



THE
CLEVELAND CHAMBER SYMPHONY

Edwin London, *Conductor*

- September 28, 1986, 8:00 p.m.
October 19, 1986, 8:00 p.m.
November 6, 1986*, 8:00 p.m.
November 16, 1986*, 7:30 p.m.
January 13, 1987, 4:00 p.m.
January 25, 1987*, 8:00 p.m.
January 26, 1987, 8:00 p.m.
March 2, 1987*, 8:00 p.m.
March 3, 1987*, 12:00 noon
April 12, 1987*, 4:00 p.m.
May 8, 1987, 8:00 p.m.
May 9, 1987, 8:00 p.m.
May 11, 1987, 4:00 p.m.

WELLS
WATERS
WOOD
IVES
LISZT

Main Classroom Auditorium
presented by The Department of Music
CLEVELAND STATE UNIVERSITY

* November 6 concert at Stouffer Inn On The Square; November 16 concert at Church of the Covenant; January 25 concert at Oberlin College; March 2 concert at Trinity Cathedral; March 3 concert at Ohio Theater; April 12 concert at Plymouth Church

The Cleveland Chamber Symphony, in its seventh season, has established itself as a unique, important musical influence within the Cleveland cultural community. A small orchestra of professional caliber in residence at Cleveland State University, it devotes itself almost exclusively to contemporary music and lesser known masterworks of earlier times. Most of its programs include music by Cleveland area composers.

Support for these concerts is provided by grants from the following organizations:

Ohio Arts Council
National Endowment for the Arts
Bascom Little Fund
Fromm Foundation at Harvard University
Meet-the-Composer, Inc.
Ohio Board of Regents
Cleveland State University Assembly Lecture Series
Cleveland State University
Minnesota Composers Forum
CCC/Playhouse Square Foundation
American Musicological Society
American Society of Composers, Authors, Publishers
Dick Lurie Guitar Studio
Cleveland Composers Guild
Oberlin College
Trinity Cathedral,
Church of the Covenant
Plymouth Church of Shaker Heights
The U.S. Recording Companies furnish funds in whole or in part for the instrumental music for these performances through the Music Performance Trust Funds, as arranged by Local No. 4, American Federation of Musicians
Private contributions

The composer writes:

My PICCOLO CONCERTO DA CAMERA was begun in Austin, Texas in December, 1982, completed in March, 1983, and was performed in May of that year by The Pro Musica Chamber Orchestra of Columbus under the direction of its artistic director, Timothy Russell.

The work is a one-movement concerto grosso for woodwind quintet concertino, with strings, piano, and percussion ripieno. The movement is divided into three sections: fast-slow-fast that are framed by an introduction and a codetta.

This work is the second of three pieces commissioned by the Pro Musica Chamber Orchestra, the latest having been performed this May. In writing the PICCOLO CONCERTO DA CAMERA I wished to compose a work that would feature my colleagues at The Ohio State University who were the first-chair wind players in the Pro Musica Chamber Orchestra, and one that would be accessible to the audience.

Admittedly, the work strongly suggests the music of Stravinsky of the thirties and forties. Although the rhythmic motoric aspects of the work are not characteristic of most of my works, the harmonic language is -- for example, the note collection such as C 4-D 4-B 4 at the opening of the work in the concertante winds.

Thomas Wells

Thomas Wells, b. 1945, Austin, Texas, received the D.M.A. degree in composition from the University of Texas at Austin in 1969. In 1968 and 1972 he studied composition and electronic music with Karlheinz Stockhausen in Germany. He is the founder of the University of Texas Electronic Music Studio, and was director there from 1967 and 1975. He is presently Associate Professor of music and director of the Sound Synthesis Studios at The Ohio State University. His book, The Technique of Electronic Music (Macmillan/

*First Cleveland performance

Schirmer, New York, 1981) is a standard book in the field. He is the recipient of grants from the National Endowment for the Arts, Ohio Arts Council, Ohio Humanities Council, Digital Equipment Corporation, and the Pennsylvania Arts Council. His compositions have been performed throughout the U.S., in Europe, Japan, and in Australia. He serves on the Executive Committee and National Council of The American Society of University Composers, and is affiliated with Broadcast Music Industries.

****SONGS OF LIFE (1986)**

James Waters

- I. Exuberance
- II. Patience
- III. Hope
- IV. Exhilaration

Daune Mahy, soprano
Andrew Coburn, clarinet

The cycle SONGS OF LIFE is a setting of four poems by Emily Dickinson for soprano, clarinet, and chamber orchestra. The cycle as a whole represents a recent example of the trend toward the reestablishment of tonality as an important element of composition. Tonal implications, including functional harmony, are here made a part of a style which is not derivative; there are no quotations or imitations of earlier music. It represents a reworking of an earlier setting of the same text with piano. Both form and expression of the music are derived from the poems themselves. The clarinet is a soloist of importance almost equal to that of the voice; the two "sing" duets, alternate with each other, and combine in various ways.

James Waters is Professor of Composition at Kent State University.

Daune Mahy is Associate Professor of Voice at Oberlin College.

