

MUSIC that
dares to Explore

Cleveland Chamber Symphony

New Music for Spring

Steven Smith, Music Director

Friday, April 22, 7:00pm

Baldwin Wallace University - Gamble Auditorium

www.clevelandchambersymphony.org

Cleveland Chamber Symphony

April 22nd, 2022 Musicians:

**concertmaster *principal

Violin 1: **Leah Burtnett, Sam Petrey

Violin 2: *Andrea Belding, Daley Biddle

Viola: *Laura Shuster, Amber Rogers

Cello: *Julie King, Linda Atherton

Bass: *Tracy Mortimore

Flute: *Mary Kay Robinson

Oboe: *Terry Orcutt

Clarinet: *Louis Gangale

Bassoon: *Mark DeMio

Horn: *Liam McConlogue

Trumpet: *Jack Brndiar

Trombone: *Paul Ferguson

Tuba: *Christopher Blaha

Percussion: *Andrew Pongracz, Mell Csicsilla

Harp: *Nancy Paterson

Piano: *Dan Overly

Audio Engineering: David Yost

Streaming Video & Audio: William Hartzell

Steven Smith, Music Director and Conductor

Cleveland School of the Arts Dancers

Caroline Dunn-Helton, Jada Perry, Zoe Gaddis,
Alyssa Tucker-Oglesby, Myla Wright, and Daylin Fair

Verb Ballets Dancers

Emily Dietz, Sikhumbuzo Hlahleni, Hunter Hoffman, Kelly
Korfhage, Lieneke Matte, Antonio Morillo, Bryan Andres
Salinas, Benjamin Shepard, Isaac Hileman, Kia Jimmy, Ashley
Forche, and Lily Cole

Cleveland Chamber Symphony

New Music for Spring

Friday April 22 2022, 7pm
Baldwin Wallace University - Gamble Auditorium
Steven Smith, Music Director

With Special Guests

Verb Ballets

Kate Webb, choreographer

Cleveland School of the Arts Dancers

Amanda Clark, choreographer

Ocho por radio

Silvestre Revueltas

Night Music

Howard Swanson

Turmoil

Junlong Kwan

Featuring Cleveland School of the Arts Dancers

Choreography: Amanda Clark

Dancers: Isis Price, Caroline Dunn-Helton, Jada Perry, Zoe Gaddis, Alyssa Tucker-Oglesby, Myla Wright, and Daylin Fair

Intermission

Martian Dances

Matthew Saunders

Featuring Verb Ballets

Choreography: Kate Webb

Dancers: Emily Dietz, Sikhumbuzo Hlahleni, Hunter Hoffman, Kelly Korfhage, Lieneke Matte, Antonio Morillo, Bryan Andres Salinas, Benjamin Shepard, Isaac Hileman, Kia Jimmy, Ashley Forche, and Lily Cole

Capricious Paradise

James Mobberly

*please, no digital recording during the performance.

CCS supporters include: The Ohio Arts Council, The George Gund Foundation, the Bascom Little Fund, The Aaron Copland Fund for Music, Cuyahoga Arts & Culture, the American Federation of Musicians Music Performance Trust Fund, and the Paul M. Angell Family Foundation. Support also includes 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

Silvestre Revueltas (1899 – 1940) was born in the state of Durango in Mexico, and began studying the violin at the age of five. After studies in Mexico City and Texas, he graduated from the Chicago Musical College, before returning home to Mexico where he became involved in the vibrant artistic scene at the time in Mexico City. In 1929 composer/conductor Carlos Chávez invited him to assume the role of head of the Department of Violin at the Conservatorio Nacional in Mexico City of which he was then director and, later, also appointed him as his assistant conductor of the Symphony Orchestra of Mexico until 1935. The decade from 1930 to his untimely death in 1940, saw his most fruitful compositional activity, resulting on over 40 works for a variety of ensembles, orchestral works and film scores.

