



BMOP
sound

DONALD CROCKETT: BLUE EARTH

WEDGE | VIOLA CONCERTO

DONALD CROCKETT b. 1951

WEDGE

VIOLA CONCERTO

BLUE EARTH

KATE VINCENT viola

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

[1] **WEDGE** (1990) 9:33

VIOLA CONCERTO (2012)

Kate Vincent, viola

[2] Scherzo 5:06

[3] Suspended 6:55

[4] Heavy and energetic 8:23

[5] Fast and furious 6:50

BLUE EARTH (2002)

[6] Homing 6:06

[7] The Four Winds 3:50

[8] Tomorrow the Sea 6:17

[9] Lament: The Blue Earth 5:16

[10] To What Listens 5:07

TOTAL 63:24



Surf off of The Wedge, the legendary surfers' spot in Newport Beach, Southern California, known for its towering waves.

PHOTO: JIM GRANT

By Donald Crockett

Surprisingly enough, at least to me, the program presented here is decidedly traditional: overture, concerto, symphony. (Gil and I had a laugh about that.) The harder part to imagine, of course, would be an orchestra other than BMOP programming an overture from 1990, a concerto from 2012, and a symphony from 2002, all by the same American composer, and then playing the pieces so terrifically well.

My life as an orchestral composer—and I had the luxury of an orchestra to work with—began in a relationship with the Pasadena Chamber Orchestra, led by Robert Duerr, in the late-70s into the mid-80s. This was a fine group from where I was born, Pasadena, California, and I wrote three pieces for them including *The Tenth Muse* (1986) for soprano and orchestra. This was followed in the 90s by a six-year tenure in residence with the Los Angeles Chamber Orchestra, one of the very best in the country, led by Christof Perick and Iona Brown during my years with the orchestra. I wrote five pieces for LACO, including *Antiphonies* (1992) and *Roethke Preludes* (1994). *Fanfares and Laments* from 2005, conducted by Jeffrey Kahane, was after my tenure as composer-in-residence and was for me a very welcome return engagement. This represents, then, a considerable body of work for an orchestra which is fleet, transparent, virtuosic, clearly etched—I have always been fond of its sound world. The *Viola Concerto* is representative of this “Mozart-sized orchestra” of about 40 players, with pairs of woodwinds, horns, and trumpets; a single trombone; piano; percussion, and somewhat reduced strings. The concerto grew out of to *airy thinness beat* for Kate Vincent and her Firebird Ensemble when Kate and I were, well, just friends. By the time the concerto was in preparation for its premiere, we were married.

I wrote both *to airy thinness beat* and the Viola Concerto for Kate, with her playing, artistry, and deeply emotional expressivity very much in my ear. And she also helped me clear up a few nearly impossible bits.

The foregoing is not to say that I am indifferent to the color, depth, and sheer power of the large orchestra, for me one of the glories of our civilization. Both *Wedge* and *Blue Earth* are representative of this world, though *Blue Earth*, as a “sinfonia concertante,” also contains concerto elements and stresses at many points the difference between more chamber-like concertino ensembles and the big musical noise, really thunderous at times, of the combined orchestral forces.

Throughout all of these works I try to make the colors vivid, the juxtapositions on occasion stark, and the supple virtuosity of the performing ensemble at hand apparent. I compose music with the players very much in mind and I try to make their instruments charismatically speak.

WEDGE is scored for full orchestra and was premiered on April 26, 1991 in Los Angeles by the University of Southern California Thornton Symphony, Daniel Lewis, conductor.

VIOLA CONCERTO was commissioned by the Jebediah Foundation New Music Commissions for the Boston Modern Orchestra Project, Gil Rose, conductor, and violist Kate Vincent, who premiered the work in Boston on February 15, 2013.

BLUE EARTH, for full orchestra, was commissioned by the Charlotte Symphony Orchestra and dedicated to conductor Christof Perick, who gave the premiere on September 27, 2002 in Charlotte.

