



## **Cleveland Chamber Symphony**

### **Celebrating New Music**

**Steven Smith, Music Director**

**Sunday, October 29, 4:00pm**

**Baldwin Wallace University - Gamble Auditorium**

**[www.clevelandchambersymphony.org](http://www.clevelandchambersymphony.org)**

**Cleveland Chamber Symphony**  
**October 29<sup>th</sup>, 2023 Musicians**

\*\*concertmaster      \*principal

**Violin 1:** \*\*Leah Burnett, Maria Monday,  
Wendy Case, Courtney Clark,  
Jessica Bergeron, Anita Chiu

**Violin 2:** \*Sam Petrey, Emily Cornelius,  
David Kempers, Kelsey Ferguson

**Viola:** \*Laura Shuster, Amber Rogers,  
Josh Muzzi, Helen Rucinski

**Cello:** \*Derek Snyder, Robert Nicholson,  
David Ellis

**Bass:** \*J. Tracy Mortimore, Tracy Rowell

**Flute:** \*Sean Gabriel

**Oboe:** \*Martin Neubert

**Clarinet:** \*Louis Gangale

**Bassoon:** \*Mark DeMio

**Horn:** \*Ken Wadenpfuhl

**Trumpet:** \*Jack Brndiar

**Trombone:** \*Paul Ferguson

**Percussion:** \*Andrew Pongracz

**Harp:** \*Julia Jamieson

**Piano:** \*Megan Denman

**Audio Engineering:** David Yost

**Streaming Video & Audio:** William Hartzell

**Steven Smith, Music Director and Conductor**

**CLEVELAND CHAMBER SYMPHONY**

**NEOSonicFall**

# Cleveland Chamber Symphony

## Celebrating Ohio Composers

Sunday October 29, 2023, 4pm  
Baldwin Wallace University - Gamble Auditorium  
Steven Smith, Music Director

Live-stream [HERE](#)

\*please, no digital recording during the performance.

### Set for Theatre Orchestra

- I. "In the Cage"*
- II. "In the Inn" [Potpourri]*
- III. "In the Night"*

**Charles E. Ives**  
(1874-1954)

### Constellation No. 6 "The Cicadas"

\*\*World premiere performance

**Christopher  
Auerbach-Brown**  
(b. 1970)

### *Pause*

### Concerto for Flute and Chamber Orchestra

- I. Moderato*
- II. Larghetto, molto cantabile*
- III. Moderato sostenuto – Vivo veloce*

**Sean Gabriel, flute/alto flute**

\*\*World premiere performance

**Marta Ptaszyńska**  
(b. 1943)

**CCS supporters include:** Cuyahoga Arts & Culture, Bascom Little Fund, George Gund Foundation, Local 4 Music Fund, Ohio Arts Council, Paul M. Angell Family Foundation, and the many individuals that have supported new music for so many years. Support also includes our ongoing partnerships with Baldwin Wallace University and with The Music School Settlement, ensuring stability and growth in our mission and in our impact.

**Steven Smith** has been the Music Director of the Grammy Award-winning Cleveland Chamber Symphony since 2005. He recently completed a very successful decade-long tenure as Music Director of the Richmond Symphony, expanding the orchestra's repertoire, developing new concert series and enhancing the orchestra's connection to the community. He also served as Music Director of Santa Fe Symphony & Chorus from 1999 to 2013, and as Assistant Conductor of the Cleveland Orchestra from 1997 to 2003. Also an active composer, his works have been performed by many soloists, ensembles and orchestras, including CCS.

### Program notes

Known today as a visionary experimental composer of wide-ranging orchestral works, **Charles Ives** was also a master of miniatures. Focused, short ideas were a perfect fit for Ives's busy double life as an insurance executive and weekend composer. He wrote numerous *Sets* for ensembles of various sizes, but particularly for chamber orchestra. As a whole, these *Sets* may be the greatest showcase of his kaleidoscopic creativity, and the most colorful representations in all of his output.

Ives was steeped in the scrappy tradition of the local theatre orchestras. He reveled in their flexibility, seat-of-the-pants musicianship, and team spirit. In the post-face to his *Set for Theatre Orchestra*, Ives writes:

“The make-up of the average theatre orchestra of some years ago, in the towns and smaller cities, in this part of the country [New England], was neither arbitrary nor a matter of machinery. It depended somewhat on what players and instruments happened to be around. Its size would run from four or five to twenty, and the four or five often had to do the job of twenty without getting put out. Sometimes they would give as much support ‘during the rescue’ as the whole town band. Its scores were subject to makeshifts, and were often written with that in mind. There were usually one or two treble Wood-Wind, a Trombone, a Cornet, sometimes a Saxophone, Strings, Piano and a Drum – often an

octave of High Bells or a Xylophone. The pianist usually led – his head or any unemployed limb acting as a kind of Ictusorgan. However, a separate conductor, in these pieces, is a rather necessary member. The piano player might object to him; the other players probably would not, and the composer would vote for him.”

