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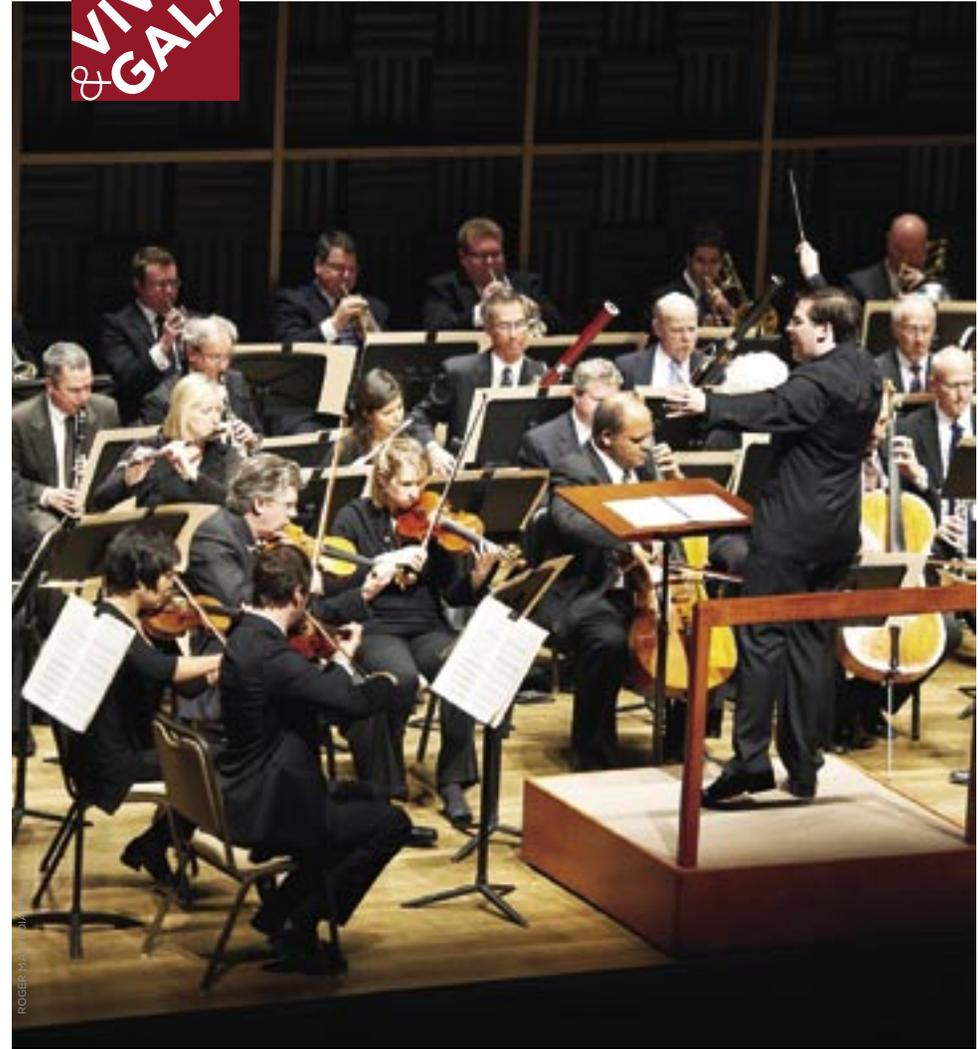
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**THE CLEVELAND ORCHESTRA
California Masterworks**





Welcome to the Cleveland Museum of Art

The Cleveland Orchestra's performances in the museum in May 2011 were a milestone event and, according to the *Plain Dealer*, among the year's "high notes" in classical music. We are delighted to once again welcome The Cleveland Orchestra to the Cleveland Museum of Art as this groundbreaking collaboration between two of Cleveland's most iconic institutions continues.

Many are to be thanked, but a few should be in particular mentioned: Carol Lee Iott, The Cleveland Orchestra's acting general manager, James Feddeck, assistant conductor of The Cleveland Orchestra, and Thomas M. Welsh, the museum's director of City Stages. The trio has done much of the heavy lifting in bringing these two evenings of music together.

"California Masterworks" is the season finale of the museum's VIVA! and Gala Performing Arts series: a concert series devoted to music of the globe. Tonight we explore the music of California composers who redefined and extended the definition of classical music by taking inspiration from music of the globe in particular East Asia. Free talks by Dr. Henry Adams precede each concert and focus on the visual arts of California. Following the Friday performance, experience MIX: Composition in the atrium—free with your California Masterworks concert ticket.

Thank you for being with us tonight.

David Franklin
The Sarah S. and Alexander M. Cutler Director

THE CLEVELAND ORCHESTRA

FRANZ WELSER-MÖST MUSIC DIRECTOR

California Masterworks – Program 1

Gartner Auditorium, The Cleveland Museum of Art
Wednesday evening, May 1, 2013, at 7:30 p.m.

James Feddeck, *conductor*

- HENRY COWELL **Sinfonietta** (1928)
(1897–1965)
- I. Larghetto
 - II. Scherzo: Presto – Poco meno mosso – Tempo I
 - III. Adagio sostenuto
 - IV. Marked Passages: Allegro non troppo –
Poco meno mosso – Tempo I – Presto
- DANE RUDHYAR **Out of the Darkness – syntonic drama in five acts**
(1895–1985) (1982) – WORLD PREMIERE
- I. Lyrical but poignant
 - II. Lyrical yet with restless yearning –
 - III. Allegro giocoso –
 - IV. Andante rubato
 - V. Allegro
- LOU HARRISON **Suite for Violin with String Orchestra**
(1917–2003) *Written with Richard Dee; arranged by Kerry Lewis from the original version for solo violin and American gamelan (1974)*
- I. Threnody
 - II. Estampie
 - III. Air
 - IV. Three Jahlas
 - V. Chaconne

STEPHEN ROSE, *violin*

* * *

Preconcert talk at 6:00 p.m.

"The Quest for Nirvana and the Birth of Modern Art"

Dr. Henry Adams



T H E C L E V E L A N D O R C H E S T R A
FRANZ WELSER-MÖST MUSIC DIRECTOR

California Masterworks – Program 2

Gartner Auditorium, The Cleveland Museum of Art
Friday evening, May 3, 2013, at 7:30 p.m.

James Feddeck, *conductor*

JOHN ADAMS **Shaker Loops** (1978; arr. for string orchestra 1983)
(b. 1947) I. Shaking and Trembling

- II. Hymning Slews –
- III. Loops and Verses –
- IV. A Final Shaking

JAMES TENNEY **Clang** (1972)
(1934-2006)

TERRY RILEY **The Sands** (1990)
(b.1935) I. The Sands –

- II. Mirage –
- III. Rubberlady's Theme Music –
- IV. Ebony Horns

THE CALDER QUARTET
Benjamin Jacobson, *violin*
Andrew Bulbrook, *violin*
Jonathan Moerschel, *viola*
Eric Byers, *cello*

* * *

Preconcert talk at 6:00 p.m.