By Christopher Hailey

SHADOWS AND ECHOES, FISSURES AND SEAMS

Southern California has contributed its share of rebels, eccentrics, and iconoclasts to twentieth-century American music, but it has also been a haven for Romantic nostalgics, prim neo-Classicalists, film music pioneers and studio hacks, as well as the cream of European modernists, who found refuge there in the 1930s and 40s. In the 1950s and 60s this unlikely mix produced a remarkably vibrant new music scene that is perhaps best exemplified by the fabled Monday Evening Concerts, whose programs championed everything from Josquin and Gesualdo to the emerging stars of the post-war avant-garde. Donald Crockett, born in 1951, caught the tail end of this legendary period and through his teachers at USC and UC Santa Barbara, including Robert Linn, Halsey Stevens, Edward

Applebaum, Peter Racine Fricker, and Humphrey Searle, he inherited some of its legacies as well. Today Crockett is himself one of the links to Southern California's storied musical past, but more importantly as one of the preeminent composers of his generation and as Professor and Chair of the Composition Program and Director of the Thornton Edge new music ensemble at the USC Thornton School of Music, he is also one of the principal guarantors of its 21st-century vitality.

Crockett's conducting activities at USC, and with Xtet, the California EAR Unit, the Los Angeles Chamber Orchestra, and the Monday Evening Concerts, have afforded him an overview of this richly varied cultural environment, which has served him well in guiding his students. His own compositional voice is a distinctly personal fusion of formative influences: his precisely voiced sonorities and structural clarity, for instance, owe a debt to Stravinsky, his rhythmic verve has roots in jazz and the American vernacular, and his years as a professional singer engendered a deep love of Renaissance polyphony. If these stylistic affinities tell us something about the musical environment that shaped him, Crockett's aesthetic sensibilities draw impulses from a physical environment—both landscape and climate—that holds hedonistic allure in a precarious balance with elemental terrors of wind, water, fire, and a spectacularly unstable earth. This music undulates between sensual immediacy and dispassionate reflection upon grand design; it is a play of shadows and echoes, jagged fissures and hidden seams.

Wedge, [1] the earliest piece on this CD, dates from 1990. Although its title—an allusion to that breathtaking phenomenon of breaking surf off Newport Beach—was actually an afterthought (he was deciding between several legendary Southern California breaks), it gives a good notion of the visceral power of this bracing curtain raiser. The piece opens with a slashing sequence of interlocking three-note motives in the strings and winds followed by rapid, piston-like repeated notes in the horns and brass. These starkly contrasting gestures soon merge to spawn further ideas, including a brief brass fanfare toward the

end of this opening section. The first half of *Wedge* focuses on a steady expansion and rhythmicization of the three-note motive, most significantly in a cantabile *Poco meno mosso*. This brief interlude is cut off by the reappearance of the opening ideas followed by a jazzy contrapuntal development that culminates in a chain of explosive chords. A moment of magical stasis ushers in the remarkable *Elegiaco, lontano* in which Crockett shifts from the edgy tonal center of B to a warmer B-flat. Here the composer introduces a serpentine, expressive line, first heard in the violas and subsequently taken up in the violins in a wash of cascading heterophony that is achingly inflected by a blues note that would not be out of place in Gershwin. But the real spiritual godfather of this section is Stravinsky, specifically the second Aria of his Violin Concerto, a source Crockett acknowledges with a fleeting allusion to the distinctive “passport chord” that opens each of Stravinsky's four movements. *Wedge* concludes with a return to the energies of the opening, spinning to a thrilling climax before dying away over a sustained low B in solo clarinet and double bass.

In the decade following *Wedge* Crockett had a long association with the Los Angeles Chamber Orchestra, for which he wrote four commissioned pieces as composer-in-residence (1991–97) as well as notable commissions from the Kronos Quartet, Los Angeles Philharmonic, and Pittsburgh New Music Ensemble, among others. *Blue Earth* (2002/rev2013) was commissioned by the Charlotte Symphony Orchestra and bears a dedication to its conductor Christof Perick, with whom Crockett had worked during Perick's tenure as music director of LACO. The work's subtitle, *Sinfonia Concertante* for Orchestra, refers to the concertino of seven solo instruments—violin, cello, flute, oboe, clarinet, bassoon, and timpani—that are both set apart from and integrated into the full triple-wind orchestra with its unusually large percussion complement.

Blue Earth is inspired by the interlocking ecosystems of our biosphere. “Homing” [6] evokes the migration of birds, a subject that encompasses everything from the regional excursions of the garden sparrow to the heroic passage across continents and seas of the arctic tern.

