



PAUL MORAVEC: NORTHERN LIGHTS ELECTRIC
CLARINET CONCERTO | SEMPRE DIRITTO! |
MONTSERRAT: CONCERTO FOR CELLO AND ORCHESTRA

PAUL MORAVEC b. 1957

NORTHERN LIGHTS ELECTRIC

CLARINET CONCERTO

SEMPRE DIRITTO!

MONTSERRAT: CONCERTO FOR
CELLO AND ORCHESTRA

DAVID KRAKAUER clarinet

MATT HAIMOVITZ cello

BOSTON MODERN ORCHESTRA PROJECT

GIL ROSE, CONDUCTOR

[1] **NORTHERN LIGHTS ELECTRIC**
(1992, ORCH. 2000) 12:12

CLARINET CONCERTO (2008)

[2] I. Lively 6:01

[3] II. Expressive, melancholic 8:33

[4] III. Slow; Quick 8:15

[5] **SEMPRE DIRITTO!** (1992) 13:11

[6] **MONTSERRAT: CONCERTO FOR CELLO
AND ORCHESTRA** (2001) 22:28

TOTAL 70:42

By Paul Moravec

A sense of place, along with a sense of time, helps form our identity.

— Denise Von Glahn*

While music—especially music without words—speaks an essentially abstract, non-representational language, my own music often seems to involve some physical, tangible catalyst. Three of the four compositions on this album were directly inspired by a personal experience at some particular place: New Hampshire (*Northern Lights Electric*), Venice (*Sempre Diritto!*), and Catalonia (*Montserrat*). In a way, the fourth work, *Clarinet Concerto*, also owes something to “a sense of place,” as I composed it during my recent artist residency at the Institute for Advanced Study in Princeton, NJ, one of my childhood hometowns, full of happy memories and current associations.

Northern Lights Electric began its life as an octet commissioned and premiered by the North Country Chamber Players in 1992. In setting out to musicalize the majestic quality of the aurora borealis, I conceived the piece orchestrally more than in terms of chamber music, and I finally orchestrated it in 2000. The richer textures, greater timbral variety, and larger canvas of a full orchestra more effectively project my impressions of this astonishing natural phenomenon.

Clarinet Concerto is the second piece I’ve written for David Krakauer, the first being *Tempest Fantasy*, which he premiered with Trio Solisti in 2003. The *Concerto* especially makes use of his astounding stylistic range and technical virtuosity. In our early discussions about the

*from *The Sounds of Place: Music and the American Cultural Landscape*

piece, David suggested that I make it explicitly klezmer, but I demurred. I said that as an Episcopalian I didn't feel quite qualified, to which he replied, "You're Slavic. Close enough."

Sempre Diritto! was composed in Italy during the summer of 1991, inspired by my experience of getting lost in the convolutions of Venice. At the time I was listening a lot to Steve Reich's *Music for 18 Musicians*, and its influence seems to have found its way into my musical thinking. *Sempre Diritto!* is the closest I've come to Minimalism in my own music. In spatial, geometric terms, I imagine the repeating, gradually evolving patterns as describing ever-tightening spirals. *Sempre Diritto!* is also my most neoclassical work, as reflected in its structural repose and Haydnesque orchestration.

The idea for *Montserrat* occurred to me when I happened upon a statue of Pablo Casals at the legendary mountain monastery north of Barcelona in 1994. The concerto gestated over a period of several years and I finally finished it at the MacDowell Colony in the summer of 2001. My memory of its premiere in Manhattan that November is colored by the lingering fear and uncertainty all New Yorkers experienced following the 9/11 attacks, but also by the determination to get on with making music. Cellist Arthur Fiacco and conductor Kent Tittle presented the premiere at Kent's professional home, the Church of St. Ignatius Loyola, which is especially apt in light of Ignatius's own historical and spiritual identification with the monastery at Montserrat.

