



**BMOP**  
*sound*

**SCOTT WHEELER: CRAZY WEATHER**

CITY OF SHADOWS | NORTHERN LIGHTS

**SCOTT WHEELER** b. 1952

CRAZY WEATHER

CITY OF SHADOWS

NORTHERN LIGHTS

**BOSTON MODERN ORCHESTRA PROJECT**

GIL ROSE, CONDUCTOR

**CRAZY WEATHER  
FOR DOUBLE STRING ORCHESTRA** (2004)

- [1] I. Allegro 6:37
- [2] II. Adagio 7:13
- [3] III. Steadily driving 6:44

[4] **CITY OF SHADOWS:  
CHAMBER SYMPHONY IN ONE MOVEMENT** (2006)  
15:46

**NORTHERN LIGHTS:  
SYMPHONY IN THREE MOVEMENTS** (1987)

- [5] I. Fast and Driving 7:50
- [6] II. Still and Granitic 4:58
- [7] III. Fast and Light 5:10

**TOTAL** 54:18

**By Scott Wheeler**

Robert Kirzinger's note to the music on this CD is flattering in several ways—perhaps most so in his description of me as essentially a dramatic composer. I'm flattered because the dramatic qualities he mentions are not at all natural to me. Rather than aspects of my temperament, they seem to me skills that I've cultivated for many years, learning through trial and error what works on stage, what works for the dancers and singers whose bodies are the medium for the stage composer's work. My musical temperament seems to me classical, or perhaps neo-classical, as opposed to what is usually thought of as dramatic or romantic. By this I mean that I am drawn to subtleties, to creating music that balances one statement with another in such a way that the two create an unexpected imbalance that in turn sends the work in search of resolution, probably an elusive resolution. I have a horror of the vulgar, of music whose sadness too openly weeps, or whose comedy pokes us in the ribs, or whose resolutions and solutions are in any way pat. I am almost never satisfied with a musical idea unless I can somehow include at least an implication of its opposite. I sometimes wonder how in the world I have ended up spending so much time in the world of opera.

However, in many ways the quintessential opera composers Verdi and Puccini are also classicists. Both these seemingly flamboyant Italians drew deeply from the classic Germanic works of Beethoven and Mozart. Their genius was to create classical balances and imbalances for voices and characters on stage, and through these to cultivate the sense of surprise that is the lifeblood of opera. Their avoidance of the vulgar, their ability to mingle

comedy and tragedy, their pervasive sense of musical and dramatic irony are what attract me to opera. In this way, opera rises above the level of vocal thrills, achieving as much rich humanity as the most elegant string quartet.

So to me the qualities of the orchestral works on this CD are not translated from opera but appearing in their native state. For instance, the opening of *City of Shadows* projects multiple tempi in a way drawing from certain late works of Stefan Wolpe, whose music I have played. The variation technique of *Crazy Weather* is of a sort I love in the works of Franco Donatoni, a composer of wonderfully classic sensibility whose work I have conducted and studied. As a conductor, I have certainly learned from the dramatic works of Sondheim and Cy Coleman, but equally from the chamber and chamber orchestra works of Judith Weir, Arthur Levering, Scott Lindroth, Poul Ruders, Ezra Sims, Randy Woolf, Lee Hyla, and many others. These composers have been my friends and colleagues; if you hear echoes of their music in mine, it's because I learned so much from their passion and their skill.

It's this crazy weather we've been having:  
Falling forward one minute, lying down the next  
Among the loose grasses and soft, white, nameless flowers.  
People have been making a garment out of it,  
Stitching the white of lilacs together with lightning  
At some anonymous crossroads. The sky calls  
To the deaf earth. The proverbial disarray  
Of morning corrects itself as you stand up.  
You are wearing a text. The lines  
Droop to your shoelaces and I shall never want or need  
Any other literature than this poetry of mud  
And ambitious reminiscences of times when it came easily  
Through the then woods and ploughed fields and had  
A simple unconscious dignity we can never hope to  
Approximate now except in narrow ravines nobody  
Will inspect where some late sample of the rare,  
Uninteresting specimen might still be putting out shoots,  
for all we know.

"Crazy Weather" from HOUSEBOAT DAYS by John Ashbery.  
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## NOTES

*CRAZY WEATHER* is scored for two string orchestras and was commissioned by the Koussevitzky Foundation of the Library of Congress for the New England String Ensemble, Susan Davenny Wyner, music director, who gave the first performances in April 2004 in Wakefield, MA, and Jordan Hall in Boston.

