and, in terms of layers of meaning and possibility, also her most concentrated piece. The surety of musical technique has been there throughout. The heart and soul, too, have remained constant from the beginning, and this is what continues to impel Agócs's art.

© 2015 Robert Kirzinger

Composer and writer Robert Kirzinger has been the primary annotator for the Boston Modern Orchestra Project since 2006. He is on the staff of the Boston Symphony Orchestra as a writer, editor, and lecturer, and has taught writing at Northeastern University. He holds degrees in music composition from Carnegie Mellon University and the New England Conservatory.

[1] THE DEBRECEN PASSION

Ha el tudnám...

by Szilárd Borbély (1964–2014)

Ha el tudnám azt mondani neked
 hogy szívem elől is elrejték
 mindazt amit csak rejteni lehet
 a szépségből magányba elvezet
 a titkokat miket nem ismerek
 szavakba rejt a szívbe mit keres
 arról miről még beszélni lehet
 hogy van magány amit nem is merek
 hasonlítani mert szavam nem lehet
 a szépségé amely ha elveszett
 nem hasonlít azt látni elfeled
 a rózsá titkát magába temet
 úgy rejtelek mint el a szívemet.

If I could...

If I could tell you
 that I hide even from my own heart
 everything that can possibly be hidden
 out of beauty it leads into solitude
 the secrets that I do not know
 in words hides into the heart what it seeks
 about that which one can still speak
 that there is a solitude which I don't even dare to
 compare because I have no right to speak¹
 that² of the beauty which if it's lost
 it doesn't compare to see that it forgets
 the rose buries its secret within itself
 I hide you as I hide my heart.

¹ or: "I can have no words/language with which to say..."

² (the solitude)

Stabat Mater Speciosa

Medieval Latin Sequence (fragments)

Stabat Mater speciosa / iuxta foenum gaudiosa / dum iacebat parvulus	The beautiful mother was standing joyously at the manger where her little one lay
Cuius animam gaudentem / laetabundam et ferventem / pertransivit iubilus	Whose exultant soul, overflowing with happiness, was stabbed ³ through with a cry of joy
Quis est homo qui non gauderet, / Christi matrem si videret / in tanto solacio?	Who is he that would not be glad with her, if he saw the mother of Christ in such consolation? ⁴
Quis non posset collaetari, / piam matrem contemplari / ludentem cum filio?	Who would be so hard-hearted so as to not rejoice with her, seeing the devoted mother as she plays with her son?
Eia Mater, fons amoris / me sentire vim ardoris / fac, ut tecum sentiam.	Oh Mother, fountain of love, make it possible for me to know the burning force of passionate ardor, so that I may feel it together with you.

³ The poem is a medieval parody of the more famous *Stabat Mater Dolorosa* ascribed to Jacopo da Todi (ca. 1230–1306). This line is a direct parallel with the line in that poem which speaks of a sword stabbing through her heart.

⁴ The original text has “*quis est homo qui non fleret*,” “who is so hard-hearted that he would not weep.” “Consolation” in the sense of soothing one’s pain (again, a direct parallel with the corresponding line in the *Dolorosa* which has *in tanto supplicio*, “in such torture”): the parody here foreshadows the pain that she will feel at the time of the Passion (and the consolation Christ’s death will bring to sinners).

Én nem tudok...

Borbély

Én nem tudok szeretni nem szeretni
a szeretetet is csak elfeledni
a feledéstől félni és szeretni
mert nincsen bennem szeretet mint érzés
az érzésekben annyi van mi fájhat
én nem tudok mert annyi ami fájhat
a szeretet csak része annyi másnak
ami mint fájdalom majd visszatér
míg egyikét a másikában látja
mindent megért mi érthető mi nem
és megbocsát és meg sose bocsátja.

⁵ or: “I don’t know how to love not to love”

⁶ or: “I don’t know how...”

⁷ *meg sose bocsátja*: “forgives it/you/that thing”—an object is implied, but not stated

I can’t...