May 2012

NORTHERN LIGHTS ELECTRIC *was first commissioned as an octet and premiered by the North Country Chamber Players in 1992. Finally orchestrated in 2000, the work received its orchestrated premiere with the Mannes Orchestra, led by David Hayes, in 2007.*

CLARINET CONCERTO, *composed for David Krakauer, was premiered by him and the Princeton Symphony Orchestra, Mei-Ann Chen conducting, in January 2009.*

SEMPRE DIRITTO! *was commissioned by the late Jens Nygaard for premiere with his Jupiter Symphony at Alice Tully Hall in 1992.*

MONTSERRAT: CONCERTO FOR CELLO AND ORCHESTRA *was premiered in November 2001 by cellist Arthur Fiacco and conductor Ken Tittle at St. Ignatius Loyola, New York City.*

By Denise Von Glahn

In program notes he wrote for an early performance, Paul Moravec explained that *Northern Lights Electric* (1992, orch. 2000) [1] was inspired by an experience he had some years ago on a nighttime walk in New Hampshire: "I happened to look up to see an astonishing display of the northern lights filling the sky. Among the eerier aspects of such an experience is the majestic light show's utter silence. The only sound I heard was the hum of a nearby electric streetlamp." He continued: "*Northern Lights Electric* originated in my natural musical instinct to imagine a soundtrack for this natural phenomenon combined with the energy from a local power station, suggesting perhaps a union of the ethereal and the earthly." The music that resulted suggests neither the silence of the light show nor the buzz of a

streetlight *per se*, but the composer's thorough wonderment at being present amidst such a dazzling and magnificent event.

As the piece emerges, soft jingling bells transport a listener into another realm, somewhere magical and mysterious. We hear the spaciousness of a clear night sky in the open scoring that introduces the piece and witness the electrically charged energy that explodes in glowing, flickering, curling colors. Muted *pianissimo* strings climb heavenward while woodwinds breathe a vaguely exotic melody; the ascending gesture and serpentine melody will morph like the northern lights themselves and weave together the music and our experience of the phenomenon. Brass plumes of sound punctuate the vaporous atmosphere mimicking the occasional flashes of deep, dark shades amidst the more plentiful pastel washes that fill the sky. Analogous to the lights themselves, Moravec's music is simultaneously all-encompassing and incorporeal; it is everywhere and nowhere. A chorale-like passage near the end of the piece evokes the spiritual sense of transcendence that often results from watching such a celestial display.

Clarinet Concerto [2–4] was commissioned in 2008 by the Princeton Symphony Orchestra for the group and acclaimed clarinetist David Krakauer, who is known internationally for his mastery of a variety of musical styles ranging from classical to klezmer, jazz, funk, and hip-hop. The structure of the three-movement work follows the expected temporal pattern of fast-slow-fast, but the music announces that Moravec isn't confined by tradition. The concerto provides composer and clarinetist with a chance to show their chops in a piece that moves seamlessly through playful motives, virtuosic displays, jazzy licks, and keening klezmer wails. Moravec uses just the string section from the larger orchestra to act as the soloist's foil; on the one hand, the decision guarantees maximal timbral contrast between the featured woodwind and the rest of the ensemble. But on the other hand, the piece is not ultimately a contest of opposites; it is instead an exploration of universally experienced

moods and how they emerge, reshape, and manifest themselves in two, ostensibly different, types of instruments over the course of three tightly unified movements. The piece is all about coming together and sharing. The first movement begins with a ticking and buzzing strings-only opening; a listener can feel the latent energy in the barely contained, soft vamping sounds. The clarinet eventually springs on the scene and does a toe-dance through the movement; its music floats high in the air buoyed by the strings. Shifting moods, the clarinet introduces the melancholic, monothematic second movement. Its weighty, descending, tritone-laden song pulls the accompanying ensemble downward into a contemplative and then anguished state. The movement is as despairing as the first was hopeful. The third movement emerges with clarinet and strings determined to slough off the anguish of the middle movement. The music rises up, returns to the stratosphere of the first movement, plays with the once-mournful theme of the second movement, and together the instrumentalists enjoy an exhilarating romp to the finish. This is music of joyful overcoming.