Imagine, then, stylized evocations of swirling solo flight, majestic formations, lively chirping, strident chatter, brilliant glints of color, and above all a perception of open space, as if, through sound, we are taken aloft, soaring into the heavens only to swoop again toward earth. These are flights imagined through human ears, through balletic gestures that capture our own love of movement and dance. The layered, multifarious events of “Homing” introduce several motives, including a halting rhythmic gesture, a piercing sonority in the high strings, and little solo flourishes that open and close the movement and will return later in the work.

“The Four Winds” [7] of the next movement are represented by the quartet of wind soloists of the concertino and from the outset we are reminded, through motivic variations, of the birds that share their airy space in “Homing.” This, though, is a hushed, contemplative movement; no gusts here, just soft, indolent breezes, languid whirls, first in alternation, then in combination with a quiet chorale of strings, solemnly cushioned by muted trumpets and trombones. The texture is expansive, widely-spaced; the mood gentle, tender.

The spell is broken by the heaving swells of “Tomorrow the Sea,” [8] a title drawn from the poetry of Derek Walcott. A soaring melody marked *cantabile, surging*, introduced by the solo violin and cello, then taken up by all the strings, dominates this bold, sweeping movement. Once again we are carried aloft for the grand aerial perspective of the first movement. Much of the energy of “Tomorrow the Sea” is provided by the nearly constant eighth-note pulsation in the percussion (marimba, vibraphone) and timpani solo across a succession of shifting compound meters. In the movement’s central section, the strings, now muted, yield prominence to impudent woodwind interjections. As the texture fills to include the entire orchestra the roles are reversed, and it is the strings, with rising staccato eighth notes, that push toward a climax and an assertive return to the principal melody, elaborated through imitation and tonal sequencing and fading into the distance with a rumbling timpani solo.

With “Lament: The Blue Earth” [9] we reach the work’s emotional core. Here, again, there are reminiscences of what has gone before, but what gives this movement its poignancy

is an inescapable feeling of aftermath. It is as if every gesture were disintegrating before our eyes, fragile, helpless, like doomed creatures sinking into apathy. The sense of solitary vulnerability is strangely heightened by fitful imitation, first between violin and clarinet, then viola and bassoon. During an extended cello solo, eventually joined by the violin, isolated daubs of color in the brass drift past. The end, a drawn out D-sharp diminuendo, is followed by several seconds of haunting silence.

“To What Listens,” [10] inspired by the verse of the farmer-poet Wendell Berry, begins tentatively, a gradual rebirth with tiny, irregular eruptions in the upper woodwinds that expand in the strings and sprout into luxuriant tendrils in the flutes, oboes, and clarinets. The sensation of reawakening is underscored by the ever-swelling texture and the introduction of a series of steeply ascending figures punctuated by an insistent battery of percussion. It is a riotous résumé of ideas from earlier movements that concludes with emphatic exclamations in the full orchestra.

Over the course of this last decade Crockett has gained national prominence with a 2006 Guggenheim Fellowship, as well as grants and prizes from the Kennedy Center Friedheim Awards, Meet the Composer, the National Endowment for the Arts, New Music USA, and a 2013 Arts and Letters Award from the American Academy of Arts and Letters. He has also extended his activities to the East Coast where, since 2002, he has been Senior Composer-in-Residence with the Bennington Chamber Music Conference at Bennington College, Vermont. This has led to close collaboration with the Boston Modern Orchestra Project, Collage New Music, and the Firebird Ensemble, who gave the 2012 premiere of Crockett’s chamber opera *The Face*.

The Viola Concerto, commissioned by the Jebediah Foundation New Music Commissions for BMOP, is the most recent work recorded here and is a re-working of Crockett’s Chamber Concerto for Viola and Six Instruments, *to airy thinness beat*, commissioned by the Harvard Musical Association for violist Kate Vincent and Firebird Ensemble in 2009. In the orchestral

version Crockett re-conceived the work in bold strokes, expanding certain sections and adding another movement. As in *Blue Earth*, the Viola Concerto features a concertino of varied instruments (in this case the violin, cello, double bass, clarinets, piano, and percussion of the original Chamber Concerto's ensemble), which functions as a semi-autonomous stratum within an orchestral texture of strings, double winds, and large percussion complement.