I can’t love not love⁵
I only know how to forget love
to fear and to love out of forgetting
because love as a feeling isn’t in me
in feelings there is so much that hurts
I can’t⁶ because so much which can hurt
love is only part of so much else
which will return later as pain
while it sees one part of itself in another part of itself
it understands everything which is understandable which isn’t
and forgives and never forgives.⁷

Lamentations of Mary

Medieval Hungarian lyric poem⁸ (fragments)

Modern Hungarian version by Ferenc Molnár

Nem ismertem a siralmat,
Most siralom sebez,
Fájdalom gyötör, epeszt.

I did not know lamentation yet,
Now lament wounds,
Pain tortures, shrivels.

Elválasztanak világosságomtól,
Zsidó fiamtól,
Édes örömetmől.

They separate me from my light,
from my Jewish son,
from my sweet delight.

Szememből könny árad,
Szívem kintől fárad,
Te véred hullása,
Szívem alélása.

From my eyes tears are flooding,
My heart tires from torment,
The falling of your blood,
The languishing of my heart.

Világ világa,
virágnak virága,
Végy halál engemet,
Egyetlenem éljen,
Kit a világ féljen!

Light of the world,
Flower of the flower,
Take me, death
Let my only one live
Whom the world should fear!

⁸The oldest extant Hungarian poem (dates to some time before 1300)

Ana B'choach

Kabbalistic Prayer attributed to first-century sage Rabbi Nechunyah Ben HaKana

אָנָּא בְּכַח גְּדֻלַּת יְמִינְךָ תַּתִּיר צְרוּרָה
קַבֵּל רְנַת עַמְּךָ שֶׁנִּבְנוּ טְהוּרֵינוּ נוֹרָא
נָא גְבוּר דּוֹרְשֵׁי יְהוּדָה כְּבַבַּת שְׁמֵרֵם
בְּרַכְס טְהוּרֵם רַחֲמֵי צְדִיקְתְּךָ תְּמִיד גְּמֵלֵם
חֲסִין קְדוֹשׁ בְּרוּב טוֹבְךָ נִהַל עֲדָתְךָ
יְהִיד בָּאָה לְעַמְּךָ פְּנֵה זוֹכְרֵי קִדְשֶׁתְּךָ
שׁוֹעֲתֵנוּ קַבֵּל וְשִׁמְעַ עֲעַקְתֵּנוּ יוֹדְעַ תַּעֲלוּמוֹת
בְּרוּךְ שֵׁם כְּבוֹד מַלְכוּתוֹ לְעוֹלָם וָעֶד

Ana b'choach g'dulat y'mincha tatir tz'rurah.

Please with the strength and greatness of thy right arm—Untangle (our knotted fate).

Kabeil rinat amcha sagveinu tahareinu nora.

Accept the chanting of your nation, lift us high and purify us Awesome One.

Na gibor dorshei yichud'cha k'avat shomreim.

Please heroic one, those who seek your unity—guard them as the pupil of an eye.

Bar'cheim tahareim rachamei tzidkat'cha tamid gomleim.

Bless them, purify them, may your righteous mercy always redeem (reward) them.

Chasin kadosh b'rov tuv'cha naheil adatecha.

Impenetrable and Holy One, with your abundant goodness guide your people.

Yachid gei-eh l'amcha p'neih zochrei k'dushatecha.

Unique and proud to your people, turn to them who remembers your holiness.

Shavateinu kabeil ush'ma tza-akateinu yodei-a ta-alumot.

Accept our pleas and hear our cries, Knower of Secrets.

Baruch sheim k'vod malchuto l'olam va-ed!

Blessed is your glorious name, your realm is for ever and ever.

Aeternitas (1)

Borbély

Az örökké–valóság
hideg, mint a véső,
amelyel faragták
Jézusunknak arcát.
Az örökké–valóság
merül, mint a kavics,
nézed a folyót, hát
nyugodt újra a víz.
Az örökké–valóság
ugrik, mint a bolha,
mire odakapnál
már vagy a pokolbá.
Az örökké–valóság
mély, akár az elme,
amelyben lakozik
Krisztusunk kegyelme.
Az örökké–valóság
ketyeg, mint az óra,
néha mégis kihagy,
mondjuk, virradóra.
Az örökké–valóság
vékony, mint a penge,
amelyet a Halál
csempész a szívedbe.
Az örökké–valóság
rövid, mint az élet,
hirtelen ér véget,
mire elmeséled.