As the composer explains: "'Sempre Diritto!' is the cheerfully confident reply that a visitor to an Italian city often hears when asking for directions." In *Sempre Diritto! (Straight Ahead!)* [5] Moravec offers "a sort of musical itinerary through Venice" where "destinations are rarely 'straight ahead' from any given point." In Moravec's words, "the spiral, winding themes suggest to me the natural contours of the streets which contribute so much to the city's incomparably enchanting effect." But the piece goes beyond the composer's recollection of enchantment. The reality of negotiating Venice seems an apt metaphor for music that often sounds more like a victory over metaphorical wrong turns than a travelogue through the city of canals. This is intense, expressive, passionate music. The composer's lyrical gifts are on full display. It is the omnipresent tension between the idea of "straight ahead" and the constantly morphing, inward-turning, quasi-twelve-tone melodic materials that complicates and deepens the meaning of the ostensibly lighthearted phrase "Sempre Diritto!"

Moravec confines himself to an ensemble that consists of a full complement of strings, and pairs of horns and oboes, with no additional brass and no percussion at all. The string choir is a constant presence throughout the piece while horns and oboes drop in and out over the course of the work; the music expands and contracts with their entrances and exits. But brass and woodwinds always grow out of the strings' music rather than introduce new or different tone colors or materials. The musical traveler is focused and determined. Like the introspective circular themes that connect and color the piece, the homogenous blend of the ensemble provides a timbral analogue for Moravec's "straight ahead" purpose. Contrast and distraction are kept to a minimum as the piece strives towards its single-minded goal. As instruments come together in a chattering, excited celebration of the same pitch that began the piece, listeners are confident that Moravec has, indeed, found his much sought destination. One senses a great exhalation at the achievement.

Montserrat: Concerto for Cello and Orchestra [6] is an homage to Pablo Casals (1876–1976) and the mountaintop monastery that became like a second home to him. As a youth, Casals was a frequent guest of the monks at Montserrat; together they discussed many things including art and music. He is remembered there today by a centenary statue of him seated and playing his cello peacefully amidst the mountains and trees overlooking Catalonia. Casals listens to the music within and around him and Moravec listens to Casals: *Montserrat* is what Moravec heard. Three rising notes gently pull listeners into a piece that is by turns meditative and magisterial, serene and extravagant, inward-turning and exuberant. The music moves between prayer and dance as cellist and composer survey the panoramic scene and respond. Listeners hear snapshots in sound as the episodically structured piece pivots in place and readjusts its focus. Moravec's *Montserrat* grows gradually, but inevitably, from the brief ascending gesture, which the composer has taken from a plainchant that closes the "Magnificat" section of Monteverdi's *Marian Vespers of 1610*. The oft-time spiritual quality of *Montserrat* has deep roots in these seventeenth-century origins, in the sound of chimes

that ring as if from a distance, both temporal and geographical, and in the Spanish musician himself who inspired and infuses every moment of the work. Variations of the three-note motive thread their way throughout the piece simultaneously exploring the potency of the simple, humble gesture and unifying the unapologetically romantic rhapsody. We can hear Moravec's love of Montserrat and all its associations in his reluctance to let go. Seeking one more backwards glance, and then just one more, little by little the composer releases his music. With Moravec's piece we hear the passion of one quiet soul channeled through that of another in music that speaks directly to the heart.

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BURANO ISLAND, VENICE. PHOTO: © GERMANO COLETTA



JOANNA ELDREDGE MORRISSEY

Paul Moravec, winner of the 2004 Pulitzer Prize in Music, has composed numerous orchestral, chamber, choral, lyric, film, and operatic works. His recent premieres include *The Letter*, with a libretto by Terry Teachout, for Santa Fe Opera; *Danse Russe*, a one-act opera for the Philadelphia International Festival of the Arts; *Brandenburg Gate*, for Orpheus Chamber Orchestra at Carnegie Hall; *The Blizzard Voices*, an oratorio for Opera Omaha; *Clarinet Concerto*, for clarinetist David Krakauer and the Princeton Symphony Orchestra; *Wind Symphony*, for the Southeastern Conference Band Directors Association; and *Piano Quintet*, premiered by Jeremy Denk and the Lark Quartet.