In comparing the Viola Concerto to the earlier pieces on this CD, one is struck by the consistent clarity and expressivity of Crockett's music, but also by a development toward more variegated textures, increasingly fragmented structures, and heightened tensions in his musical material. The added first movement, "Scherzo," [2] for instance, introduces an insistent two-note motive that stands out against a texture of oscillating thirds (which figure prominently in the third movement) and falling and rising staccato eighths, whose propulsive bounce is disrupted by cross rhythms and abrupt accents. The intermittent appearance of the pervasive principal motive in quietly sustained strings suggests the kind of parallel temporalities one finds in Ives. The viola soloist, weaving in and out of this texture, nonetheless appears as something of an outside observer, occasionally leaping about with short, volatile double-stop cadenzas, like stretching exercises amidst glittering, prismatic shards.

The second movement, "Suspended," [3] opens with a shimmering primeval soundscape over which the viola floats gentle tremolos anchored by firmly stroked pitches four octaves below. A central cantabile section recalls the elegiac viola solos of *Wedge* and the Lament of *Blue Earth*, here, too, elaborated by slithering, heterophonic shadows in a solo violin. The movement concludes with a more richly scored reappearance of the suspended opening as the viola and violin continue their languid interplay.

In the orchestral revision, the third movement, "Heavy and energetic," [4] acquires a stomping vitality whose fidgety syncopations suggest a tipsy Copland ballet, periodically interrupted by whimsical asides in the viola. Following a rhapsodic solo, the viola initiates

a middle section with flurries of running eighth notes that soon spread to percussion, woodwinds, and strings. Another solo cadenza leads back to the bump and grind of the beginning, now elaborated with viola filigree. The orchestral texture disintegrates into jerky fragments, leaving the viola, self-absorbed, alone on the dance floor, to collapse in a state of happy exhaustion.

The last movement [5] opens with a string of brusque juxtapositions between frantic agitation ("fast and furious") and lyric reflection ("slow and elegiac") recalling the sense of parallel temporalities heard in the Scherzo. The music grows increasingly pensive, eventually entering into the "suspended" state of the second movement. A return of the agitated music of the opening is interrupted by the sudden appearance of "some sort of big band," a bit of jazzy swing that soon infects the entire orchestra, soloist included. In a short, reflective coda the viola, as in the chamber original, disappears in airy thinness.

© 2015 Christopher Hailey

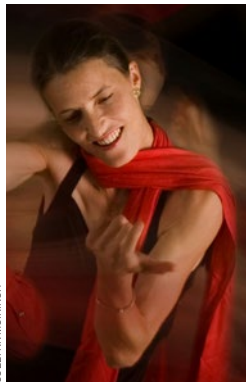
Musicologist Christopher Hailey, director of the Franz Schreker Foundation, is co-editor of the Journal of Musicology and program annotator for the Ojai Music Festival. He has published editions of the correspondence between Alban Berg and Arnold Schoenberg and of Alban Berg's early songs.



Donald Crockett is a Los Angeles-based composer and conductor who has received commissions from a wide spectrum of organizations including the Los Angeles Chamber Orchestra (Composer-in-Residence, 1991–97), Kronos Quartet, Los Angeles Philharmonic, Hilliard Ensemble, Pittsburgh New Music Ensemble, Xtet, the San Francisco-based chamber chorus Volti, California EAR Unit, Guitar Foundation of America, and the University of Southern California in honor of its 125th anniversary, among many

others. Recent projects include commissions from the Harvard Musical Association for violist Kate Vincent and the Firebird Ensemble; from the Claremont Trio, the Boston Modern Orchestra Project, and 21st Century Consort; a chamber opera, *The Face*, based on a novella in verse by poet David St. John, and a consortium commission from twenty-two college and university wind ensembles for his Dance Concerto for Clarinet/Bass Clarinet and Wind Ensemble. The recipient of an Arts and Letters Award in Music from the American Academy of Arts and Letters for outstanding artistic achievement in 2013, as well as a Guggenheim Fellowship in 2006, Donald Crockett has also received grants and prizes from the Barlow Endowment, Bogliasco Foundation, Copland Fund, Copland House, Kennedy Center Friedheim Awards, Meet the Composer, the National Endowment for the Arts, New Music USA, and many others. His music is published by Keiser Classical and Doberman-Yppan and recorded on the Albany, BMOP/sound, CRI, Doberman-Yppan, ECM, Innova, Laurel, New World, Orion, and Pro Arte/Fanfare labels. A frequent guest conductor with new music ensembles nationally, Donald Crockett has been very active over the years as a composer and conductor with the venerable and famed Monday Evening Concerts in Los Angeles. As conductor of the USC Thornton Symphony's annual New Music for Orchestra series, he has premiered over 125 new orchestral works by outstanding Thornton student composers. His