Eternity
is cold like the chisel
with which they carved
our Jesus's face.
Eternity
sinks like a pebble,
you look at the river, and well,
the water's already calm again.
Eternity
jumps like the flea,
you go to grab it
and you're already in hell.
Eternity
is deep like the mind,
wherein dwells
Christ our Lord's mercy.⁹
Eternity
ticks like the clock,
but sometimes still it quits,
say, at dawn.
Eternity
is thin like the blade,
which Death
smuggles into your heart.
Eternity
is short like life,
it ends suddenly,
just when you're ready to tell it.

⁹ Or: "grace"

Thou Art a Vineyard

Medieval Georgian hymn; text attributed to King Demetrius I of Georgia

შენ ხარ ვენახი, ახლად აყვავებული
ნორჩი კეთილი, ედემს შინა ნერგული

აღვა სურნელი, სამოთხეს ამოსული
ღმერთთან შეგამკო, ვერვინა გჯობს ქებული

და თავით თვისით მზე ხარ გაბრწყინებული

shen khar venakhi, akhlad akvavebuli
norchi ketili, edems shina nerguli
alva surneli, samotkhes amosuli
gmertman shegamko, vervina gjobs qebuli

You are a vineyard, newly blossomed.
Young, beautiful, growing in Eden.
(A fragrant poplar sapling in Paradise.)
(May God adorn you. No one is more worthy of
praise.)
You yourself are the sun, shining brilliantly.

da tavit tvisit mze khar gabrtskinvebuli

Translations: Kati Agócs and Peter Agócs.

[3] BY THE STREAMS OF BABYLON

By the Streams of Babylon, Psalm 137 (136)

Super flumina Babylonis,
Illic sedimus et flevimus,
Dum recordaremur tui, Sion.
In salicibus in medio ejus,
Suspendimus organa nostra;

Quia illic interrogaverunt nos,
Qui captivos duxerunt nos,

By the streams of Babylon
We sat down and we wept
When we remembered you, O Zion.
Among the willows on its banks
We hung our harps;
For there they asked us,
those who took us captive,

Verba cantionum,
et qui abduxerunt nos,
Hýmnum cantata nobis de canticis Sion.

Quomodo cantabimus canticum Domini
in terra aliena?

[5] VESSEL

[i carry your heart with me(I carry it in)]

by E.E. Cummings (1894–1962)

i carry your heart with me(i carry it in
my heart)i am never without it(anywhere
i go you go, my dear; and whatever is done
by only me is you doing, my darling)
i fear

no fate(for you are my fate, my sweet)i want
no world(for beautiful you are my world, my true)
and it's you are whatever a moon has always meant
and whatever a sun will always sing is you

here is the deepest secret nobody knows
(here is the root of the root and the bud of the bud
and the sky of the sky of a tree called life; which grows
higher than soul can hope or mind can hide)
and this is the wonder that's keeping the stars apart

i carry your heart(i carry it in my heart)

"i carry your heart with me(i carry it in". Copyright 1952, © 1980, 1991 by the Trustees for the E. E. Cummings Trust, from COMPLETE POEMS: 1904–1962 by E. E. Cummings, edited by George J. Firmage. Used by permission of Liveright Publishing Corporation.

for the words of our songs,
and those who had wasted us,
Asked us to sing our hymns from Zion.

How shall we sing the song of the Lord
in a strange land?

The Garden of his Delight

by Jehudah Halevi (ca. 1075–1141)

translated by Matti Kovler and Kati Agócs

Yavô dodî leganô
Va'yakhîn mesibô vekhanô
Lir'ôt baganim

Hôd pirkhei gan ednô
Aleihêm yitên elnô
Lilkôt shoshanim

Veya'arê megadîm tzefunîm
Khadashîm gam yashanim

Dodî sûra elây
Leulamî veheykhalây
Lir'ôt baganim

Haroê beohalây
Binot arugôt ohalây
Lilkôt shoshanim

Ha lekhâ shedêy rimonîm
Matanâ netunîm

Li dodîva'anî lo
Bedofkî nevêy heykalô
Lir'ôt baganim

Let my beloved come into his garden
Let him prepare his seat and his table
To shepherd in the gardens

Glory of flowers of the garden of his delight
On this he will set his eye
To gather roses

And he will shed light upon hidden meanings
New, also old

My beloved, turn in to me
To my halls, and to my temples
To shepherd in the gardens

He who understands me, here in my halls
In between the rows of my aloe trees,
To gather roses

Here! For you: breasts of pomegranates
Given as a gift

My beloved is mine, and I am his,
When I knock in the valley of his temples
To shepherd in the gardens.