*CITY OF SHADOWS*, for chamber orchestra, was commissioned by Deutsches Symphonie-Orchester Berlin, in collaboration with the American Academy in Berlin. The work is dedicated to conductor Kent Nagano, who premiered it with Deutsches Symphonie-Orchester in January 2007.

*NORTHERN LIGHTS* is scored for full symphony orchestra, and was commissioned by the Koussevitzky Foundation of the Library of Congress. It received readings by the New England Composers Orchestra, Charles Fussell, conductor, in 1988 and the Houston Symphony, Niklaus Wyss, conductor, in 1989.

### **By Robert Kirzinger**

The three works on this disc represent the complete purely orchestral works, to date, of a fundamentally dramatic composer. Although Scott Wheeler has proven his range and mettle in instrumental solo, chamber, and orchestral music of great variety, it's his vocal music and operatic works that define his career and his artistic personality. The elements of dramatic timing, narrative, exacting characterization, and nuanced evocation of atmosphere are all distinctly present in Wheeler's instrumental music.

Scott Wheeler is a complete musician. In his home base of Boston, he has enlivened the new music community for forty years as a pianist, conductor, teacher, and administrator.

He was co-founder of Boston's stalwart Dinosaur Annex Music Ensemble and was the group's principal conductor and artistic director for many years; with that group and others, he has led numerous world premieres and appeared on many recordings as a conductor. Since 1989, he has been on the faculty of Boston's Emerson College, where as co-director of the school's musical theatre program he has been music director for Broadway shows by Sondheim, Gershwin, and Bernstein. This practical performance experience in repertoire ranging from Gershwin to his own contemporaries (themselves spanning a variety of styles) has informed his taste, as well as his craft, in deep and important ways.

Wheeler's breadth of musical immersion was established early. Like many of his era he pursued rock music, but as a pianist he was also drawn to the jazz standards of his parents' generation. Formal composition studies with Lewis Spratlan at Amherst College in western Massachusetts, at the New England Conservatory, and with Arthur Berger at Brandeis University expanded his experience to encompass the formal and expressive possibilities of the whole of Western music, up through the high modernists. He also worked with Olivier Messiaen as a Fellow of the Tanglewood Music Center and with Peter Maxwell Davies at the Dartington School. In the mid-1970s, Dinosaur Annex Music Ensemble co-founder Rodney Lister introduced him to Virgil Thomson's music; both he and Lister, for a time, studied the nuances of text setting with the composer of *Four Saints in Three Acts*. Already by that time a fully professional and active composer, Wheeler harbored operatic ambitions of his own.

It was the trajectory of Wheeler's pursuit of opera that led to the composer's first work for orchestra, *Northern Lights*, a Koussevitzky Foundation commission completed in 1987. In his approach to this, his first piece in such an extended and integrated form, the composer relates, "Getting there was a conscious and even systematic process, starting with my 1983 *Postcard Overture*, followed by the 1985 *Pocket Concerto*. But those works were still very much under the modernist influence of Ralph Shapey, Stefan Wolpe, and my teacher Peter Maxwell Davies.... Dealing with full orchestra in a symphony meant to me dealing

with romanticism. My strongest point of connection to romantic music was Sibelius—no doubt [my] title reflected his clear influence on the piece. I was also conscious of modern orchestral composers such as Lutosławski....[and] inevitably, my background in jazz, rock and pop styles informed the harmony.

"The composition went with unusual speed, in part because of the simplicity of the concerto-like three-movement structure. I hear the piece now as my first full deep breath as a composer seeking a public voice, an effort to expand my breathing, to hear beyond fascinating modern intricacies and to reach out to a large hall full of non-professional music lovers. In that sense, *Northern Lights* opened up the possibility for me to write opera in my own voice."