Moravec has received many awards, including the Rome Prize Fellowship from the American Academy in Rome, two fellowships and an Arts and Letters Award from the American Academy of Arts and Letters, a Fellowship in Music Composition from the National Endowment for the Arts, a Rockefeller Foundation Fellowship, and a Camargo Foundation Residency Fellowship, among others. In 2010, he was elected to membership in the American Philosophical Society.

Moravec is currently University Professor at Adelphi University and also recently served as the artist-in-residence with the Institute for Advanced Study in Princeton, NJ. A graduate of Harvard University and Columbia University, he has taught at Columbia, Dartmouth, and Hunter College.

Paul Moravec's discography includes four albums on Naxos American Classics: *Tempest Fantasy*, performed by Trio Solisti with clarinetist David Krakauer; *The Time Gallery*, performed by eighth blackbird; *Cool Fire*, with the Bridgehampton Chamber Music Festival; and *Useful Knowledge*, with soprano Amy Burton, baritone Randall Scarlata, Trio Solisti, and La Fenice Quintet. His commercial recordings are available on iTunes.

Paul Moravec's music is published exclusively by Subito Music Corporation.
www.paulmoravec.com



David Krakauer, clarinetist, is renowned for his mastery of myriad styles. He occupies the unique position of being one of the world's leading exponents of Eastern European Jewish klezmer music, and at the same time is a major voice in classical music. As one of the foremost musicians of the vital new wave of klezmer, David Krakauer tours the globe with his celebrated Klezmer Madness! ensemble. While firmly rooted in traditional klezmer folk tunes, the band "hurls the tradition of klezmer music into the rock era" (Jon Pareles, *New York Times*).

In addition to his annual European tours to major international festivals and jazz clubs, recent seasons brought Krakauer and his band to the Library of Congress, Stanford Lively Arts, San Francisco Performances, the Krannert Center, Carnegie's Zankel Hall, the Venice Biennale, Krakow Jewish Culture Festival, BBC Proms, Saalfelden Jazz Festival, Transmusicales de Rennes, La Cigale, New Morning in Paris, and many others. Recently he has also done extensive international touring with the multi-genre super group Abraham Inc. that he co-leads with funk legend Fred Wesley and hip-hop renegade Socalled.

In addition, Krakauer is in demand worldwide as a guest soloist with the finest ensembles including the Emerson, Orion, and Kronos String Quartets, as well as orchestras including the Amsterdam Sinfonietta, Detroit Symphony, Weimar Staatskapelle, Phoenix Symphony, Dresdener Philharmonie, and Seattle Symphony.

Krakauer's discography contains some of the most important klezmer recordings of the past decade including six CDs under his own name: two on John Zorn's Tzadik label and four on Label Bleu; plus collaborations with The Klezmatics, Itzak Perlman, the Kronos Quartet/Osvaldo Golijov, and Socalled. Abraham Inc.'s *Tweet-Tweet* on his own label, Table Pounding Records (and Label Bleu in Europe), was released in early 2010.

Composers who have written major pieces for him include David del Tredici, Paul Moravec, Ofer Ben-Amots, Jean Philippe Calvin, George Tsontakis, Anthony Coleman, and Wlad Marhulets.

David Krakauer is on the clarinet and chamber music faculties of Mannes College of Music, the Manhattan School of Music, New York University, and the Bard College Conservatory of Music. His unique sound can be heard as soloist in Danny Elfman's score for the film *Taking Woodstock* and throughout *The Tango Lesson*.



Matt Haimovitz, cellist, is acclaimed for both his tremendous artistry and as a musical visionary—pushing the boundaries of classical music performance, championing new music and initiating groundbreaking collaborations, all while mentoring an award-winning studio of young cellists at McGill University's Schulich School of Music in Montreal.

Mr. Haimovitz made his debut in 1984, at the age of 13, as a soloist with Zubin Mehta and the Israel Philharmonic, and at 17 he made his first recording for Deutsche Grammophon.