His Boat (excerpt)

by Catullus (ca. 84–ca. 54 BCE)

translated by Kati Agócs and Peter Agócs

Phaselus ille, quem videtis, hospites,
ait fuisse navium celerrimus,
sive palmulis
opus foret volare sive linteo

et tot per impotentia fretaerum
tulisse laeva
sive dextera
vocaret aura

neque ulla vota litoralibus deis
sibi esse facta, cum veniret a
mari
novissimo hunc ad usque
limpidum lacum.

The boat that you see, guests
says that he is the fastest of ships
if ever there is a need
for an oar or a sail to fly—

and, to have carried his master
through so many raging seas,
whether a breeze was calling him
from the left, or from the right,

he says that he never had to
make any prayers
to the gods of the shore,
to travel from seas that were new to him
all the way back to his own limpid lake.

SAMANTHA WEST



Kati Agócs's music is hailed for merging sensuous allure with lapidary rigor and is performed by leading musicians worldwide. The *Boston Globe* has cited its elegance, praising "music of fluidity and austere beauty...deep, elusive mystery...dispersing its energy in unexpected ways." Her music has been commissioned and performed by ensembles such as the Toronto Symphony Orchestra, Minnesota Orchestra, Ensemble Reconsil Vienna, National Arts Center Orchestra, American Composers Orchestra, Boston Symphony Chamber

Players, and eighth blackbird, who toured her work nationally. She has served as the National Youth Orchestra of Canada's Composer in Residence. The *New York Times* has characterized her chamber music as "striking," her orchestral music as "filled with attractive ideas," and her vocal music as possessing "an almost nineteenth-century naturalness."

Honors include a Guggenheim Fellowship, the Boston Foundation's Brother Thomas Fellowship, the Tanglewood Music Center's Leonard Bernstein Fellowship, and a Fulbright Fellowship. In 2014 the American Academy of Arts and Letters presented her with the prestigious Arts and Letters Award in Music, honoring artistic achievement and acknowledging the composer who has arrived at her own voice. In its award citations, the Academy said, "The music of Kati Agócs reveals a wonderfully accessible lyricism that unfolds with both drama and complexity...It has heart: it reaches the hearer through melody and clear design, with its soulful directness and its naturalness of dissonance."

Born in 1975, Kati Agócs is a citizen of the United States, Canada, and Hungary (European Union). She earned doctoral and master's degrees from Juilliard, studying with Milton Babbitt. She is also an alumna of the Aspen and Tanglewood festivals, Sarah Lawrence College, and United World Colleges. She has written on recent American and Hungarian

music for *Tempo*, and wrote a candid inside glimpse into the new music scene in Hungary for *The Musical Times*. She had previously spearheaded an exchange program between Juilliard and the Liszt Academy in Budapest. As a result of these activities, the progressive Vienna-based publication *Bécsi Napló* credited her with raising the visibility of Hungarian composers abroad. A dedicated and passionate teacher, Kati Agócs serves on the composition faculty at the New England Conservatory in Boston.



LIZ LINDER

Lisa Bielawa, composer-vocalist, is a 2009 Rome Prize winner in Musical Composition. She takes inspiration for her work from literary sources and close artistic collaborations. The *New York Times* describes her music as “ruminative, pointillistic and harmonically slightly tart.”

Bielawa began touring as the vocalist with the Philip Glass Ensemble in 1992 and has premiered and toured works by John Zorn, Anthony Braxton, and Michael Gordon. In 1997 she co-founded the MATA Festival, which celebrates the work of young composers. Bielawa was appointed Artistic Director of the acclaimed San Francisco Girls Chorus in 2013 and is an artist-in-residence at Grand Central Art Center in Santa Ana, California.