“The Funkiness of California Art in the 20th Century”

Dr. Henry Adams



* * *

After hours: John Cage HPSCHD takes place in the Atrium
Composed by John Cage with Lejaren Hiller in 1969 , HPSCHD
(pronounced “harpichord”) is an immersive performance/sound en-
vironment for up to seven amplified harpsichords, electronic sounds
and projections. A ticket stub from either “California Masterworks”
concert gains free entry to this post-concert celebration.

*For legal reasons and physical safety of the artists and for the comfort
of the audience, cameras and other recording devices are not permit-
ted in the theater during the performance.*

CREDITS

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NOTES ON THE PROGRAM

California Masterworks

What is California? In our national mythology it is the land of
discovery, renewal, and constant reinvention. It is the place in the
US that everyone dreams about, if only fleetingly, sometime in their
lives, and the place that people around the world can quickly name
even if they know nothing else about America. California is at once
a beacon and a magnet. Those who are from there are a different
stock; those who are drawn there perhaps wish they were. Ever since



the Gold Rush, it is the home for dreamers and doers. It is what historian Kevin Starr, in his magisterial history of California, calls a final frontier of geography and of expectation.

This sense of wonder and renewal is abundant in the musical legacy of California. And while it is always tricky to draw generalities, particularly among solitary artists like composers, there can be no doubt that some common threads—different threads—work their way through the music of composers from the western edge of the US.

The evolution of classical music, which is to say composed art music for the concert stage, has been rolling steadily along these last one hundred years in California such that the sum total of it all might well be bumping the classical tradition slightly off its axis. Our understanding of where the dead center of the tradition resides is given to us explicitly in the body of work imported from Western Europe to the East Coast, and implicitly even in our basic understanding of this country in deeply ingrained tropes like “out west” and “back east.” But the legacies of a number of extraordinary composers from California demonstrate that their music is not so much a glimpse of the fringe as of the future.

To begin with, California faces away from Europe. The grip of Western European culture on the cities of the East Coast lost some of its strength across the distance of the vast interior. Onto the shores of the West Coast came the musics and traditions of Asia. Lou Harrison among others described being captivated by Chinese opera and gamelan music of Indonesia at a young age—traditions brought to California by the substantial populations of immigrants from those places. In those traditions came instruments with their unique sonorities, compositional structures unlike western symphonic music, and even fundamentally different understandings of the roles of rhythm and harmony. Perhaps the Californian’s predisposition towards discovery and attentiveness to the cultural fabric of western and non-western communities intermingling is the key to an adventurousness in music that was ahead of their east coast counterparts.



Henry Cowell embraced all music. In addition to his own compositions, he was devoted to the dissemination of the work of his fellow composers. In 1927 Cowell launched *New Music Quarterly*, groundbreaking in its advocacy for works by Carl Ruggles, Ruth Crawford, Dane Rudhyar, and even, in 1934, the publication of Varèse’s *Ionization*. By 1930 Cowell was giving lectures at the New School for Social Research in New York City with titles like “Newly Discovered Oriental Principles” and “American Composers Begin Breaking Apron-Strings,” the roots of what would become regular world music courses and an investigation of the fading reliance of the American composer on the European tradition. He developed working relationships for the purposes of teaching and composing with virtuoso performers of non-western music, and brought back from Europe a collection of cylinders of non-western music from the Phonogramm-Archiv in Berlin. Cowell treated non-western, and even non-classical traditions seriously, committing himself to an understanding of the inner workings of different musical systems.

Joel Sachs points out in his recent biography that Cowell may well have been the first to note that small intervals from the overtone series (the upper partials of pitches) are essential to some non-western cultures and called for serious study of other cultures by Western musicians. Cowell predicted that microtones as commonly heard in Asian or Arabic musics, and which give them their distinctive timbres, would be employed in western concert music when the limits of our intonation system had been reached, and that our limits were “fixed only by the delicacy of our hearing and the flexibility of our tastes.” He saw the future.

Cowell’s own music is notable, in the early years certainly, for harmonic exploration—from stroking the inside of the piano to haunting effect, to pungent dissonances in large chamber and orchestral works. His ideas became quickly known in musical circles. In January 1927, Arthur Loesser, distinguished pianist (as well as co-founder of the Cleveland Chamber Music Society and longtime program editor for The Cleveland Orchestra) gave a lecture-recital in the Cleveland Museum of Art that included music of “conservatives, liberals, and revolutionists.” Cowell’s tone-cluster techniques,



instructing the performer to press forearm or fist into the keyboard, were startling. James M. Rogers' review in the *Plain Dealer* noted, "Mr. Cowell hails from the great open spaces of the far west, where men are men." Cowell himself would appear in recital in Cleveland the next year, in 1928, the year *Sinfonietta* was written.

Dane Rudhyar, who would become known as an ultra-modernist alongside Cowell, was not born in California but was eventually drawn to it. His years as a young man in France were formative. The music of Debussy had a profound impact, for in it Rudhyar heard, he later wrote, "direct contact with Asiatic music" and a composer "inspired by the collective power of the [human] race"—a path Rudhyar himself would follow thereafter. He was a theosophist, concerned with the broadening of human consciousness through synthesis of science, religion, and philosophy. Scriabin's music and theosophic ideas were another natural affinity; like Scriabin, Rudhyar saw music "as sacred means to transcend ego and evoke states of ecstatic unity." In his study of Rudhyar, Deniz Ertan points out that Rudhyar felt western music was overly dominated by the traditional conception of melodic line: "Form had replaced energy, and the single tone had lost its meaning." Like Cowell, Rudhyar concerned himself deeply with sound. The Chinese composer Chou Wen-Chung notes that the first important advocate of the Asian concept of the single tone in western art music was Dane Rudhyar.

His term "syntony" captured the essence of this, where syntonic music lets all sounds act freely as equal, based on the experience of tone, and moving away from traditional contexts. This is music as ritual, with its "power to give tonicity to human beings"—tonicity being, in Ertan's explanation, like the duality of relaxation and tension in muscular fibers that are still in partial contraction when at rest. Composer Peter Garland identifies this as the key to Rudhyar's music, the ability to capture the strength of consonance and the tension of dissonance—"expanded consonance," he calls it.