The opera that followed *Northern Lights* was the wild *The Construction of Boston*, based on Kenneth Koch's wild 1962 multimedia event libretto. Wheeler has since written a number of other large and small stage works, including his biggest venture to date, *Democracy*, an evening-length opera on a libretto by Romulus Linney commissioned by the Washington National Opera and premiered there in 2005. More recently, Wheeler has been busy on a commission from the Metropolitan Opera and Lincoln Center Theatre for a new opera based on another Linney play. Wheeler had obviously cleared the large-scale, large-ensemble hurdle: further large orchestral works also followed, including a Violin Concerto, *Gradualia* for piano and orchestra, and the 1994 cantata *The Angle of the Sun*, commissioned by Boston Cecilia for the 25th anniversary of its music director, Donald Teeters. Wheeler's strong relationship with that group led to a performance and recording of *The Construction of Boston* in 2007. The recent song cycle *Heaven and Earth*, settings of William Blake commissioned by the Marilyn Horne Foundation and premiered at Carnegie Hall's Weill Hall in 2008, is one of several cycles featured on a new CD of Wheeler's songs called *Wasting the Night*.

Although *Northern Lights* is brief (about seventeen minutes) compared to the works of the symphony's golden era—late Mozart through Sibelius—the piece's taut, highly integrated, motive-driven construction lends it a sense of impact and substance. The orchestra, too,

is a fairly big one: woodwinds in pairs, four horns, three trumpets, three trombones and tuba, piano, strings, and a large and varied percussion section. The symphony's pithiness, using limited materials to build up a fairly long span of time within each movement, is akin to Varèse or Berg, particularly in that melody isn't the crux of the musical argument. Fundamental gestures are transformed and telescoped across all three movements, bringing the whole together even as its moods and colors shift radically. These gestures are insistently orchestral, their identity established not in a given instrumental section or sound but in combinations of instruments and sections. Percussion creates force and focus. The first movement, marked "Fast and Driving," [5] begins with a series of surging phrases made up of syncopated, sharply rhythmic ideas. These smaller waves are reflected on a larger scale within the movement, as its almost continual forward motion is relieved by moments of repose. Gradually, elements of the opening idea come into sharper focus, albeit temporarily—in a couple of jazzlike flute passages, for example, and a *tutti* climax in syncopated rhythmic unison.

The second movement, "Still and Granitic," "Motionless," [6] is no lyrical adagio, making its case through austerity and augmentations of ideas from the first movement. Sustained strings are finally introduced in a rich passage with bells and piano, leading to a majestic peak for the full orchestra. The finale, "Fast and Light," [7] has the blood of a scherzo: a constant underlying pulse of 12/8 presented in ever-changing instrumental colors with a hint of the first movement's syncopation. Over this float brief sustained phrases in contrast. Wheeler also plays with rhythmic groupings to shift emphasis from threes to twos and back again. This pays off when 12/8 (four groups of three) gives way to 4/4 (four times four). Subtle reminders of the previous pulse remain; as we go along, Wheeler layers further pulses atop these two, both faster and slower, and we become aware of explicit recollections of the first movement. The "surge" idea returns, and the full orchestra takes part in the thrilling conclusion.

*Crazy Weather* is a three-movement work taking its current title from its original inspiration, a poem by the great modernist poet John Ashbery that begins "It's this crazy weather we've been having." The first version of this piece, which was another Koussevitzky Foundation commission, was written for the New England String Ensemble and conductor Susan Davenny Wyner, and was premiered in Wakefield, Massachusetts under the title *Wakefield Doubles*. After revising the piece in preparation for BMOP's March 2010 performance, Wheeler retitled it to reflect its literary impetus.

The composer writes that *Crazy Weather* "has a variety of emotional landscapes, some of which change rather suddenly. These shifts in emotional temperature suggested dividing the ensemble into two separate groups of instruments in order to create multiple layers that might not only alternate but juxtapose calm and storm. The chance is always there that a cold wind could blow in from the east, or a warm one from the south.... The piece as a whole might be considered a genial neoclassic string concerto that has been warped or distorted by exposure to the heating element of Ligeti's string orchestral masterwork *Ramifications*." Like Ligeti's piece, *Crazy Weather* is scored for double string orchestra, a particular scoring with a particular ancestry in famous works by Vaughan Williams and Tippett. Remarkable in Wheeler's piece is the degree of personality difference between the two ensembles at times—not necessarily opposing, but different. This is notably true of the first movement, [1] where the fast music in orchestra I is set up against chorale-like, slower music, with harmonics, in II. On another level, group II acts as a kind of harmonic resonator for the other orchestra: different character, but arising from the same materials. Within each orchestra, the sections interact highly contrapuntally. As the movement progresses, the two orchestras take on each other's personality traits, until the distinction is largely a spatial one.