Lisa Bielawa’s music is frequently performed throughout the US and Europe. Recent highlights include a performance of *Trojan Women* at Le Poisson Rouge and a residency at John Zorn’s The Stone, plus world premieres of *Hypermelodia* at the Rivers School Conservatory, *The Right Weather* by ACO at Carnegie Hall, *The Lay of the Love and Death* at Lincoln Center, *Chance Encounter* by Susan Narucki and The Knights, and *Airfield Broadcasts*, a work for hundreds of musicians that premiered on the tarmac of the former Tempelhof Airport in Berlin in May 2013 and at Crissy Field in San Francisco in October 2013. Bielawa is currently at work on *Vireo: The Spiritual Biography of a Witch’s Accuser*, a new opera created for episodic

release via broadcast and online media. Bielawa’s latest album, *The Lay of the Love*, was released on Innova in June 2015. For more information, please visit www.lisabelawa.net.



Katherine Growdon, mezzo-soprano, has received critical acclaim for her unique timbre, presence, and expressivity. Her performances have been praised as “incisively authoritative” (*New York Times*) and demonstrating “heart-rending emotion and excellent control” (*San Francisco Classical Voice*). A musically and theatrically versatile artist, she possesses a voice that ranges from “sweet and creamy-toned” (*Boston Classical Review*) to “full of dusky colors and pathos” (*Boston Globe*). Notable operatic performances in recent years include Myrtle Wilson in the Boston premiere of John Harbison’s *The Great Gatsby* and Dido and

the Sorceress in Purcell’s *Dido and Aeneas* with the Mark Morris Dance Group. In concert she has made solo appearances with, among others, the Handel and Haydn Society, Boston Baroque, Emmanuel Music, Mark Morris Dance Group, Atlanta Baroque Orchestra, Albany Symphony, American Bach Soloists, and the Boston Modern Orchestra Project. In 2008 Ms. Growdon was the recipient of a fellowship to the Tanglewood Music Center, where she made her Boston Pops debut as Charlotte Malcolm in Sondheim’s *A Little Night Music* and began her association with the Mark Morris Dance Group. She has also appeared at the Aspen Music Festival, Carmel Bach Festival, and the Northwest Bach Festival. Katherine holds a Master of Music degree from the San Francisco Conservatory and a Bachelor of Arts degree in Comparative Literature from Oberlin College.



Margot Rood, hailed for her “luminosity and grace” by *The New York Times*, performs a wide range of repertoire across American stages. Following her solo debut at Boston’s Symphony Hall in 2011, she has been a frequent soloist with the Handel and Haydn Society under the direction of conductor Harry Christophers. She has appeared as a soloist with the New World Symphony, Rhode Island Philharmonic, Handel and Haydn Society, Seraphic Fire, Bach Collegium San Diego, A Far Cry, Oratorio Chorale, True Concord Voices, Back Bay Chorale, Brookline Symphony, and the Boston Early Music Festival Fringe, and on stage with Grand Harmonie, Monadnock Music, St. Petersburg Opera, and Helios Early Opera. Ms. Rood is a Lorraine Hunt Lieberston Fellow at Emmanuel Music, where she is often featured on Emmanuel’s nationally-known Bach cantata series.

Ms. Rood has performed as soloist with some of the United States’ premiere new music ensembles and was a 2015 recipient of the St. Botolph Club Foundation’s Emerging Artist Award for her work in new music. Notable recent engagements include her Carnegie Hall debut in the world premiere of Shawn Jaeger’s *Letters Made with Gold* and Arvo Pärt’s *Passio* with the Boston Modern Orchestra Project. Ms. Rood is a core member of Lorelei Ensemble, an all-female ensemble dedicated to the creation and performance of new music. Also sought after as a collaborator, Ms. Rood has been invited by composers at Columbia University, University of Pennsylvania, McGill University, University of Louisville, and Keene State College for performances and masterclasses. margotrood.com