“**Ocho por radio**” also written as “8 x radio,” by was composed in 1933. It was intended for performance on the radio by the SEP Chamber Orchestra, which, at the time, had only eight members, thus leading to the unusual instrumentation of clarinet, bassoon, trumpet, 2 violins, cello, bass and percussion. Revueltas was a master at conveying in concert music the colors and energy of Mexico’s diversity of folk culture.

Howard Swanson (1907 – 1978) was born in Atlanta, moved to Cleveland with his family when he was 9, studied piano beginning at 12 and earned a Bachelor’s degree in music theory from the Cleveland Institute of Music in 1927. He then studied in Paris with Nadia Boulanger, but was soon forced to return to the United States after the outbreak of World War II. In 1950, conductor Dmitri Mitropolous gave the world premiere of his “Short Symphony” with the New York Philharmonic, leading to a Guggenheim Fellowship and a grant from the American Academy of Arts and Letters. These opportunities led to his return return to Europe for over a decade. Through his compositions, Swanson crystalized a musical style using the conventional forms of classical music infused with a personal style grounded in African American traditions. He is best known for his art songs, most notably "The Negro Speaks of Rivers," and for the *Short Symphony*.

His chamber orchestra work “**Night Music**,” being performed on this program, was written in 1950.

Howard Swanson has recently been honored as one of the Cleveland Arts Prize Past Masters, being celebrated throughout 2022.

Junlong Kwan studied the double bass at Cleveland School of the Arts for nine years with Dianna Richardson, and began composing music in his free time. He was also expanding his capabilities attending a digital composition class at Case

Western Reserve University with Dr. Ken Wendt. “Why only play music when you can also create it?” he noted. For Junlong, music affects more than just one’s ears; “you can feel it in your body and your mind”, he states. “Through this medium, our moods are influenced and reflect that, and we are brought together in harmony”.

“**Turmoil**” was originally written for his school orchestra at CSA, and is being heard on this program in its first professional performance, with the added enhancement of dance.

The **Cleveland School of the Arts (CSA) Dance Company** is an honors Dance course that represents 20% of the dance majors at our schools. CSA is an audition-based criteria school in Cleveland Metropolitan School District and has been serving the community with public arts education for 40 years.

Amanda Clark earned her BFA in Dance & Education from Kent State University. Following teaching and performing both locally and nationally she earned her terminal degree in Contemporary Dance from Case Western Reserve University (GRS '15). Graduate awards and mentions include a Pancoast Fellowship, the Henry Kurth Award for Excellence in Theatrical Elements, and the Grace J. Petot Award for Research Excellence. Since graduating, Clark has continued to perform locally and internationally while also teaching in CMSD.

Matthew C. Saunders (born 1976, Austin, Texas, USA) is a Northeast Ohio composer, conductor, trombonist, husband, and father. He finds inspiration from the vastness of space, the waterways and forests, mountains and prairies of America, the motion of atoms, and the mysteries of existence, and from collaboration with other musicians and his students. After a hard day’s work, he relaxes with his wonderful wife, who is the love of his life and his teammate in the extreme sport of parenting. Dr. Saunders is a lover of solitude and camaraderie, Cincinnati-style chili and Carolina barbecue, road trips, movies, and random facts. His favorite dinosaur is the Parasaurolophus. He gets

excited about music that he would never write or perform, and does what he can to share that with the world. Dr. Saunders is Professor of Music at Lakeland Community College, where he directs the Lakeland Civic Orchestra.

Martian Dances imagines not the sounds made by alien beings, but rather what might be heard in a century or two from the human inhabitants of Mars. It represents the ultimate camping trip, or wagon train, or slipping of the surly bonds of Earth. The colonization of Mars is a project bigger than any one of us or any of our nations, the finest goal and ultimate struggle of the human race, and it both begins and ends when some people sit on top of a rocket and leave this home – the only one we’ve known – for another world. We can’t know how long it might be before there will be concerts, commissions, endowments, and the rest, but we can be certain that there will be music almost immediately.