In the second movement, [2] this antiphonal spatial separation helps delineate close, imitative contrapuntal relationships between corresponding sections of the two orchestras—first

violins with first violins, violas with violas, etc. In shared material that maintains a gentle, dancing character with unpredictable meters, the two orchestras cooperate and eventually even converge. Wheeler calls the fast finale [3] a “ritornello,” a form borrowed from the Baroque era in which the idea presented at the start of the movement returns as a refrain, the two orchestras bouncing phrases off one another in exuberant call-and-response.

*City of Shadows*, a single-movement chamber symphony, [4] was commissioned as part of a 2007 Deutsches Symphonie-Orchester Berlin portrait concert of Wheeler’s work, and is dedicated to the conductor Kent Nagano. The piece is about fifteen minutes long and employs a structure similar to that of Schoenberg’s Chamber Symphony, Op. 9, integrating a multi-movement form into one movement. It is for single winds, percussion, keyboards (piano, harpsichord, and celesta), and single strings, although the string body can be expanded proportionately. The title was taken from a suspense novel set in 1922 Berlin, the composer feeling that the image of a shifting cityscape, with an edge of tension and mystery, fit well with his musical plan. He writes, “The music itself is full of shadows, secondary and tertiary images of primary musical ideas. The creation of such multiple images is a way of dealing with memory in music, and is a way of creating a modern analogue to the rich structures of counterpoint and harmony in the language of the classical repertoire.” Wheeler also cites references to Weill’s *The Rise and Fall of the City of Mahagonny* and Copland’s *Quiet City* (and, more incidentally, Bruckner’s Symphony No. 6, a nod to the Deutsches Symphonie-Orchester’s heritage), enriching the context for his own piece.

As with the two other works on this disc, Wheeler uses different layers of pulse along with instrumental color to create distinct motives and gestures. Dynamics and orchestration allow these ideas—and their “secondary and tertiary” after-images—to advance or recede in textures of variable density. One surprising aspect of *City of Shadows* is its ability to project a sense of great activity within an otherwise stable scene, primarily by opposing fast-moving rhythms and changes of color with slower-moving harmonies. Some of the

passages are mosaic-like: details heard within a narrow focus become part of a bigger picture when the perspective shifts. The first part is active and somewhat nervous; this is followed by a central section featuring a long, expressive melody in the high woodwinds. After a crescendo and climax, a still passage (including the trumpet’s *Quiet City* quote) leads to an unusual cadence suggesting continuation rather than a completion.

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*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.*



JOANNE ELDREDE MORRISSEY

**Scott Wheeler's** operas have been commissioned by the Metropolitan Opera, Washington National Opera, Boston Lyric Opera and Beth Morrison Projects. The orchestras of Minnesota, Houston, Toledo and Indianapolis have featured his orchestral works, as have the Boston Modern Orchestra Project, Deutsches Symphonie-Orchestra Berlin, the Youth Orchestra of the Americas, the Alba Festival in Italy and the River Concert Series in Maryland. Other performers of his

music include sopranos Renée Fleming, Lauren Flanigan and Susanna Phillips, baritones Sanford Sylvan and William Sharp, conductors Kent Nagano, Gil Rose and Anne Manson, and the Chamber Music Society of Lincoln Center.

Wheeler's opera *Democracy: An American Comedy*, on a libretto of Romulus Linney, was featured on the Vox program of New York City Opera, then commissioned by Plácido Domingo for the Washington National Opera, which premiered the work in 2005. His first opera, *The Construction of Boston*, was commissioned by the Guggenheim Foundation for the John Oliver Chorale, and has been recorded by the Boston Cecilia on the Naxos label.

Recordings of Wheeler's music and conducting can be found on the Naxos American Classics series, Newport Classic, GM, New World, Bridge and other labels. As a conductor, he has premiered over 100 chamber works with Dinosaur Annex, and appears on recordings on New World, Bridge, Newport Classic and other labels. Wheeler has received awards and commissions from the Guggenheim Foundation, the Koussevitsky Foundation, the Fromm Foundation, Tanglewood, Yaddo, and the MacDowell Colony, as well as the Stoecker Prize for excellence in chamber music from the Chamber Music Society of Lincoln Center. He was a

Distinguished Visitor at the American Academy in Berlin in 2007. He is the 2010 recipient of the Composer of the Year Award from the Classical Recording Foundation.