(Universal Classics) with James Levine and the Chicago Symphony Orchestra. Haimovitz made his Carnegie Hall debut when he substituted for his teacher, the legendary Leonard Rose, in Schubert's String Quintet, alongside Isaac Stern, Mstislav Rostropovich, Pinchas Zukerman, and Shlomo Mintz.

Haimovitz's recording career encompasses more than 20 years of award-winning work on Deutsche Grammophon and his own Oxingale Records. His recent release, *Meeting of the Spirits*, was nominated for a Grammy for Best Classical Crossover Album and won a Grammy for Best Producer of the Year (Classical). A new recording with pianist Christopher O'Riley, *Shuffle.Play.Listen.*, celebrating the evolution of the listening experience since the iPod, has received unanimous acclaim. In the second half of 2012 Haimovitz will be featured as soloist in three world-premiere concerto recordings: Laura Schwendinger's *Esprimere*, Philip Glass's Cello Concerto No. 2, recorded live with the Cincinnati Symphony and Dennis Russell Davis, and this album's *Montserrat: Concerto for Cello and Orchestra*.

The solo cello recital is a Haimovitz trademark, both inside and outside the concert hall. In 2000, he made waves with his Bach "Listening-Room" Tour, for which, to great acclaim, Haimovitz took Bach's beloved cello suites out of the concert hall and into clubs. He was the first classical artist to play at New York's infamous CBGB club, in a performance filmed by ABC News for *Nightline Up Close*.

Haimovitz's honors include the Concert Music Award from ASCAP, Trailblazer Award from the American Music Center, Avery Fisher Career Grant, Grand Prix du Disque, Diapason d'Or, and Premio Internazionale "Accademia Musicale Chigiana." He was in the final studio of legendary cellist Leonard Rose at the Juilliard School and received a B.A. *magna cum laude* with highest honors from Harvard University. Haimovitz plays a Venetian cello, made in 1710 by Matteo Goffriller.



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 eleven 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 as part of 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.

Mr. Rose 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*. 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.

Over the past decade, Mr. Rose has also built a reputation as one of the country's most inventive and versatile opera conductors. The conductor joined Opera Boston as its music director in 2003. In 2010, he 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 Ades'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*.

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 twelve seasons, BMOP established a track record that includes more than eighty performances, over seventy world premieres (including thirty commissioned works), two Opera Unlimited festivals with Opera Boston, the inaugural Ditson Festival of Contemporary Music with the ICA/Boston, and thirty-two commercial recordings, including twelve 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, 4]
Rachel Braude [1, 4]
Jessica Lizak [4]
Jessi Rosinski (piccolo) [1]

OBOE

Mary Cicconetti [1]
Babara LaFitte [4]
Laura Pardee (English horn) [1]
Kristen Severson [3]
Jennifer Slowik* [1, 3, 4]

CLARINET

Amy Advocat (bass clarinet) [1]
Gary Gorczyca
(bass clarinet) [4]
Jan Halloran [1, 4]
Karen Luttik [1]
Michael Norsworthy* [1, 4]

BASSOON

Ronald Haroutunian* [1, 4]
Adrian Morejon [1]
Gregory Newton [4]

HORN

Eli Epstein [1]
Whitacre Hill* [1, 3, 4]
Ken Pope [1, 3, 4]

TRUMPET

Eric Berlin* [1, 4]
Terry Everson* [1]
Richard Watson [4]

TROMBONE

Hans Bohn* [1, 4]
Angel Subero [1]

PERCUSSION

Craig McNutt (timpani) [1]
Robert Schulz* [1]
Nicholas Tolle [4]

VIOLIN

Elizabeth Abbate [1, 2, 3, 4]
Melanie Auclair-Fortier [1,
2, 3, 4]
Gabriel Boyers [1]
Colleen Brannen [2, 3, 4]
Heidi Braun-Hill [2, 3]
Piotr Buczek [1, 3]
Sasha Callahan [1, 3, 4]
Julia Cash [2, 4]
Miki-Sophia Cloud [1]
Cynthia Cummings [2]
Colin Davis [1]
Gabby Diaz* [1, 2, 3]
Charles Dimmick* [1, 3, 4]
Lois Finkel [1, 3, 4]
Rohan Gregory [3, 4]
Jodi Hagen [2]