About the *Set for Theatre Orchestra* Ives writes in his *Memos*: “The first [movement, *In the Cage*] is a result of taking a walk one hot summer afternoon in Central Park with [Yale classmates] Bart Yung and George Lewis, when we were all living together at 65 Central Park West [New York City] in 1906 (or before). Sitting on a bench near the menagerie, watching the leopard’s cage and a little boy (who had apparently been a long time watching the leopard) – this aroused Bart’s fatalism – hence the text in the score and in the song. . . . A drum is supposed to be the leopard’s feet going pro and con.”

The second movement, *In the Inn*, uses *No. 1* of Ives’s *Four Ragtime Dances* as a platform for capturing the old theatre orchestra practice of adding popular tunes on top of given compositions. In *In the Inn* Ives uses the popular songs *After the Ball*, *Push dem Clouds Away*, *Reuben and Rachel*, and *Ta-ra-ra-boom-de-ay*, and the hymn tunes *Bringing in the Sheaves* and *Welcome Voice*.

The third movement, *In the Night*, is a quiet elegy; a distant mesh of sound surrounds the French horn intoning an old song. Ives wrote in a letter to *New Music* magazine,

“...This whole movement [*In the Night*] is an attempt to reflect those distant, almost silent sounds of nature on a quiet summer night in a forest—and perhaps some of the feelings and thoughts of a lonely old man who may be “passing on”—while distant church bells are tolling.”

---

**Christopher Auerbach-Brown** maintains an active career as composer, having been commissioned by such notable institutions as the Cleveland Institute of Art, the Finger Lakes Music Educators' Association, Parade the Circle, the Music Settlement, and the No Exit ensemble. Musicians and ensembles who have performed his music include the Playground Ensemble (Denver, CO), the Cavani Quartet, the Cleveland Chamber Symphony, guitarist Jason Vieaux, the Sirius String Quartet (New York, NY), violinist Isabel Trautwein from the Cleveland Orchestra, and clarinetists Laura Sabo (Cincinnati, OH) and Amy Advocat (New York, NY). He recently composed a work for the Ekklesia Wind Quintet for their 2022 season.

He was the recipient of a Charles Ives Scholarship in 1998, given by the American Academy of Arts and Letters to “composition students of great promise.” In 2016, Mr. Auerbach-Brown was awarded a prestigious Creative Workforce Fellowship from Cuyahoga Arts and Culture. In addition, he was awarded an Individual Excellence Award by the Ohio Arts Council in 2022.

Mr. Auerbach-Brown is active as a sound artist, curator, performer and conductor. His installation "Boundaries" was presented at SPACES Gallery in November 2011, and he curated a sound art exhibition titled Apopheny-Epiphany at SPACES in May 2014. Auerbach-Brown moonlights as a performer of noise and experimental music; collaborative shows include teaming up with Bbob Drake at SPACES Gallery in July 2015.

Currently, Mr. Auerbach-Brown is a member of the Cleveland Composers' Guild and is published by the American Composers' Alliance. He lives in Cleveland, Ohio with his wife, son, daughter, two cats, and two crazy bunnies.

***Constellation #6: The Cicadas*** is a graphic score inspired by the cicada invasion of Cuyahoga Valley National Park in 2016. I had never heard anything like it, it sounded like a giant car engine was constantly running somewhere in the distance. They were “Brood X” cicadas that emerge from the ground once every 17 years. They were EVERYWHERE - crawling all over everything, flying

around in large groups, landing in your hair and on your shirt, in your car, you name it...thankfully these cicadas are harmless, they just look really freaky because they're dark brown or black with bright red eyes.

I found the sound to be rather arresting and fascinating. The sounds of the cicadas and the experiences of hearing them implanted themselves in my creative garden, only to re-emerge as a new piece earlier this year (see what I did there?). Thankfully it didn't take 17 years to crawl out of the dirt (only five this time). The work highlights the trajectory of the lifecycle of the cicadas, from hatching and emergence from underground, to spreading their wings and taking flight, to buzzing in the trees, feeding, mating, planting eggs, then dying while the nymphs hatch from eggs, fall to the ground, burrow hibernate for another 17 years. The overall arc of the score captures this rise and fall visually, including the emergence from and return to the ground at the end.