Rudhyar made it to California in 1920. He was a mystic, and eventually committed his energies to numerous books on astrology, for which he is better known. Late in life and after renewed interest in his music, Rudhyar returned to composing. He never lost sight of



the idea of music as, in his words, "magically concentrated forms." In correspondence with Thomas Nee of the University of California San Diego concerning plans for a festival in his honor in 1973, Rudhyar offered the following title for his lecture: "The Disintegration of our Musical Culture and the Re-Emergence of the Archaic Approach to Sound." In a handwritten note in the margin, he had suggested to Nee "instead of 'archaic' we could say 'magical.'"

Lou Harrison had already read Henry Cowell's books *New Musical Resources* and *American Composers on American Music* by the time he attended Cowell's class "Music of the Peoples of the World" at the University of California Extension in San Francisco in 1935. Cowell's influence on Harrison would be enormous, in particular his encouragement to understand musical systems from non-western cultures. Harrison's early studies of "traditional" instruments like French horn, clarinet, and harpsichord were soon complemented by interest in Japanese instruments like the koto, shamisen, and shakuhachi. In the summer of 1938, on the recommendation of Cowell, John Cage presented himself at Harrison's door. The two became instant friends, and before long were staging concerts of percussion music. In 1941, one such concert in San Francisco included Harrison's *Canticle #1*, *Simfony #13*, *Cage's Quartet*, *Third Construction*, and the premiere of their joint composition *Double Music*—now a classic. These efforts upended the traditional notion of percussion as simply structural support and color in composition, where harmonic and melodic development was paramount. They further opened the doors to close hearing of Asian music.

Harrison too was enthusiastic in his advocacy of fellow composers. In the mid-1940s, he moved for a time to New York City. He was a concert reviewer for the *Herald Tribune*, and, thanks to an introduction by Cowell, did various jobs for Charles Ives. This relationship led in 1947 to Harrison's conducting the world premiere of Ives' *Third Symphony*, which had been completed decades earlier but neglected until Harrison discovered it. It was the first complete performance of any Ives symphony, and won him the Pulitzer Prize.

Harrison's musical interests were omnivorous. His affinity for early music and alternate tuning systems reintroduced sound



possibilities that had been deemphasized in the wake of equal temperament. And Harrison had a joyful enthusiasm combined with an adventurous, can-do spirit. His devotion to gamelan music, for instance, was not dampened by the impracticality of getting hands on the rare pitched percussion instruments from Indonesia—he simply built his own “American gamelan.”

John Adams, a New Englander by birth, followed his muse to San Francisco after six years at Harvard where he’d reached the stifling limits of academia. “Maybe,” he writes in his autobiography, “I thought to myself, six months or even a year in California might be a good change.” In 1972, Adams fell into teaching at the San Francisco Conservatory, and by the end of the decade was assisting conductor Edo de Waart with contemporary music at the San Francisco Symphony.

Shaker Loops, in its original version for seven strings, is one of Adams’ earliest mature works. Describing his own eureka moment upon hearing Terry Riley’s minimalist lodestone and masterpiece *In C*, Adams felt this music—with its pulsing repetition and sheer surface beauty—was the way out of his compositional dead end. About the formative music of Riley, Steve Reich, and Philip Glass, Adams wrote, “To me, it felt like the pleasure principle had been invited back into the listening experience.” And so *Shaker Loops* stands as Adams’ version of this compositional breakthrough, relying upon the mechanics of minimalism while building upon them to magnificently ecstatic effect.

The six-to-twelve-month trial period begun in the early 1970s hasn’t ended. Adams still lives in California, and has become probably the most successful American composer of our time. Included in his enormous body of work is a triptych of orchestral pieces explicitly inspired by the California ethos: *El Dorado*, *The Dharma at Big Sur*, and *City Noir*.

James Tenney found his way to California in 1968, for what would be a fruitful ten year period. Already a pioneer in the early 1960s of electronic music, Tenney’s work in composition, acoustics and theory would have a major impact on a generation of composers.



Peter Garland notes Tenney’s work being relatively unknown is unbelievable but not unprecedented, and that more than anyone of his generation he “bridged the gap between modernist and post-Cageian (post-modernist) aesthetics.”

Clang for orchestra comes from Tenney’s California period. The composer sees the piece as “one single modulated sonic event” and it is unique in how it depends on performer choice. The score lays out available pitches and durations, inside of which each player chooses “at random”—a fundamental restructuring of the conductor-performer relationship, it should be noted—in the service of a deep investigation of sound and resultant overtone series. Robert Wannamaker calls Tenney an “American spectralist,” referring to developments in music in the 1970s particularly in France (e.g., Gérard Grisey) where the acoustical properties of sound were the building blocks of composition—and further notes that Tenney was exploring this area of music even earlier than the French composers most closely associated with that school.

Terry Riley perhaps more than anyone else has come to personify the California composer. He is a native son, to be sure, but especially because from an early age his body of work exemplifies a congenial experimentalism, an openness to all things musical, and an unwavering humanity. Riley has the distinction of changing the world of music not once but twice: first in the early 1960s with the advent of tape loop as a compositional tool in *Mescaline Mix*, and then again in 1964 with *In C*, the ensemble piece that is universally regarded as the flashpoint of Minimalism. But the moniker of “minimalist” is one Riley has resisted, principally because his musical output is so wide-ranging as to be unclassifiable. Best known for his virtuosity as an improvising pianist and for the dozens of string quartets commissioned by the Kronos Quartet, Riley’s several large-scale works are often overlooked.

The Sands is a concerto for string quartet that encompasses many of Riley’s concerns—rhapsodic, lyrical writing; musical traditions of other cultures; and, as he writes in his program note for the piece, music as a source for compassion and love. Perhaps the most succinct description of the man and his music can be found in



original Grateful Dead member Tom Constanten’s autobiography: “Standing next to Terry Riley, you are in danger of getting a sunburn on your soul.”

It is a privilege and a thrill to hear The Cleveland Orchestra perform in the intimate confines of Gartner Auditorium. Single works by six composers over the course of three hours can hardly do justice to the story of music from the American west coast. Some notable figures (Harry Partch, La Monte Young, John Cage) are not represented here on the concert stage, for reasons of brevity or impracticality. Their music is no less worthy of attention, and indeed reinforces the theme of California composers redefining and extending the definition of classical music.