Sonja DuToit Tengblad, soprano, is a versatile performer who has been commended by the *Boston Globe* for her “crystal-line tone and graceful musicality,” with credits spanning the Renaissance era through the most current composers of our time. Recent highlights include Monteverdi’s *Il ritorno d’Ulisse in patria* (La Fortuna and Giunone) and Vivaldi’s *Juditha triumphans* (Abra and Ozias) with Boston Baroque, Handel’s *Acis and Galatea* with the Blue Hill Bach Festival (Galatea), appearances with the Handel and Haydn Society in Purcell’s *King Arthur* (Cupid), Bach’s *St. John Passion* and Handel’s *Samson* (Israelite Woman), and her Carnegie Hall and Lincoln Center debuts, both with the New York City Chamber Orchestra. She was awarded 2nd place in the 2014 American Prize competition’s art song and oratorio division.

A champion of new music, Ms. Tengblad has appeared with the Boston Modern Orchestra Project in Knussen’s Symphony No. 2 for high soprano and orchestra and the world premiere of Kati Agócs’s *The Debrecen Passion* (written for Lorelei Ensemble, of which she is a core member). As a part of the Austin-based ensemble Conspirare’s subscription series, she curated a recital of Emily Dickinson poetry featuring all 21st-century compositions. The 2015–2016 season will feature the premiere of a multimedia operetta with the laudable Shirish Korde ensemble and the continuation of her recital project with percussionist Jonathan Hess, premiering works by Adam Simon, Matthew Peterson (2013 ASCAP Nissim Prize winner), and Emmy award-winning composer Kareem Roustom.



Lorelei Ensemble is focused on the performance of new and early music for women's voices, and is quickly becoming recognized as "a source of some of the most innovative and inventive programming" in the Boston Area. Premiering more than thirty new works since its founding in 2007 by Artistic Director Beth Willer, Lorelei collaborates with established and emerging composers from the United States and abroad while continuing to highlight standard

and lesser-known works of the Medieval, Renaissance, and early Baroque periods. An active member of the Boston music scene, Lorelei hosts both private and public performances, collaborating with ensembles such as the Boston Modern Orchestra Project and Juventas New Music Ensemble to deliver innovative programming to a broad audience. In addition to its annual concert season, Lorelei seeks outside performance opportunities throughout New England and the United States. Appearances include a performance at the Monadnock Music Festival in August 2012, and a residency at Macalester College in St. Paul, Minnesota in February 2014.

Consisting of nine professional musicians whose expertise ranges from early to contemporary repertoire, Lorelei's members perform with Boston's greatest ensembles, gracing many of the city's stages as well as national and international venues. Lorelei performs both as a full ensemble of eight independent voices, and as a combination of smaller chamber ensembles (solo, duet, trio, quartet). Repertoire performed includes works for a cappella, accompanied, and amplified voices. Lorelei is currently in residence at Boston University's Marsh Chapel and with the Harvard Holden Choruses.



LIZ LINDER

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

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

As a guest conductor on both the opera and symphonic platforms, he made his Tanglewood debut in 2002 and in 2003 debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and the National Orchestra of Porto and made his Japanese debut in 2015 substituting for Seiji Ozawa at the Matsumoto Festival conducting Berlioz's *Béatrice et Bénédict*.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He recently announced the formation of Odyssey Opera, a company dedicated to presenting eclectic operatic repertoire in a variety of formats. The company debuted in September 2013 to critical acclaim with a concert production of Wagner's *Rienzi*. Prior to Odyssey Opera, he led Opera Boston as its Music Director starting in 2003, and in 2010 was appointed the company's first Artistic Director. Mr. Rose led Opera Boston in several American and New England premieres including Shostakovich's *The Nose*, Weber's *Der Freischütz*, and Hindemith's *Cardillac*. In 2009, Mr. Rose led the world

premiere of Zhou Long's *Madame White Snake*, which won the Pulitzer Prize for Music in 2011.

Mr. Rose also served as the artistic director of Opera Unlimited, a contemporary opera festival associated with Opera Boston. With Opera Unlimited, he led the world premiere of Elena Ruehr's *Toussaint Before the Spirits*, the New England premiere of Thomas Adès's *Powder Her Face*, as well as the revival of John Harbison's *Full Moon in March*, and the North American premiere of Peter Eötvös's *Angels in America*.