I sneak a few extra techniques in the score to augment the sounds used in this piece. Composed for string orchestra, the musicians are also required to play ratchets at the climax of the piece. They could be any ratchets - toy ratchets, groggers, anything similar - but the climax is a wall of ratchet noise. Audience members will be offered ratchets before the concert and they may join in on the cacophony if so desired.

## The score for *Constellation #6: The Cicadas*

With a Solo Voice in the Key of C Major

For Solo Voice, Piano, Flute, and Clarinet in C Major

The piece is dedicated to the Cicadas of the eastern United States. It is written in the key of C Major and is in 3/4 time. The piece is written for Solo Voice and Solo Piano. The piece is written for Solo Voice and Solo Piano.

Charles T. Cook  
The Cicadas  
1997

© Charles T. Cook 1997

1997

1997



**Marta Ptaszyńska**, is one of the leading Polish composers and a very important figure in Polish contemporary music.

Her music is closely connected with her visual-artistic imagination and her ability for synaesthesia, or the perception of musical phenomena in visual terms. Her fascination with different cultures, especially visual art and Zen philosophy is often revealed in her compositions.

Marta Ptaszyńska's works are performed at many prestigious international festivals, such as Schleswig-Holstein, ISCM World Music, Salzburg, Huddersfield, Prix Europa in Berlin and Warsaw Autumn. She has received numerous commissions from leading orchestras and institutions, including the Chicago Symphony Orchestra, the Cincinnati Symphony Orchestra, Südwestrundfunk and the BBC.

She has won many composition competitions and received major awards, including a UNESCO prize, the Fromm Music Foundation, the Polish Composers' Union, the American Academy of Arts and Letters, the Alfred Jurzykowski Foundation and the Guggenheim Foundation among others. She has been awarded significant national honors from Poland; the Officer's Cross of the Polish Republic in 1995, and most recently, in 2022, one of Poland's highest honors, the Commander Cross of Merit of the Polish Republic.

She studied composition, music theory and percussion at the Warsaw Academy of Music and worked privately with Witold Lutoslawski. As a French Government grant recipient, she studied with Nadia Boulanger and Olivier Messiaen. In 1974, she received an Artist Diploma at the Cleveland Institute of Music in percussion performance.

*Concerto for Flute and Chamber Orchestra* was written in 2018 on a commission from the Polish flutist Lukasz Dlugosz, but due to pandemic, he did not perform the piece. Therefore, today performance is the world premiere of the Concerto.

The work comprises three contrasting movements and is inspired by Zen culture with its mysticism and dramaturgy. This is especially audible not only in the first movement with its frozen and static sonorities, but especially in the second movement full of lyricism where the alto flute keeps long melodic lines, which are placed on a very rich and sustained harmonies.

The third movement is designed to show the virtuosity of the soloist and is full of motion and energy. - Marta Ptasińska

**Sean Gabriel** has been principal flutist of the Cleveland Chamber Symphony since 1995. He earned performance degrees from the Baldwin Wallace Conservatory and the Indiana University School of Music, with his main teachers being William Hebert and James Pellerite. Sean is also the principal flutist of the Blue Water Chamber Orchestra and was principal flutist of the Opera Cleveland Orchestra from 2001-2010. His a member of the Erie Philharmonic and is on the faculty of the Baldwin Wallace Conservatory and the Cleveland State University School of Music.

---

### **About the Cleveland Chamber Symphony**

Since its founding by Dr. Edwin London in 1980, the **Cleveland Chamber Symphony** has served a leading role in the art of contemporary American music through its mission to commission, perform, record and promote musical works by composers of our time. Its history of over 170 world premiere performances and wide range of recordings has been critically acclaimed, and has been recognized by many awards, including a 2007 Grammy Award, numerous ASCAP awards and repeated recognition by the American Music Center. Its recent collaborations with Verb Ballets, the Cleveland School of the Arts and the launching of the annual NEOSonicFest demonstrate CCS's ongoing commitment to contemporary performance and education in Northeast Ohio.

**CLEVELAND CHAMBER SYMPHONY**  
**NEOSonicFall**  
[www.neosonicfest.org](http://www.neosonicfest.org)

**Make a Tax-Deductible Donation to the  
Cleveland Chamber Symphony Today!!**

***Help keep the Cleveland Chamber Symphony  
on the forefront of new music presentation***

Cleveland Chamber Symphony  
c/o The Music School Settlement  
11125 Magnolia Drive  
Cleveland, Ohio 44106

[www.clevelandchambersymphony.org](http://www.clevelandchambersymphony.org)