Andrew Coburn is a member of the Cleveland Chamber Symphony who has established a reputation as one of the prime free-lance clarinetists in the Cleveland area.

****World premiere**

I. Exuberance

From all the jails the boys and girls
Ecstatically leap,--
Beloved, only afternoon
That prison doesn't keep.

They storm the earth and stun the air,
a mob of solid bliss.
Alas! that frowns could lie in wait
for such a foe as this!

II. Patience

God made a little gentian;
It tried to be a rose
And failed, and all the summer laughed.
But just before the snows

There came a purple creature
That ravished all the hill;
And summer hid her forehead,
And mockery was still.

The frosts were her condition;
The Tyrian would not come
Until the North evoked it.
"Creator! shall I bloom?"

III. Hope

Far from love the Heav'nly Father
Leads the chosen child;
Oftener through realms of briar
Than the meadow mild,

Oftener by the claw of dragon
Than the hand of friend,
Guides the little one predestined
To the native land.

IV. Exhilaration

I taste a liquor never brewed
From tankards scooped in pearl;
Not all the vats upon the Rhine
Yield such an alcohol!

Inebriate of air am I,
And debauchee of dew,
Reeling, through endless summer days,
From inns of molten blue.

When landlords turn the drunken bee
Out of the foxglove's door,--
When butterflies renounce their drams
I shall but drink the more!

Till seraphs swing their snowy hats,
And saints to windows run,
To see the little tippler
Leaning against the sun!

The Concerto for Chamber Orchestra was begun while Wood was living in a Paris suburb in 1973. After writing the first movement Wood read the obit for the distinguished composer, Edmund Haines, who has been a Fellow with him several times at the MacDowell Colony. Thus the second movement became an elegy in Haines' memory, and assumed the nature of a fantasy on the German chorale, "Out of the Depths." The over-all form of the Concerto features virtuosic passages for nearly each of the musicians involved, and in the finale a cyclical return of material from the preceding movements. As in most of Wood's music, there is a strong lyrical element within a complex chromatic texture.

Joseph Wood, Professor Emeritus of the Oberlin Conservatory, has had performances of his works world-wide, from Moscow to Washington, D.C.; from Death Valley to Havana. The N.Y. Herald-Tribune wrote of his Third Symphony, after a Carnegie Hall performance under Leon Barzin, "Far and away the most striking...a thoroughly distinguished and handsome creation....It would be no exaggeration to place it in the very top rank of American Symphonies...."

Among orchestras which have played Wood's compositions are: the NBC Orchestra; Juilliard Orchestra; Asahi Orchestra of Tokyo; American Symphony; Indianapolis Symphony; Oberlin Orchestra. His chamber music, choral and solo works also have had wide recognition.

- intermission -

TONE ROADS I and III

Charles Ives

These are two short essays, the major element of which, in both cases, is independence of parts. This is not merely a musical device, however. For Ives, the Yankee individualist, had other programmatic ideas, as well. The score for TONE ROADS I, which calls for flute, clarinet, bassoon and strings has the following note

*First Cleveland performance

appended to it: "Over the rough and rocky roads our old forefathers strode on their way to the steepled village church or to the farmers' harvest fair, or to the town meetings where they got up and said what they thought regardless of the consequences." TONE ROADS III, scored for flute, clarinet, trumpet, trombone, chimes, piano and strings evokes, once more, Ives' predilection for ethereal bell sounds in the midst of human chaos. This scherzo contains the following note from Ives, "There are many Roads, you know, besides the Wabash."

Charles Ives was born in 1874 and died in 1964. Perhaps the most important of the American innovators, he pursued a successful career in the insurance business, all the while, maintaining a consuming involvement with music composition.

*MALEDICTION CONCERTO

Franz Liszt

Robert Mayerovitch, piano

The Cleveland Chamber Symphony is celebrating the Liszt anniversary with the performance of several of his lesser known works this season. It does so with respect for Liszt; though most well known as a virtuoso pianist he was, as well, a fearless champion of new music.

The following note is extracted from a letter sent by Professor Alec Main of Ohio State University to conductor Edwin London:

One thing I have been forgetting to mention. We should not talk of "the Malédiction concerto". True, it is called "Malédiction" in the old Breitkopf and Härtel Werke, but Peter Raabe (curator of the Liszt Museum in Weimar, and one of the most important Liszt scholars) more than fifty years ago branded this a "false" title and explained why. Humphrey Searle years later agreed and repeated the explanation. Judging from Raabe's and Searle's representations of the facts, they were right.

In a nutshell: In the manuscripts the piece has no title. The editors needed one. So they took over

*First Cleveland performance

the first word in sight. This was the word Malédiction, intended by Liszt as label for the first theme only. Later themes bear other labels.

The word was never meant by Liszt as a title for the piece. Indeed, given his very genuine theological-mindedness, it is probably that he would have found it not only inappropriate but downright objectionable as a title for the piece as a whole.