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

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

He has led the longstanding Monadnock Music Festival in historic Peterborough, NH, since his appointment as Artistic Director in 2012, conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.

As an educator Mr. Rose served five years as Director of Orchestral Activities at Tufts University and in 2012 he joined the faculty of Northeastern University as Artist-in-Residence and returned to his alma mater Carnegie Mellon University to lead the Opera Studio in a revival of Copland's *The Tender Land*. In 2007, Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music Award for his exemplary commitment to new American music. He is a four-time Grammy Award nominee.



The **Boston Modern Orchestra Project** is the premier orchestra in the United States dedicated exclusively to commissioning, performing, and recording music of the twentieth and twenty-first centuries. A unique institution of crucial artistic importance to today's musical world, the Boston Modern Orchestra Project (BMOP) exists to disseminate exceptional orchestral music of the present and recent past via performances and recordings of the highest caliber.

Founded by Artistic Director Gil Rose in 1996, BMOP has championed composers whose careers span nine decades. Each season, Rose brings BMOP's award-winning orchestra, renowned soloists, and influential composers to the stage of New England Conservatory's historic Jordan Hall in a series that offers the most diverse orchestral programming in the city. The musicians of BMOP are consistently lauded for the energy, imagination, and passion with which they infuse the music of the present era.

BMOP's distinguished and adventurous track record includes premieres and recordings of monumental and provocative new works such as John Harbison's ballet *Ulysses*, Louis Andriessen's *Trilogy of the Last Day*, and Tod Machover's *Death and the Powers*. A perennial

winner of the ASCAP Award for Adventurous Programming, the orchestra has been featured at festivals including Opera Unlimited, the Ditson Festival of Contemporary Music with the ICA/Boston, Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), Music on the Edge (Pittsburgh, PA), and the MATA Festival in New York. BMOP has actively pursued a role in music education through composer residencies, collaborations with colleges, and an ongoing relationship with the New England Conservatory, where it is Affiliate Orchestra for New Music. The musicians of BMOP are equally at home in Symphony Hall, Weill Recital Hall at Carnegie Hall, and in Cambridge's Club Oberon and Boston's Club Café, where they pursued a popular, composer-led Club Concert series from 2004 to 2012.

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

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

FLUTE

Sarah Brady (piccolo, alto flute)* [1-2, 4]
Jessica Lizak (piccolo) [3]
Jessi Rosinski (piccolo, alto flute) [2]

OBOE

Barbara LaFitte
(English horn) [2]
Jennifer Slowik
(English horn)* [1-4]

CLARINET

Amy Advocat (bass clarinet, contrabass clarinet) [1-2]
Jan Halloran* [2-3]
Michael Norsworthy (bass clarinet) [4]

BASSOON

Ronald Haroutunian* [2-3]
Adrian Morejon [2]
Gregory Newton [4]
Margaret Phillips
(contrabassoon) [1]

ALTO SAXOPHONE

Philipp Stäudlin [3]

BARITONE SAXOPHONE

Eric Hewitt [3]

HORN

Whitacre Hill* [1-4]
Ken Pope [2]

TRUMPET

Eric Berlin [2, 4]
Terry Everson* [1-3]

TROMBONE

Hans Bohn [1, 3-4]
Martin Wittenberg [2]

BASS TROMBONE

Christopher Beaudry [1]

TUBA

Don Rankin [4]

PERCUSSION

Jonathan Hess [1]
Craig McNutt*
(timpani) [1-2, 4-5]
Robert Schulz* [1-3]
Nicholas Tolle
(cimbalom) [1, 4-5]
Aaron Trant [4-5]

HARP

Franziska Huhn [4-5]
Ina Zdorovetchi [1-2]

PIANO

Linda Osborn [1-2, 4-5]

VIOLIN I

Melanie Auclair-Fortier [3]
Colleen Brannen [1, 4]
Heidi Braun-Hill* [1, 4]
Krista Buckland Reisner* [3]
Piotr Buczek [1-3]
Miguel Pérez-Espejo
Cárdenas [2]