Jesse Irons [2]
Jiyeun Jeong [1]
Abigail Karr [1]
Rebecca Katsenes [2]
Annegret Klaua [1, 2, 4]
Anna Korsunsky [1, 2, 4]
Oana Lacatus [1, 2, 3, 4]
Mina Lavcheva [1, 2]
Jae Young Cosmos Lee [2]
Shaw Pong Liu [1]
Christina Day Martinson [3]
Miguel Perez-Espejo [2]
Annie Rabbat [2]
Amy Rawstron [2]
Krista Buckland Reisner [1, 3, 4]
Ara Sarkissian [1]
Jennifer Schiller [3]
Elizabeth Sellers [1, 2, 4]
Gabrielle Stebbins [3]
Megumi Stohs [2, 4]
Sarita Uranovsky [1, 3, 4]
Angel Valchinov [4]
Brenda van der Merwe [1, 3, 4]
Biliana Voutchkova [3]
Katherine Winterstein [1, 3, 4]
Lena Wong [1, 2]
Edward Wu [3, 4]
Liza Zurlinden [2]

VIOLA

Mark Berger [1, 3, 4]
Stephen Dyball [1, 2, 3, 4]
Adrienne Elisha [3]
Joan Ellersick* [1, 2, 4]
Nathaniel Farny [1, 2, 3, 4]
David Feltner [2, 3, 4]
Abigail Kubert-Cross [1, 2, 3]
Dimitar Petkov [2, 3, 4]
Kenneth Stalberg [1]
Rebecca Strauss [1]
Willine Thoe [2, 4]
Alexander Vavilov [1, 4]
Kate Vincent* [1, 2, 3]
Noralee Walker [1]

CELLO

Miriam Bolkosky [1, 2]
Brandon Brooks [1]
Nicole Cariglia [3, 4]
Leo Eguchi [4]
Holgen Gjoni* [1, 2, 4]
Dale Henderson [3]
David Huckaby [3]
Katherine Kayaian [1, 2, 4]
Alexandre Lecarme [3]
Jing Li [1, 2]
Marc Moskovitz [3]
Patrick Owen [4]
Rafael Popper-Keizer* [1, 2, 3]
David Russell [1]
Rebecca Thornblade [1, 4]
Amy Wensink [2]

BASS

Tony D'Amico* [1, 2, 3]
Pascale Delache-Feldman*
[1, 3, 4]
Karl Doty [1]
Scot Fitzsimmons [1, 2, 3, 4]
Tony Flynt [1, 2]
Elizabeth Foulser [4]
Robert Lynam [1, 2, 3, 4]

KEY:

- [1] Northern Lights Electric
- [2] Clarinet Concerto
- [3] Sempre Diritto!
- [4] Montserrat: Concerto for Cello and Orchestra

*Principals

Paul Moravec

Northern Lights Electric
Clarinet Concerto
Sempre Diritto!
Montserrat: Concerto for Cello and Orchestra

Producer Gil Rose
Recording and editing Joel Gordon and David Corcoran

Northern Lights Electric was recorded on December 21, 2009, at Mechanics Hall (Worcester, MA). *Clarinet Concerto* was recorded on June 29, 2010, at Jordan Hall at New England Conservatory (Boston, MA). *Sempre Diritto!* was recorded on May 25, 2007, at Jordan Hall. *Montserrat: Concerto for Cello and Orchestra* was recorded on December 8, 2008, at Mechanics Hall.

Paul Moravec's music is published by Subito Music Corporation.



NATIONAL
ENDOWMENT
FOR THE ARTS

This recording was made possible in part by Adelphi University, The Andrew W. Mellon Foundation, Columbia University, the Gregory Bulger Foundation, and the National Endowment for the Arts.

It has been a joy and a privilege to work on this recording project with Matt Haimovitz, David Krakauer, and Gil Rose and his fabulous BMOP band. I am greatly indebted to Adelphi University for its generous support, financial and otherwise, in making this recording possible.

— Paul Moravec

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