—Thomas M. Welsh
Director of City Stages

Further Reading:

John Adams “Hallelujah Junction: Composing an American Life”

David Bernstein, ed. “The San Francisco Tape Music Center: 1960s Counterculture and the Avant-Garde”

John Cage “Silence”

Deniz Ertan “Dane Rudhyar: His Music, Thought, and Art”

Veit Erlmann, ed. “Hearing Cultures—Essays on Sound, Listening and Modernity”

Kyle Gann “American Music in the Twentieth Century”

Peter Garland “In Search of Silvestre Revueltas”

Peter Garland, ed. “The Music of James Tenney”

Wilfred Mellers “Music in a New Found Land”

Leta Miller and Frederic Lieberman “Lou Harrison: Composing a World”

Keith Potter “Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass”

Joel Sachs “Henry Cowell: A Man Made of Music”

Robert Wannamaker “The Spectral Music of James Tenney” from *Contemporary Music Review* (2008)



COMPOSER NOTES ABOUT THE PIECES

Henry Cowell: *Sinfonietta*

Henry Cowell’s *Sinfonietta* was written in 1928 and premiered that year in Mexico City under Carlos Chávez on a Pan American Association of Composers (PAAC) program that also included Edgard Varèse’s *Integrales*, and works by Dane Rudhyar, Silvestre Revueltas, and Emerson Whithorne. The PAAC was conceived by Cowell, Chavez, Varèse and Carlos Salzedo as “a composer’s group to serve all the Americas,” as it was Varèse’s opinion that “today very little music is alive in Europe.” With Cowell’s commitments to the PAAC, his groundbreaking publication *New Music Quarterly*, and his work with Charles Ives on organizing Ives’ *Fourth Symphony*, it is amazing to note how musically productive he was at this time. In the almost year and a half since the beginning of 1928, Cowell composed nine piano pieces and three orchestral compositions including the tone-cluster *Piano Concerto* and the *Irish Suite* for piano and orchestra, in addition to *Sinfonietta*.

Composer/conductor Nicolas Slonimsky, who credits meeting Cowell as one of the most important contacts he made in this period, led the US premiere in January 1931 with his Boston Chamber Orchestra at Town Hall in New York City—a concert that was simulcast by forty Columbia Broadcasting affiliates, and also included the world premiere of *Three Places in New England* by Charles Ives, whom Slonimsky met through Cowell. Slonimsky was particularly drawn to the dissonant counterpoint of *Sinfonietta* with its tone-cluster ending consisting of closely arrayed notes. These bracing sounds piqued Slonimsky, who enjoyed piquing East Coast audiences. The next year Slonimsky conducted *Sinfonietta* on a similar program in Havana, Cuba, and noted: “I had no trouble whatsoever in rehearsing the dissonant scores of Ives, Ruggles, or Cowell with my Cuban ensemble. The players were not aware that unresolved dissonances or atonal melodies were wrong, and played their parts without objections.” Also in 1932, *Sinfonietta* was conducted in Vienna by Anton Webern, whose decision to lead a PAAC program



apparently hinged on the Cowell piece. In their one and only meeting, Cowell recalled their intense conversation as “perhaps the most concentrated evening I can remember.”

—Notes extracted from Joel Sachs “Henry Cowell: A Man Made of Music” and Nicolas Slonimsky “Perfect Pitch”

Dane Rudhyar: *Out of the Darkness – syntonic drama in five acts*

“Since there’s never been a performance, he wasn’t asked to write notes about it. *Out of the Darkness* was composed in Palo Alto in 1982, during a last, very productive period of Rudhyar’s life. We had moved there in 1976, and he had a piano for the first time in decades. He alternated between writing books and composing music—on a project basis. Rudhyar never mixed the two. If he wrote a book, he started it and worked on it exclusively until he was done. Same with a musical composition. In 1982, he was in good health, good spirits, and very productive. Judging by the title, and the history of other compositions that dealt with darker themes, this piece deals with emergence out of transformative difficulty or trial, and into light or transmutation.”

—Leyla Hill, widow of Dane Rudhyar

Lou Harrison: *Suite for Violin with String Orchestra*

Lou Harrison’s *Suite for Violin and American Gamelan*, with movements named “Chaconne” and “Estampie” (a form that appears in more than a dozen of Harrison’s works), forms an unlikely link between Indonesian and Baroque European dance. There is also a “Jahla,” the North Indian version of an ostinato that involves intermittent reiteration of a single tone between the notes of a main melody, and a “Threnody” that taps into Harrison’s love for the sort of long-reaching melody that wants to unfold forever.

Violin concertos with a multicultural twist had long been a part of Harrison’s output, beginning with his *Concerto for Violin and Percussion* (1959), which pits the violinist as a solo dancer against a



percussive backdrop, harking back to Harrison’s early dance collaborations. He looked farther east in *Concerto in Slendro* (1961), utilizing an Indonesian scale, and still farther in *Music for Violin and Various Instruments* (1967), with its orchestra of reed organ, percussion, psaltery, and mbiras.

With the *Suite for Violin and American Gamelan*, though, Harrison moved yet another step closer to Asia. A collaboration between Harrison and the violinist Richard Dee, the *Suite* took root after the two composed the “Chaconne” for their violinist friend Loren Jakey to play with Harrison and [his partner Bill] Colvig’s first Gamelan. That movement’s initial success led them to accept a commission from the San Francisco Chamber Music Society to write a full suite, which was finished and premiered in December 1974.

The logistics of transporting a full gamelan, however, made the *Suite* impractical as originally written, prompting Harrison to authorize a strings-only version nearly 20 years later. Given the composer’s fussiness—for Harrison finding a particular timbre is as important as finding the right tuning—it is not surprising that the piece takes on a much different character. Certain effects remain, such as the percussive rapping on the instruments in the “Estampie,” but the singing quality of the strings leads the piece in an entirely new direction. *The Suite for Violin with String Orchestra*—scored actually for solo violin, piano, celesta, two harps, and strings—was first performed at the 1993 Pacific Music Festival with violinist Chi Yun and conductor Michael Tilson Thomas.

—Ken Smith

James Tenney: *Clang*

In *Clang*, we see Tenney’s first use of the “diminished” mode made up of the first eight primes of the overtone series: 1, 3, 5, 7, 11, 17, 19.

This scale, though not this particular justification for it perhaps, has been of some importance in the music of the twentieth century, in everything from Stravinsky, Ives, and Lou Harrison to Herbie Hancock and jazz. It is also called the “octatonic,” and jazz players know it as the “altered dominant” or the alternate mode of the diminished scale (which is whole/half step rather than half/whole



step). Its interesting property of containing two major triads a tritone apart has been of some harmonic consequence in modern music, and in the music of Chopin, Scriabin, and many others. Tenney's thoughts on the ramifications of these chords and this scale are best left from him to express, but it clearly ties in with many of his thoughts on the nature of consonance and dissonance, and the acoustical foundations for these concepts. Since *Clang*, most of his music has concerned itself with the overtone series, and this scale in particular. *Clang* is the first statement of the idea, and is extremely straightforward and elegant in this regard.

Tenney borrows the title from his own earlier reference to gestalt theory, and as in *Fabric for Ché*, conceives of the piece as "one single modulated sonic event." That it is itself a "swell" is no surprise, and like many other works (*August Harp*, *Chorales*) it concerns itself both on the large and small scale with the single breath.