Julia Cash [1]
Colin Davis [2]
Gabriela Diaz* [2, 4]
Charles Dimmick* [2, 5]
Abigail Karr [4]
Oana Lacatus [2, 4]
Megumi Stohs Lewis [1-3]
Shaw Pong Liu [2]
Annie Rabbat [1-2]
Elizabeth Sellers [2]
Sarita Uranovsky [4]
Katherine Winterstein [2]
Liza Zurlinden [2]

VIOLIN II

Elizabeth Abbate [2]
Melanie Auclair-Fortier [2]
Colleen Brannen [2]
Krista Buckland Reisner* [2, 4]
Piotr Buczek [4]
Julia Cash [2]
Lois Finkel [2]
Rohan Gregory [2-3]
JiYun Jeong [4]

Annegret Klaua [2, 4]
Anna Korsunsky [2]
Mina Lavcheva [4]
Annie Rabbat* [3]
Brenda van der Merwe [2-4]

VIOLA

Mark Berger [2-3]
Abigail Kubert Cross* [2, 4]
Stephen Dyball [2, 4]
Joan Ellersick* [2-3]
Nathaniel Farny* [1-3]
David Feltner [2]
Noriko Herndon [1, 4]
Dimitar Petkov [1]
Emily Rideout [2, 4]
Kate Vincent [2]

CELLO

Nicole Cariglia [2-4]
Holgen Gjoni* [2-4]
Katherine Kayaian [1-2]
Jing Li [2]
Rafael Popper-Keizer* [1-2, 4]
David Russell [1-2]

BASS

Anthony D'Amico* [1-4]
Scot Fitzsimmons [1-2, 4-5]
Robert Lynam [1-2]
Bebo Shiu [1-2]

LORELEI ENSEMBLE [1]

Rebekah Alexander
Carrie Cheron
Emily Culler
Christina English
Stephanie Kacoyanis
Margaret Lias
Emily Marvosh
Clare McNamara
Sarah Moyer
Margot Rood
Sonja Tengblad
Brenna Wells

KEY

[1] Debrecen
[2] Requiem
[3] Babylon
[4] ...treasure
[5] Vessel

*Principals

Kati Agócs

The Debrecen Passion
Requiem Fragments
By the Streams of Babylon
...like treasure hidden in a field
Vessel

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

All works on this disc are published by the composer.

Requiem Fragments was recorded on May 30, 2010 at Jordan Hall in Boston, MA; *By the Streams of Babylon* was recorded on June 6, 2010 at Distler Performance Hall in Somerville, MA; *...like treasure hidden in a field* was recorded on March 24, 2011 at Jordan Hall; *Vessel* was recorded on November 21, 2011 at Jordan Hall, and *The Debrecen Passion* was recorded on January 25, 2015 at Distler Performance Hall.

This recording was made possible in part by the Aaron Copland Fund for Music, the Alice M. Ditson Fund, the American Academy of Arts and Letters, the Boston Foundation's Brother Thomas Fellowships, the Guggenheim Foundation, the New England Conservatory Faculty Professional Development Grant Committee, the Massachusetts Cultural Council Artist Fellowships, Carol Agócs, and Sandor Agócs.

Special thanks to Lisa Bielawa, Yelena Beriyeva, Matti Kovler, Bálint Karosi, John Harbison, Augusta Read Thomas, Bernie and Sue Pucker, László Nudelman, Andrew Cyr, the Albany Symphony Orchestra, American Composers Orchestra, Glenn Petry, Robert Kirzinger, Zoe Kemmerling, and Sissie Siu.

Extra special thanks to Robert Beaser, Gil Rose, Joel Gordon, Beth Willer, Peter Agócs, Rob Amory, Nina Bunjevac, Carol Agócs, and Ágnes Mészáros.

This album is dedicated to the memory of Sandor Agócs.



Cover art: Lajos Vajda (1908-1941), *Kollázs feszülettel* (Collage with crucifix), 1937, tempera on paper, 30.3 × 31.5 cm. Exhibited in the Kieselbach Gallery, Collection Nudelman, Budapest.

© 2016 BMOP/sound 1046
Design: John Kramer
Editor: Zoe Kemmerling