recordings as a conductor can be found on the Albany, CRI, Doberman-Yppan, ECM, and New World labels. Deeply committed to education, Donald Crockett is Professor and Chair of the Composition Program, Director of Thornton Edge new music ensemble, and Assistant Dean for Faculty Affairs at the USC Thornton School of Music, as well as Senior Composer-in-Residence with the Bennington Chamber Music Conference.



Kate Vincent, viola, is originally from Perth, Western Australia. Her solo playing has been described as having “vivid color and palpable verve” (*Fanfare Magazine*). Currently a resident of Los Angeles, Ms. Vincent moved to the West Coast from Boston, where she continues to maintain a presence as Artistic Director/Executive Director and violist of the Firebird Ensemble. Ms. Vincent has served as Principal and Associate Principal Violist with numerous East Coast ensembles including the Boston Modern Orchestra Project, Opera Boston, Emmanuel Music, Opera Aperta, and Opera Unlimited. As a chamber musician Ms. Vincent has appeared with the Apple Hill Chamber Players, Alea III, Chameleon Ensemble, Callithumpian Consort, Dinosaur Annex, the Fromm Foundation players at Harvard, Quartet X, Winsor

Music, the Aurea Ensemble, and on Emmanuel Music's Chamber Series. In Los Angeles she performs regularly with the Los Angeles Opera and has been a guest artist with the Eclipse Quartet, on the Dilijan Chamber Music Series, with the Los Angeles Chamber Orchestra, and on the Monday Evening Concert Series. Over the past two decades, Ms. Vincent has toured extensively throughout Australia, Canada, Germany, Holland, Russia and the United States, and from 1999 to 2003 was also violist of the Arden String Quartet. In the summers Ms. Vincent is a faculty member at the Bennington Chamber Music Conference and is a regular guest artist at the Apple Hill Center for Chamber Music. She has premiered chamber and solo works by Luciano Berio, Lisa Bielawa, Donald Crockett, John Harbison, Lee Hyla,

John McDonald, Joseph Maneri, Eric Moe, Eric Guinivan, and Nicholas Vines and recorded for labels such as New World Records, BMOP/sound, Tzadik, Oxingale, and Steeplechase. Between 2006 and 2012, Ms. Vincent was a member of the faculty of the Longy School of Music as co-director of the new music ensemble, Longitude. She holds two Masters Degrees from New England Conservatory of Music (Viola Performance and Music Education), where she studied with James Dunham of the Cleveland String Quartet. For more information about Firebird Ensemble please visit www.firebirdensemble.org.



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.

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.

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 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 nineteen 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 sixty-two commercial recordings, including forty-one 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* [1-3]
Rachel Braude (piccolo) [1, 3]
Jessica Lizak [1, 3]
Jessi Rosinski [2]

OBOE

Nancy Dimock
(English horn) [1]
Barbara LaFitte [2]
Laura Pardee Schaefer
(English horn) [3]
Laura Shamu [3]
Grace Shryock [1]
Jennifer Slowik* [1-3]

CLARINET

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

BASSOON

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

HORN

Alyssa Daly [1, 3]
Whitacre Hill* [1-3]
Clark Matthews [3]

Kevin Owen [1-2]
Ken Pope [1]
Lee Wadenpfohl [3]

TRUMPET

Eric Berlin [1-2]
Terry Everson* [1-3]
Dana Oakes [3]
Richard Watson [1, 3]

TROMBONE

Hans Bohn* [1-3]
Alexei Doohovskoy [3]
Martin Wittenberg [1]

BASS TROMBONE

Christopher Beaudry [1, 3]

TUBA

Takatsugu Hagiwara [3]
Donald Rankin [1]

TIMPANI

Craig McNutt [1-3]

PERCUSSION

Jonathan Hess [3]
William Manley [1]
Robert Schulz* [1-3]
Aaron Trant [3]
Mike Williams [1]

PIANO

Linda Osborn [1-2]

HARP

Ina Zdorovetchi [1, 3]