"...each player chooses, at random, one after another of these available pitches... and plays it very softly (almost inaudibly), gradually increasing the intensity to the dynamic level indicated..., then gradually decreasing the intensity again to inaudibility... this crescendo-decrescendo sequence should be timed so that both segments of the tone are of approximately the same length, and so that the total duration of the tone is as long as it may comfortably be within one breath..."

(—from Instructions to *Clang*)

The score of *Clang* consists of available pitches for each instrument in a set of temporal sections, gradually building up the entire scale and then breaking it down over the course of about fifteen minutes. The buildup is achieved by gradually widening the "bandwidth" around the initial E natural, until the entire orchestral range is filled. The rate of density increase is of course exponential, as is the decay after about ten and a half minutes, and the timbral manipulation achieved by the choice of instrument entrances is done with great care to achieve a smooth textural transition throughout. The decay is a rather interesting octaval canon, beginning with the higher primes in the lowest octaves...The pattern continues... until we



perceive an approximation of the actual harmonic series, since the highest partials are only present in the higher octaves. Eventually, they drop out as well, and the piece ends with a six-octave unison E. Note that the rate of "pitch-loss" is also exponential.

—Excerpted from Polansky, *The Early Works of James Tenney*, in *Soundings 13*, edited by Peter Garland, 1984

John Adams: *Shaker Loops*

Shaker Loops began as a string quartet with the title *Wavemaker*. At the time, like many a young composer, I was essentially unaware of the nature of those musical materials I had chosen for my tools. Having experienced a few of the seminal pieces of American Minimalism during the early 1970s, I thought their combination of stripped-down harmonic and rhythmic discourse might be just the ticket for my own unformed yearnings. I gradually developed a scheme for composing that was partly indebted to the repetitive procedures of Minimalism and partly an outgrowth of my interest in waveforms. The "waves" of *Wavemaker* were to be long sequences of oscillating melodic cells that created a rippling, shimmering complex of patterns like the surface of a slightly agitated pond or lake. But my technique lagged behind my inspiration, and this rippling pond very quickly went dry. *Wavemaker* crashed and burned at its first performance. The need for a larger, thicker ensemble and for a more flexible, less theory-bound means of composing became very apparent.

Fortunately I had in my students at the San Francisco Conservatory of Music an ensemble willing to try out new ideas, and with the original *Wavemaker* scrapped I worked over the next four months to pick up the pieces and start over. I held on to the idea of the oscillating patterns and made an overall structure that could embrace much more variety and emotional range. Most importantly the quartet became a septet, thereby adding a sonic mass and the potential for more acoustical power. The "loops" idea was a technique from the era of tape music where small lengths of prerecorded tape attached end to end could repeat melodic or rhythmic figures ad infinitum. (Steve Reich's *It's Gonna Rain* is the



paradigm of this technique.) The Shakers got into the act partly as a pun on the musical term “to shake,” meaning either to make a tremolo with the bow across the string or else to trill rapidly from one note to another. The flip side of the pun was suggested by my own childhood memories of growing up not far from a defunct Shaker colony near Canterbury, New Hampshire. Although, as has since been pointed out to me, the term “Shaker” itself is derogatory, it nevertheless summons up the vision of these otherwise pious and industrious souls caught up in the ecstatic frenzy of a dance that culminated in an epiphany of physical and spiritual transcendence. This dynamic, almost electrically charged element, so out of place in the orderly mechanistic universe of Minimalism, gave the music its *raison d’être* and ultimately led to the full realization of the piece. *Shaker Loops* continues to be one of my most performed pieces. There are partisans who favor the clarity and individualism of the solo septet version, and there are those who prefer the orchestral version for its added density and power. The piece has several times been choreographed and even enjoyed a moment of cult status in the movie *Barfly*, an autobiographical account of the poet Charles Bukowsky’s down and out days on LA’s Skid Row. In a famous scene Bukowski (Mickey Rourke), having been battered and bloodied by his drunken girlfriend (Faye Dunaway) holes up in a flophouse room, writing poems in a fit of inspiration to the accompaniment of the insistent buzz of “Shaking and Trembling.”

—John Adams

Terry Riley: *The Sands*

First of all let me say that I don’t believe that going to war ever solves our disputes. Especially, in these times when it is mostly rich aging white men who send tender young lives into the slaughter. We no longer live in the age of heroic leaders who fearlessly led the charge down the slopes of battle. Instead we have the chickenhawks in their protected war rooms pressing the buttons, causing mutilation, mental illness, and death on all sides. With the bombing of Iraq, I had a premonition that we would be at war in the Middle East for years. Unfortunately, that is what has played out and it has gotten



worse. The launching of the war over 20 years ago brought on a saddened mental state that I was only able to alleviate with music. Since I spontaneously improvised this music, I feel it is very close to the emotional state and sense of dread I was experiencing at the time. I could not have foreseen how brutally this would be played out in the succeeding administrations, especially of Cheney and Bush the Lesser, acknowledged war criminals who still walk free.

I offer this not as a political diatribe but to share the background and my concerns leading to the creation of first movement of *The Sands*.

I was quite proud of the fact that it was a commission from the Salzburg Festival, their first ever for a new music work and was written for Kronos Quartet and the Deutsche Kammerphilharmonie from Frankfurt. It had its premiere at the Salzburg Festival in 1991 with Kronos and Dennis Russell Davies conducting. I essentially improvised the first movement into a music software program on the eve of the first Gulf War launched by Bush the Greater and then spent months transcribing and arranging and recomposing sections into a structure with two alternating contrasting thematic areas. There follows three other unrelated movements that are seamlessly connected to comprise a string quartet concerto of 30 minutes. The quartet is the driving force of the first movement, and its energetic opening theme is propelled into existence by the soloists and then taken up by the orchestra.

The first movement is written for strings and timpani and alternates between somewhat anguished, insistent Middle Eastern motives and scales with areas of peaceful C Lydian passages. A kind of metaphor for what the people of a small Middle Eastern country might be feeling when under a savage air attack from the world’s mightiest military. First the explosions, and then the eerie silence.

The work then moves away from the battlefield as it moves on to “Mirage” where the woodwinds enter for the first time. Their sinuous lines set into a dialogue with the quartet, has more the effect of a desert breeze that dispels the energy of the opening. Without a break, “Rubberlady’s Theme Music” opens with a poignant cello solo played over a slow moving foxtrot with pizzicato strings. It has



a bizarrely circus like atmosphere inspired by my years in France playing piano on the Strategic Air Command bases for circus acts. (OK ...here is the military connection again.) Each phrase arches more intricately than the one before with drum rolls and scattering woodwinds signaling the top of the phrase and the completion of some incredible acrobatic feat, before it circles back to begin the momentum all over again.