Wheeler studied at Amherst College, New England Conservatory and Brandeis University; his principal teachers were Lewis Spratlan and Arthur Berger. He pursued further study at the Tanglewood Music Center (with Olivier Messiaen), the Dartington School (with Peter Maxwell Davies) and privately with Virgil Thomson. He is a founding director of Boston's new music ensemble Dinosaur Annex, and teaches in the musical theatre program at Emerson College. [www.scottwheeler.org](http://www.scottwheeler.org).



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 fourteen ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music.

Mr. Rose maintains a busy schedule as a guest conductor on both the opera and symphonic platforms. He made his Tanglewood debut in 2002 and in 2003 he debuted with the Netherlands Radio Symphony at the Holland Festival. He has led the American Composers Orchestra, Warsaw Philharmonic, National Symphony Orchestra of the Ukraine, Cleveland Chamber Symphony, Orchestra della Svizzera Italiana, and National Orchestra of Porto.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. He 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, Arsis, Chandos, ECM, Naxos, New World, and BMOP/sound.

In 2012 he was appointed Artistic Director of the Monadnock Music Festival in historic Peterborough, NH, and led this longstanding summer festival through its 47th and 48th seasons conducting several premieres and making his opera stage directing debut in two revivals of operas by Dominick Argento.

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



The **Boston Modern Orchestra Project** (BMOP) is widely recognized as the leading orchestra in the United States dedicated exclusively to performing new music, and its signature record label, BMOP/sound, is the nation's foremost label launched by an orchestra and solely devoted to new music recordings.

Founded in 1996 by Artistic Director Gil Rose, BMOP affirms its mission to illuminate the connections that exist naturally between contemporary music and contemporary society by reuniting composers and audiences in a shared concert experience. In its first eighteen seasons, BMOP established a track record that includes more than one hundred performances, over a hundred world premieres (including forty commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and fifty-seven commercial recordings, including thirty-seven CDs from BMOP/sound.

In March 2008, BMOP launched its signature record label, BMOP/sound, with the release of John Harbison's ballet *Ulysses*. Its composer-centric releases focus on orchestral works that are otherwise unavailable in recorded form. The response to the label was immediate

and celebratory; its five inaugural releases appeared on the “Best of 2008” lists of the *New York Times*, the *Boston Globe*, National Public Radio, *Downbeat*, and *American Record Guide*, among others. BMOP/sound is the recipient of five Grammy Award nominations: in 2009 for *Charles Fussell: Wilde*; in 2010 for *Derek Bermel: Voices*; and three nominations in 2011 for its recording of *Steven Mackey: Dreamhouse* (including Best Classical Album). The *New York Times* proclaimed, “BMOP/sound is an example of everything done right.” Additional BMOP recordings are available from Albany, Arsis, Cantaloupe, Centaur, Chandos, ECM, Innova, Naxos, New World, and Oxingale.

In Boston, BMOP performs at Jordan Hall and Symphony Hall, and the orchestra has also performed in New York at Miller Theater, the Winter Garden, Weill Recital Hall at Carnegie Hall, and The Lyceum in Brooklyn. A perennial winner of the ASCAP Award for Adventurous Programming of Orchestral Music and 2006 winner of the John S. Edwards Award for Strongest Commitment to New American Music, BMOP has appeared at the Bank of America Celebrity Series (Boston, MA), Tanglewood, the Boston Cyberarts Festival, the Festival of New American Music (Sacramento, CA), and Music on the Edge (Pittsburgh, PA). In April 2008, BMOP headlined the 10th Annual MATA Festival in New York.

BMOP’s greatest strength is the artistic distinction of its musicians and performances. Each season, Gil Rose, recipient of Columbia University’s prestigious Ditson Conductor’s Award as well as an ASCAP Concert Music Award for his extraordinary contribution to new music, gathers together an outstanding orchestra of dynamic and talented young performers, and presents some of the world’s top vocal and instrumental soloists. The *Boston Globe* claims, “Gil Rose is some kind of genius; his concerts are wildly entertaining, intellectually rigorous, and meaningful.” Of BMOP performances, the *New York Times* says: “Mr. Rose and his team filled the music with rich, decisive ensemble colors and magnificent solos. These musicians were rapturous—superb instrumentalists at work and play.”

