

Donald

CROCKETT

Chaconne

for Piano



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Chaconne for Piano

Commissioned by Piano Spheres in honor of Susan Svrcek and Frederick Lesemann.

Chaconne is in honor of my longtime friend and colleague at USC, Rick Lesemann, and his wife, pianist Susan Svrcek. Rick and Susan have been part of my life for many decades, and I so very much appreciated and valued their presence in the world. This chaconne - a repeated chord progression - generally descends in cycles, interrupted on occasion by Morse Code-like figures, communications of love and loss from a distant ship departing. Above the chaconne pattern is a two-voice melody with the second voice following close behind in elegiac, expressive imitation.

- Donald Crockett

Duration ca 7'



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for Rick and Susan in memoriam

Chaconne

piano solo

Donald Crockett

(2024)

Intimate (♩ = 48)

1 *p bell-like*

5 *rall.* ----- *a tempo, flessibile* (♩ = 48) *poco f, cantabile, elegiaco, flessibile*

8

11 *rall.* ----- *a tempo* (♩ = 48)

p
bell-like come sopra

14 *rall.* ----- *a tempo* (♩ = 48)

poco f come sopra

17

74

pp

76 *a tempo* (♩. = 42)

p tranquillo

p bell-like

Red. —

79

13

rall. -----

82

Musical score for piano, measures 82-85. The score is written for three staves: Treble, Bass, and Bass. The key signature is one flat (B-flat). The tempo marking is *rall.* (rallentando). The dynamics include *pp* (pianissimo) and *ppp* (pianississimo). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Measure 82: Treble staff has a whole rest. Bass staff has a whole note chord (F2, C3, F3, C3, F3, C3).
Measure 83: Treble staff has a whole rest. Bass staff has a whole note chord (F2, C3, F3, C3, F3, C3).
Measure 84: Treble staff has a whole rest. Bass staff has a whole note chord (F2, C3, F3, C3, F3, C3).
Measure 85: Treble staff has a whole rest. Bass staff has a whole note chord (F2, C3, F3, C3, F3, C3).

May 12, 2024
Altadena, CA

Los Angeles-based composer and conductor **Donald Crockett** 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, Aspen Music Festival, Hilliard Ensemble, Pittsburgh New Music Ensemble, Caramoor Festival, Xtet, the California EAR Unit, and the Guitar Foundation of America among many others. Recent projects include an all-Crockett orchestral disc released by Boston Modern Orchestra Project on BMOP/sound, commissions from the Harvard Musical Association for violist Kate Vincent and Firebird Ensemble, a chamber opera, *The Face*, based on a novella in verse by poet David St. John, a concerto, *And the River*, for the piano duo HOCKET, a book of madrigals, *Carving an Alphabet*, for the cello quintet SAKURA, a Piano Sonata, *Red Leaves of Night*, for Phillip Bush, a Violin Concerto for violinist David Bowlin, and a consortium commission from twenty-two college and university wind ensembles for his *Dance Concerto* for Clarinet/Bass Clarinet and Wind Ensemble.

Recipient of the Arts and Letters Award in Music from the American Academy of Arts and Letters for outstanding artistic achievement, as well as a Guggenheim Fellowship, Donald Crockett has also received grants and prizes from the Barlow Endowment, Bogliasco Foundation, Copland Fund, Copland House, Kennedy Center Friedheim Awards, the National Endowment for the Arts, New Music USA, and many others. His music is published by Keiser Classical and Doberman/Yppan and recorded widely, including on the Albany, BMOP Sound, ECM, Innova, and New World 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, and more recently with the Aspen Contemporary Ensemble at the Aspen Music Festival. 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 Conductor of the annual New Music for Orchestra concerts at the USC Thornton School of Music, as well as Senior Composer-in-Residence with the Chamber Music Conference and Composers' Forum of the East.