“Rubberlady’s Theme Music” then elides into the final movement, “Ebony Horns.” This movement is an elaboration of a chart which I had composed for my small performance and improvisation ensemble, Khayal, and is propelled by a 6/8 hemiola rhythm from Ghana (kray kray tiri kray ka tay) suggested to me by the wonderful drummer, George Marsh. If “The Sands” is a brooding reflection on war and its violence, “Ebony Horns” is an affirmation of irrepressible human spirit, compassion and love, ignited by a celebration of singing and dancing on this mysterious planet.

—Terry Riley

ABOUT THE ARTISTS

The Cleveland Orchestra

The Cleveland Orchestra under the leadership of Music Director Franz Welser-Möst has become Ohio’s most visible ambassador and one of the most sought-after performing ensembles in the world. The Orchestra participates in unprecedented performance residencies in the United States and Europe, including residencies in Miami and at the Musikverein concert hall in Vienna, as well as its newest residency at New York’s Lincoln Center Festival. It performs at home in two of the world’s finest concert venues: Severance Hall and Blossom Music Center. In addition to a series of weekly symphonic programs, the Orchestra is broadening its artistic scope by incorporating opera, ballet, jazz, world music, film, and popular music into its annual schedule—and building on decades of education and community programs for students and adults to build increased interest and interaction with music and to positively affect the lives of more people across Northeast Ohio.

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CONCERTMASTER
Blossom-Lee Chair

Yoko Moore
ASSISTANT CONCERTMASTER
Clara G. and
George P. Bickford Chair

Peter Otto
FIRST ASSOCIATE CONCERTMASTER

Jung-Min Amy Lee
ASSOCIATE CONCERTMASTER
Gretchen D. and
Ward Smith Chair

Alexandra Preucil
ASSISTANT CONCERTMASTER
Dr. Jeanette Grasselli Brown and
Dr. Glenn R. Brown Chair

Takako Masame
Paul and Lucille Jones Chair

Wei-Fang Gu
Drs. Paul M. and Renate H.
Ducheneau Chair

Kim Gomez
Elizabeth and Leslie
Kondorossy Chair

Chul-In Park
Harriet T. and David L.
Simon Chair

Miho Hashizume
Theodore Rautenberg Chair

Jeanne Preucil Rose
Dr. Larry J.B. and
Barbara S. Robinson Chair

Alicia Koelz
Oswald and Phyllis Lerner
Gilroy Chair

Yu Yuan
Patty and John Collinson Chair

Isabel Trautwein
Trevor and Jennie Jones Chair

Mark Dumm
Gladys B. Goetz Chair

Katherine Bormann

Ying Fu

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Alfred M. and
Clara T. Rankin Chair

Emilio Llinas
James and Donna Reid Chair

Eli Matthews
Patricia M. Kozerefski and
Richard J. Bogomolny Chair

Elayna Duitman

Ioana Missits
Carolyn Gadiel Warner

Stephen Warner

Sae Shiragami

Vladimir Deninon

Sonja Braaten Molloy

Scott Weber

Kathleen Collins

Beth Woodside

Emma Shook

Jeffrey Zehngut

Yun-Ting Lee

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Chaili H. and
Richard B. Tullis Chair

Lynne Ramsey
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Janet G. Kimball Chair

Stanley Konopka
Jean Wall Bennett Chair

Mark Jackobs

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Lisa Boyko

Lembi Veskimets

Eliesha Nelson

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The GAR Foundation Chair

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Ralph Curry

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Henry Peyrebrune
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Charles Carleton

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Saeran St. Christopher

Marisela Sager
Austin B. and
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PICCOLO

Mary Kay Fink
Anne M. and
M. Roger Clapp Chair

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Edith S. Taplin Chair

Mary Lynch

Jeffrey Rathbun
Everett D. and
Eugenia S. McCurdy Chair

Robert Walters

ENGLISH HORN

Robert Walters
Samuel C. and
Bernette K. Jaffe Chair

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Franklin Cohen
Robert Marcellus Chair

Robert Woolfrey

Daniel McKelway
Robert R. and
Vilma L. Kohn Chair

Linnea Nereim

E-FLAT CLARINET

Daniel McKelway
Stanley L. and
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BASS CLARINET

Linnea Nereim

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Hans Clebsch

Alan DeMattia

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Robert and Eunice Podos
Weiskopf Chair

Jack Sutte

Lyle Steelman
James P. and Dolores D.
Storer Chair

Michael Miller

CORNETS

Michael Sachs
Mary Elizabeth and
G. Robert Klein Chair

Michael Miller

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Gilbert W. and
Louise I. Humphrey Chair

Richard Stout
Alexander and
Marianna C. McAfee Chair

Shachar Israel

BASS TROMBONE

Thomas Klaber

EUPHONIUM AND BASS TRUMPET

Richard Stout

TUBA

Yasuhiro Sugiyama
Nathalie C. Spence and
Nathalie S. Boswell Chair

TIMPANI

Paul Yancich
Otto G. and
Corinne T. Voss Chair

Tom Freer

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Jacob Nissly
Margaret Allen Ireland Chair

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Tom Freer

Marc Damoulakis

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Marjory and Marc L.
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Karyn Garvin
MANAGER

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CURRENTLY UNOCCUPIED

Sidney and Doris Dworkin Chair

Sunshine Chair

* Principal

† Associate Principal

1 First Assistant Principal

2 Assistant Principal

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Christoph von Dohnányi
MUSIC DIRECTOR LAUREATE

Giancarlo Guerrero
PRINCIPAL GUEST CONDUCTOR,
CLEVELAND ORCHESTRA MIAMI

James Feddeck
ASSISTANT CONDUCTOR

Elizabeth Ring and William Gwinn
Mather Chair

Robert Porco
DIRECTOR OF CHORUSES

Frances P. and Chester C. Bolton
Chair

These musicians are performing in California Masterworks at the Cleveland Museum of Art.



James Feddeck

James Feddeck is in his fourth year as assistant conductor of The Cleveland Orchestra and music director of the Cleveland Orchestra Youth Orchestra. Since his Cleveland Orchestra debut in August 2009, he has led the orchestra in a number of new initiatives including collaborative performances with the Cleveland Museum of Art (“Italian Masterworks” in 2011) and Cleveland Play House. He made his Severance Hall subscription debut in 2011, stepping in for Franz Welser-Möst in the fully-staged Zürich Opera production of Mozart’s *Don Giovanni*, and recently led sold-out subscription performances of Orff’s *Carmina Burana* to critical acclaim. In June 2012, he led the youth orchestra’s first-ever international tour to the musical capitals of Prague, Salzburg, and Vienna.