This music is in three sections. The first, “Tharsis Bulge,” is a slow introduction followed by a tango-like movement inspired in part by the music of Astor Piazzolla. “Blues for a Red Planet” presents a variation on the blues as we know it, employing a thirteen-bar form for the awkwardness of the weaker gravity of a smaller planet, borrowing its title from a chapter in Carl Sagan’s *Cosmos*, a lifelong inspiration for the composer. The final section, “No Pickles, Please” is driven by the marimba and viola into a frenzy that ends with the return of the music from the slow introduction.

Kate Webb grew up in Richmond, Virginia where she danced both as a student and as a trainee with Richmond Ballet. Upon graduating from Appomattox Regional Governor’s School for the Arts, she attended Butler University on both dance and academic scholarships. While dancing with Butler Ballet, she performed in Poland, Slovakia, and the Czech Republic. After fulfilling her degree in three years, she graduated magna cum laude in May of 2015 with a BS in Dance-Arts Administration and high departmental honors. Kate joined Verb Ballets in 2015 and has been featured in several works, such as *Aposiopesis* and *Eight*

by Benny Goodman. This is the 6th work she has choreographed with the company.

Rome Prize winner and Guggenheim Fellow **James Mobberley's** works span many media, from orchestra and electro-acoustic music to music for dance, film, and video. Commissions have come from the Fromm Foundation at Harvard University, Koussevitzky Foundation/Library of Congress, Barlow Endowment, Meet the Composer, Chamber Music America, National Endowment for the Arts, and numerous ensembles and individual performers. He is currently Curators' Professor of Composition at the Conservatory of Music and Dance at the University of Missouri-Kansas City, and has also been a Resident Composer with the Kansas City Symphony (1992-1999), and a Visiting Composer with both the Taiwan National Symphony (1999) and the Fort Smith Symphony (2000). He has also received awards from the American Academy of Arts and Letters, League-ISCM, Meet the Composer, the Van Cliburn Foundation, the Shanghai Spring Festival, and numerous other organizations. Many of his works are available for listening on <http://www.soundcloud.com/jim-mobberley>.

“Capricious Paradise” was commissioned by the North Carolina New Music Initiative in 2016. The composer writes:

“Paradise is an interesting concept – one that varies a great deal from person to person, and from culture to culture. The most commonly known descriptions of paradise in Western culture seem to suggest a continuous state of enjoyment of some kind that stretches into eternity. Whether it's harping on clouds or quaffing never-empty tankards of mead in Valhalla, this state is so blissful that there is no thought of doing anything different. In contemplating this prospect, it seemed to me that I might (perhaps after a few millennia) enjoy something unexpected, even if it's not terribly blissful. Maybe something apprehensive? Mischievous? Unsettling? Confounding? Even alarming? I'm sure I would appreciate a bit of capriciousness here and there, in any eternity, even a blissful one.”

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.

About CSA

The **Cleveland School of the Arts (CSA) Dance Company** is an honors Dance course that represents 20% of the dance majors at our schools. CSA is an audition based criteria school in Cleveland Metropolitan School District and has been serving the community with public arts education for 40 years.

About Verb Ballets

Verb, "Ohio Contemporary Ballet," presents bold works and builds community through dance. The company honors the roots of pioneer ballet companies in the Great Lakes region. Today, the company is under the leadership of Dr. Margaret Carlson, former principal dancer for Cleveland Ballet, and Richard Dickinson, MFA, former Ohio Ballet dancer. The company strives to commission choreographers that elevate marginalized voices and reflect our times. Building community and offering opportunities to learn through dance are at the core of Verb's mission. Verb aims to bring programs out to the public, meeting people where they live, work, and learn. The professional company is comprised of dancers from across the nation and

globe. In addition to touring regionally, the company has toured internationally in Cuba and Taiwan and has built lasting partnerships that provide opportunities for cultural exchange. Verb Ballets aims to support art that is reflective of our current societal landscape and relevant to our dancers, communities, and dance enthusiasts in Ohio and abroad. More information can be found at [**www.verbballets.org**](http://www.verbballets.org).

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www.neosonicfest.org

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