VIOLIN I

Gabriel Boyers [1]
Deborah Boykan [3]
Piotr Buczek [1-2]
Miguel Pérez-Espejo Cárdenas
[1-2]
Gabriela Diaz* [2]
Charles Dimmick* [1]
Tudor Dornescu [3]
Heidi Braun-Hill [3]
Colin Davis [1]
Sue Faux [3]
Tera Gorsett [1]
Omar Chen Guey [1-2]
Lilit Hartunian [3]
Sean Larkin [3]
Mina Lavcheva [1]
Jae Young Cosmos Lee [2]
Shaw Pong Liu [3]
Kay Rooney Matthews [3]
Yumi Okada [3]
Amy Sims [1-2]
Megumi Stohs [2]
Sarita Uranovsky [3]
Katherine Winterstein* [1-3]
Lena Wong [1]
Ethan Wood [1, 3]

VIOLIN II

Elizabeth Abbate [1, 3]
Colleen Brannen* [1-3]
Heidi Braun-Hill* [2]
Piotr Buczek [3]
Sasha Callahan [1-2]
Julia Cash [1-3]
Gabriela Diaz* [1]
Lois Finkel [2]
Tera Gorsett [3]
Rohan Gregory [1-2]
JiYun Jeong [2]
Rebecca Katsenes [3]
Annegret Klaua [1-3]
Anna Korsunsky [1]
Aleksandra Labinska [3]
Mina Lavcheva [3]
Amy Rawstron [3]
Brenda van der Merwe [1]
Edward Wu [1]

VIOLA

Adrienne Elisha [3]
Joan Ellersick* [1-3]
Nathaniel Farny [1]
David Feltner [1-3]
Noriko Herndon [1-3]
Wenting Kang [1]
Kimberly Lehmann [3]
Dimitar Petkov [1-3]
Emily Rideout [1-3]
Emily Rome [2-3]
Willine Thoe [3]
Alexander Vavilov [3]
Kate Vincent [1]

CELLO

Miriam Bolkosky [1, 3]
Brandon Brooks [3]
Nicole Cariglia [1-3]
Ariana Falk [3]
Holgen Gjoni [1, 3]
Katherine Kayaian [3]
Jing Li [1-2]

Ming-Hui Lin [3]
Rafael Popper-Keizer* [2-3]
David Russell* [1-2]
Amy Wensink [1]

BASS

Anthony D'Amico* [1-3]
Scot Fitzsimmons [1-3]
Kate Foss [3]
Michael Hartery [3]
Robert Lynam [1, 3]
Bebo Shiu [1]
Matthew Weber [3]

KEY

[1] Wedge
[2] Concerto
[3] Blue Earth

*Principals

Donald Crockett

Wedge
Viola Concerto
Blue Earth

Producer: Gil Rose

Recording engineers: Joel Gordon (Blue Earth, Viola Concerto) Brad Michel (Wedge)

Assistant engineers: Thomas Howe, Jordan Grey

Editing/mastering engineer: Joel Gordon

Wedge, *Blue Earth*, and *Viola Concerto* are published by Keiser Classical.

Wedge was recorded on September 17, 2012 at Jordan Hall in Boston, MA; *Viola Concerto* was recorded on February 18, 2013 at Merrimack College in North Andover, MA, and *Blue Earth* was recorded on April 2, 2014 at Jordan Hall.

Donald Crockett won an Arts and Letters Award in Music in 2013 from the American Academy of Arts and Letters. This has made possible, in part, the recording of *Donald Crockett: Blue Earth*. Also made possible in part by a recording grant from The Aaron Copland Fund for Music and an Advancing Scholarship in the Humanities and Social Sciences (ASHSS) grant from the University of Southern California.

I would like to dedicate this recording to the two Kates in my life—the extraordinary artist and violist—and spouse—Kate Vincent, and my extraordinary daughter, Katie Holst (always Kate to me); and to the memory of Harold and Martha Crockett. Special thanks also to Gil Rose and his magnificent orchestra, Firebird Ensemble embedded within, the wonderful recording engineer Joel Gordon, Rob Amory, the American Academy of Arts and Letters, the Bogliasco Foundation, and my dear friends at the University of Southern California. All of your support is deeply appreciated.

—Donald Crockett



© 2015 BMOP/sound 1042

Design: John Kramer; editor: Zoe Kemmerling

Cover art: *Crashing Wave* by Gabriel Harding