Recent and upcoming guest conducting engagements include the orchestras of: Atlanta, Calgary, Charleston, Charlotte (with soloist Yo-Yo Ma), Edmonton, Florida, Grand Rapids, Indianapolis, Kennedy Center Opera Orchestra (for the Ballet Across America Festival), Los Angeles Chamber Orchestra, Memphis, Omaha, Quebec City, St. Louis, San Diego, Rochester, Santa Fe, Toledo, Tucson, and return appearances at the Aspen Music Festival. In April 2010, he made his European debut with the Tonhalle-Orchester Zürich, resulting from his participation in a masterclass with David Zinman.

Before his appointment in Cleveland, Mr. Feddeck was assistant conductor of the Memphis Symphony Orchestra. He was a conducting fellow for three summers at the American Academy of Conducting at the Aspen Music Festival and School, received the Robert J. Harth Conductor Prize in 2007, the Aspen Conducting Prize in 2008, and returned as assistant conductor in 2009. At age twenty-two he was the unanimous winner of the Sixth Vakhtang Jordania International Conducting Competition as the competition’s youngest participant. He is also the recipient of support from the Georg Solti Foundation U.S., who awarded him a Career Assistance Grant in 2009.

An Oberlin Conservatory alumnus, Mr. Feddeck holds the distinction of having been admitted in four areas: piano, oboe, organ,



and conducting. In September 2010, he received Oberlin College’s first Outstanding Young Alumni Award for professional achievement and contributions to society, the college’s highest distinction to alumni of his generation.

Stephen Rose

Stephen Rose has held the Alfred M. and Clara T. Rankin Principal Second Violin Endowed Chair of The Cleveland Orchestra since 2001. He joined the Orchestra in April 1997 as a member of the first violin section. Mr. Rose serves concurrently as a member of the violin faculty at the Cleveland Institute of Music.

From 1992 to 1996, he was the first violin of the Everest Quartet, top prize winner at the 1995 Banff International String Quartet Competition. A participant in many summer music festivals, Mr. Rose has appeared with the Mainly Mozart Festival in San Diego, Orcas Island Chamber Music Festival and Seattle Chamber Music Festival in Washington, Mimir Chamber Music Festival in Texas, Japan’s Pacific Music Festival, and the Festival der Zukunft in Switzerland. He holds a bachelor of music degree from the Cleveland Institute of Music and a master of music degree and performer’s certificate from the Eastman School of Music. In 2005, he received the Alumni Achievement Award from the Cleveland Institute of Music.

The Calder Quartet

The Calder Quartet, called “outstanding” and “superb” by the *New York Times*, defies boundaries through performing a broad range of repertoire at an exceptional level, always striving to channel the true intention of the work’s creator. Already the choice of many leading composers to perform their works—including Christopher Rouse, Terry Riley, and Thomas Adès—the group’s distinctive approach is exemplified by a musical curiosity brought to everything they perform, whether it’s Beethoven, Mozart, Haydn, or sold-out rock shows with bands like The National or The Airborne Toxic Event. Known for the discovery, commissioning, recording, and mentoring of some of today’s best emerging composers (over 25 commissioned works



to date), the group continues to work and collaborate with artists across musical genres, spanning the ranges of the classical and contemporary music world, as well as rock, dance, and visual arts; and in venues ranging from art galleries and rock clubs to Carnegie and Walt Disney concert halls. Inspired by innovative American artist Alexander Calder, the Calder Quartet's desire to bring immediacy and context to the works they perform, creates an artfully crafted musical experience.

Frank J. Oteri

NYC-based composer/music journalist Frank J. Oteri is the Composer Advocate at New Music USA and the Senior Editor of its web magazine, *NewMusicBox*. A crusader for new music and breaking down genre barriers, he has written for many publications (including *Symphony*), served as pre-concert speaker at venues ranging from Carnegie Hall to Los Angeles's Walt Disney Concert Hall, and has been a radio guest on four continents. Oteri holds two degrees from Columbia University where he served as Classical Music and World Music Director for WKCR-FM. Oteri's own music has been performed in venues including Carnegie's Weill Recital Hall and Seattle PONCHO Hall, where John Cage first prepared a piano. His music has been recorded by PRISM Saxophone Quartet and Los Angeles Electric 8, among others. *MACHUNAS*, his performance oratorio created with visual artist Lucio Pozzi and inspired by the life of Fluxus-founder George Maciunas, received its world premiere in Vilnius, Lithuania as part of the 2005 Kristoforo Festival. His most recent composition, *Versions of the Truth* (2012), was commissioned by the ASCAP Foundation's Charles Kingsford Fund. In 2007, Oteri was the recipient of ASCAP's Victor Herbert Award for his distinguished service to American music as composer, journalist, editor, broadcaster, impresario, and advocate.

Henry Adams

Henry Adams has been singled out by *Art News* as one of the foremost experts in the American field. A graduate of Harvard University, he received his M.A. and PH.D. from Yale, where he re-



ceived the Frances Blanshard Prize for the best doctoral dissertation in art history. In 1985 he received the Arthur Kingsley Porter Prize of the College Art Association, the first time this had been awarded to an Americanist or a museum curator. In 1989 William Jewell College awarded him its distinguished service medal for his services to Kansas City and the Midwest. In 2001 he received the Northern Ohio Live Visual Arts Award for the best art exhibition of the year in Northern Ohio.

He is the author of over 200 scholarly articles, ranging over the American field from the 17th century to the present. He has also written numerous books, among them *Eakins Revealed*, which the painter Andrew Wyeth described as "the most extraordinary biography I have ever read on an artist."

His most recent publication is *Tom and Jack: The Intertwined Lives of Thomas Hart Benton and Jackson Pollock*, of which Donna Seaman wrote in *Booklist*:

"Adams practices art history with a novelist's narrative skills and psychological acuity, a sleuth's instincts, a passion for aesthetic and technical explications, and a gift for sea change interpretations... Encompassing a stunning discovery by his art-historian wife, Adams' commanding, corrective double portrait reveals myriad camouflaged truths."

Adams is a professor of art history at Case Western Reserve University in Cleveland.

ABOUT THE COMPOSERS

John Adams

Composer, conductor, and creative thinker—John Adams occupies a unique position in the world of American music. His works, both operatic and symphonic, stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes. Works spanning more than three decades have entered the repertoire and are



among the most performed of all contemporary classical music, among them *Harmonielehre*, *Shaker Loops*, his *Violin Concerto* and *Chamber Symphony*, *Doctor Atomic Symphony* and *Short Ride in a Fast Machine*.

His stage works, all in collaboration with director Peter Sellars include *Nixon in China* (1987) and *The Death of Klinghoffer* (1991), *El Niño* (2000); *Doctor Atomic* (2005); *A Flowering Tree* (2006); and the Passion oratorio *The Gospel According to the Other Mary* (2012).