We, therefore, are in a position to push things in the right direction. Let's give the piece a proper title that accords with Liszt's normal practice. That is, we should call the piece:

Concerto in e minor

And we can add if we like, "for piano and string orchestra" or maybe even "for piano and strings." The word "concerto" is one that Liszt used in the 1830's, the period from which the piece may come. Moreover, to judge from the published version (translated into German, alas), a letter he wrote in 1835 mentions two "concertos" of his own as already existing. Though the mentions say nothing about keys or any other particulars, There is a fair chance that one of the pieces is the one we are now discussing.

The program notes should include an explanation of the point, and this will make it unnecessary to add "(Malédiction)" to the end of the title, as we might otherwise be tempted to do.

Robert Mayerovitch is a faculty member at Baldwin Wallace University. He is a well-known soloist and is a member of the Elysian Trio.

COMING CONCERTS

Sunday, October 19, 1986

CSU Main Classroom Auditorium - 8 pm

*Four Episodes.....Ernest Bloch
*Black and Blues.....Randall Davidson
**Sinfonia Concertante, a Mozartean episode
for chamber orchestra and computer
narrative..... Larry Austin
Piano Concerto #1.....Dmitri Shostakovich
Eunice Podis, piano

Thursday, November 6, 1986

Stouffer's on the Square Ballroom - 8 pm

Tone Roads I and II.....Charles Ives
Songs of Life.....James Waters
Daune Mahy soprano
Sinfonia Concertante, a Mozartean episode
for chamber orchestra and computer
narrative.....Larry Austin
Hamlet.....Franz Liszt
MalédictionFranz Liszt
Robert Mayerovitch, piano
Prometheus.....Franz Liszt

Sunday, November 16, 1986

Church of the Covenant - 7:30 pm

**Songs for the Children.....Howie Smith
Howie Smith, saxophone
**Exit Music III..... George Burt
**Divertimento.....Philip Rhodes
Psalm of Thanksgiving.....Randall Thompson
The Covenant Choir
J. Heywood Alexander, conductor
The Covenant Children's Choirs
Jeanne Jeandheur, conductor

Sunday, January 25, 1987
Oberlin College Finney Chapel - 8 pm
and

Monday, January 26, 1987
CSU Main Classroom Auditorium - 8 pm

- **Oboe Concerto.....** Walter Aschaffenburg
James Caldwell, oboe
- **Serenade III.....** George Perle
Peter Takacs, piano
- **Seven Rays.....** Rudolph Bubalo
- **Peter Quince at the Clavier.....**Edwin London
Paul Sperry, tenor

Monday, March 2, 1987
Trinity Cathedral - 8 pm

- Kammermusik #7.....**Paul Hindemith
Daniel Hathaway, organ
- Dreams of the Infinite Room.....**Roger Reynolds
Regina Mushabac, cello
- **Beyond the Wheel.....**Edward Miller
Gregory Fulkerson, violin
- **Requiem.....**Franz Liszt
Men of the Trinity Choir
Men of the Larry Parsons Chorale
Larry Parsons and G. Edward Bruner, tenors
Gordon Brock and Kyle Hancock, baritones

Tuesday, March 3, 1987
Ohio Theatre - 12 noon

The compositions by Roger Reynolds and Edward Miller
will be performed as part of the Showtime at High Noon
series sponsored by Cuyhoga Community College and the
Playhouse Square Foundation.

Sunday, April 12, 1987
Plymouth Church of Shaker Heights - 4 pm

- Overture to L'Isola Disabitata.....**F.J. Haydn
- My Lord Thy Countenance.....**Bain Murray
- According to the Number.....**Edwin London
Plymouth Choir
- **Gothic Music.....**William Albright
John Herr, organ
- Mass in Time of War.....**F.J. Haydn
Plymouth Choir and Soloists
- **World premiere**

Friday & Saturday, May 8, 9, 1987
CSU Main Classroom Auditorium - 8 pm

****The Legend: An Opera.....Bain Murray**
Daisy Newman, soprano
Others to be announced

January 13 and May 11, 1987
CSU Main Classroom Auditorium - 4 pm
Music by Young and Emerging Composers
Works to be selected

****World premiere**

The Cleveland Chamber Symphony
September 28, 1986
Edwin London, Conductor and Music Director

Violin I	Oboe and English Horn
Eugene Gratovich, guest concertmaster	David McGuire
Bonnie Maky	Clarinet and Bass Clarinet
Daniel Rains	Andrew Coburn
Lisa Shields	Bassoon
Mary Beth Ions	Cynthia Guitierrez-Naiman
Nancy Loach	Trumpet
Joseph Quittner	Paul Smith
Violin II	Trombone
Peter Briedis	James Taylor
Paul Sykes	Horn
Vincent Phelan	Bertrand Chernin
Torsten Esborn	Jaquelyn Niesen
Nathan Simon	Harp
Andrew Veres	Jocelyn Chang
Viola	Piano and Celeste
Susan Kier	David Taddie
Don Crossley	Timpany
Keith Green	Timothy Adams
Karla Soltes	Percussion
Cello	Mark Maynor
Linda Atherton	Tim Strelau
Justin Resley	Bass
Martha Knight	Ann Gilbert
George Spelven	David Lenigan
Flute and Piccolo	Barbara Peterson