#### FLUTE

Sarah Brady\* (piccolo) [2, 3]  
Rachel Braude [3]

#### OBOE

Barbara LaFitte [3]  
Jennifer Slowik\* [2, 3]

#### CLARINET

Amy Advocat  
(bass clarinet) [2, 3]  
Jan Halloran\* [3]

#### BASSOON

Ronald Haroutunian\* [2, 3]  
Margaret Phillips [3]

#### HORN

Eli Epstein\* [3]  
Whitacre Hill [2]  
Kevin Owen [3]  
Ken Pope [3]  
Lee Wadenpfehl [3]

#### TRUMPET

Eric Berlin [3]  
Terry Everson\* [2, 3]  
Richard Watson [3]

#### TROMBONE

Hans Bohn\* [2, 3]  
Martin Wittenberg [3]

#### BASS TROMBONE

Chris Beaudry [3]

#### TUBA

Kenneth Amis [3]

#### PERCUSSION

Bill Manley [3]  
Craig McNutt (timpani) [3]  
Robert Schulz\* [2, 3]  
Nicholas Tolle [3]

#### PIANO, HARPSICHORD, AND CELESTA

Linda Osborn [2, 3]

#### VIOLIN I

Deborah Boykan [3]  
Piotr Buczek [1, 3]  
Sasha Callahan [1]  
Colin Davis [3]  
Charles Dimmick\* [1-3]  
Rose Drucker [3]  
Jodi Hagen [3]  
Lilit Hartunian [3]  
Oana Lacatus [3]  
Sonja Larson [3]  
Jae Young Cosmos Lee [1]  
Shaw Pong Liu [1, 3]  
Annie Rabbat [1]  
Megumi Stohs [1]  
Sarita Uranovsky [3]

Katherine Winterstein [1]  
Ethan Wood [3]

#### VIOLIN II

Melanie Auclair-Fortier [1, 3]  
Elizabeth Abbate [3]  
Colleen Brannen\* [1, 3]  
Sasha Callahan [3]  
Julia Cash [3]  
Gabriela Diaz [2]  
Sue Faux [3]  
Tera Gorsett [3]  
Rohan Gregory [1]  
Annegret Klaua [1]  
Oana Lacatus [1]  
Mina Lavcheva [3]  
Krista Buckland Reisner\* [1]  
Susan Shipley [3]  
Brenda van der Merwe [1]  
Lena Wong [3]  
Liza Zurlinden [1]

#### VIOLA

Stephen Dyball [1]  
Adrienne Elisha [3]  
Joan Ellersick\* [1-3]  
Nathaniel Farny [1, 3]  
David Feltner [3]  
Noriko Herndon [3]  
Kimberly Lehmann [3]  
Dimitar Petkov [1, 3]

Emily Rideout [1, 3]  
Kate Vincent [1]

#### CELLO

Miriam Bolkosky [3]  
Nicole Cariglia [1]  
Holgen Gjoni [1, 3]  
Katherine Kayaian [3]  
Jing Li [3]  
Rafael Popper-Keizer\* [1-3]  
David Russell [1, 3]

#### BASS

Anthony D'Amico\* [1-2]  
Scot Fitzsimmons\* [1, 3]  
Elizabeth Foulser [3]  
Michael Hartery [3]  
Bebo Shiu [3]

#### KEY

[1] Crazy Weather  
[2] City of Shadows  
[3] Northern Lights

\*Principals

#### Scott Wheeler

Crazy Weather  
City of Shadows  
Northern Lights

Producer Gil Rose  
Recording and editing Joel Gordon

*Crazy Weather*, *City of Shadows*, and *Northern Lights* are published by the composer.

*Crazy Weather* was recorded on March 7, 2010 at Mechanics Hall (Worcester, MA); *City of Shadows* was recorded on November 15, 2010 at Distler Performance Hall (Medford, MA); *Northern Lights* was recorded on June 30, 2013 at Jordan Hall (Boston, MA).



NATIONAL  
ENDOWMENT  
FOR THE ARTS

This recording was made possible in part by the National Endowment for the Arts, the Alice Ditson Fund, Emerson College, Shalin Liu, Roderick Nordell, Lewis Girdler, and 20 supporters via Hatchfund.

Thanks to the late Virgil Thomson, who taught me orchestration and gave me my first job writing for orchestra. To the Koussevitzky Foundation, whose commission gave me the confidence to write *Northern Lights*. To the many wonderful performers who have taught me so much about their instruments, especially to Gil Rose and BMOP. And to my wife Christen Frothingham, who always believed that these pieces were worth hearing.

—Scott Wheeler



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36" x 72" oil on panel  
Gail Boyajian, 2012  
gailboyajian.net