Among Adams's recent works are *City Noir*, written for the Los Angeles Philharmonic, and *Absolute Jest* for string quartet and orchestra, based on fragments of late Beethoven quartets, commissioned for the San Francisco Symphony's 100th anniversary.

Adams has received honorary doctorates from Harvard, Northwestern University, Cambridge University and the Juilliard School. A provocative writer, he is author of the highly acclaimed autobiography "Hallelujah Junction" and is a frequent contributor to the *New York Times Book Review*.

As a conductor, Adams appears with the world's major orchestras in programs combining his own works with a wide variety of repertoire ranging from Beethoven and Mozart to Ives, Carter, Zappa, Glass, and Ellington. Recent and forthcoming activities include the BBC Proms, a two-week residency with the London Symphony Orchestra, and appearances with the Seattle Symphony, the Los Angeles Philharmonic, the New World Symphony, and concerts in Australia with orchestras in Sydney and Melbourne. He is currently Creative Chair for the Los Angeles Philharmonic.

Recent recordings include the Grammy-nominated *Harmonielhere* conducted by Michael Tilson Thomas and the Nonesuch DVD of the Metropolitan Opera's production of *Nixon in China* conducted by the composer.

The official John Adams website is www.earbox.com.

Henry Cowell

A tireless musical explorer and inventor, Henry Cowell was born March 11, 1897 in Menlo Park, California, where he grew up surrounded by a wide variety of Oriental musical traditions, his father's



Irish folk heritage, and his mother's Midwestern folk tunes. Already composing in his early teens, Cowell began formal training at age 16 with Charles Seeger at the University of California. Further studies focused primarily on world music cultures. His use of varied sound materials, experimental compositional procedures, and a rich palette colored by multiple non-European and folk influences revolutionized American music and popularized, most notably, the tone cluster as an element in compositional design.

In addition to tone clusters evident in such works as *Advertisement* and *Tiger*, Cowell experimented with the "string piano" in works like *The Aeolian Harp* and *The Banshee* where strings are strummed or plucked inside the piano. Studies of the musical cultures of Africa, Java, and North and South India enabled Cowell to stretch and redefine Western notions of melody and rhythm; mastery of the gamelan and the theory of gamelan composition led to further explorations with exotic instruments and percussion. Later, Cowell developed the concept of indeterminacy or "elastic form" in works like the *Mosaic Quartet* (where performers determine the order and alternation of movements).

Cowell's influence is legion, counting among his students John Cage, Lou Harrison, and George Gershwin. Cowell taught at the New School for Social Research in New York and also held posts at the Peabody Conservatory and Columbia University. A plethora of awards, grants, and honorary degrees was capped by his election in 1951 to the American Institute of Arts and Letters. Cowell died in 1965.

Lou Harrison

Lou Harrison's two greatest gifts as a composer were his curiosity and his openness, which he put to use in compositions full of innovative syntheses of different musical traditions. Virgil Thomson noted, "There is nothing labored about all this. He is simply speaking in many personae and many languages." Harrison himself said that he had "laid out his toys on a wide acreage." Harrison's mentor, Henry Cowell, cautioned us to respect hybrids.



Harrison would go further, urging us to celebrate them because there really is nothing else.

Harrison was born in Portland, Oregon in 1917, but spent most of his formative years in Northern California, where his family moved when he was nine. Harrison has been cited as the quintessential West Coast composer, reflecting in his work the region's embrace of diverse opinions, its fascination with Asia and Latin America, and its devotion to open space.

Harrison's musical style was shaped by the San Francisco of the 1930s. There he studied composition with Henry Cowell, accompanied dance performances, and staged percussion concerts with John Cage. In 1942 Harrison moved to Los Angeles, where he studied with Arnold Schoenberg and taught in the dance department at UCLA. Peter Yates writes that by the time Lou moved to southern California, he had composed some 450 works, nearly all of which had been performed at least once. A year later, Lou moved again, this time to New York where he remained for ten years.

In the summer of 1951 Lou was offered a viable alternative to New York: a faculty position at Black Mountain College in North Carolina, an idealistic educational community that emphasized the visual and performing arts and treasured interdisciplinary collaborations among its faculty. It was a tremendously productive period. In 1953 Harrison moved back to California, settling in Aptos, near Santa Cruz. His return to the West Coast marked a re-establishment of his ties to Asia. In 1961 he visited that continent for the first time (funded by a Rockefeller grant) as a delegate to the East-West Music Encounter Conference in Tokyo. From Japan Lou went to Korea and, in the following year, to Taiwan, where he studied local instrumental techniques as well as the classical literature. Soon he was at work on a new synthesis, this time combining Asian and Western instruments in the orchestral work *Pacifika Rondo*, written in 1963.

In 1967 Harrison met his life-partner William Colvig. With Colvig's training as an electrician and amateur musician and his interest in acoustics, the pair soon set off on a decades-long

career of instrument building and tuning experiments. In 1971 they constructed an American gamelan, integrating Indonesian sounds, junk materials, Lou's old percussion ensemble experiences, and his devotion to pure intonation systems.

Lou composed three works for this novel ensemble: *La Koro Sutro* for chorus and gamelan, the *Suite for Violin and American Gamelan*, and his second opera, *Young Caesar*. All three compositions have also been transcribed for Western instruments.

All the while Harrison devoted considerable attention to compositions for the Western symphony orchestra. He began his *Symphony on G* during his hospital stay in New York in 1947, but did not complete it until 1966. In 1975 Harrison completed the *Elegiac Symphony* on a commission from the Koussevitzky Foundation. *Symphony No. 4*, which combines Lou's interests in ancient music, Native American music, and Asian music in the context of the Western orchestra, was commissioned by the Brooklyn Philharmonic Orchestra and the Brooklyn Academy of Music and premiered in 1990 under the baton of Dennis Russell Davies. *A Parade*, a shorter symphonic work, was commissioned in 1995 by the San Francisco Symphony and performed at the opening concert of the season under its new music director, Michael Tilson Thomas. Another champion of Harrison in his later years was choreographer Mark Morris, who commissioned, and with his company, performed the extended chamber work *Rhymes with Silver*, whose first cello soloist was Yo-Yo Ma.

Harrison died in 2003 while en route to a festival of his music at Ohio State University. Just two days earlier, *A Parade* and *Elegiac Symphony* had been performed at the Juilliard School's Focus Festival. Late in his life Harrison was asked to evaluate his place in the continuum of Western musical composition. "I haven't the faintest idea," he replied, "I can only say, 'Lou Harrison is an old man who has had a lot of fun.'"

Terry Riley

Composer and performer Terry Riley is one of the founders of music's Minimalist movement. His early works, notably *In C*



(1964), pioneered a form in western music based on structured interlocking repetitive patterns. The influence of Riley's hypnotic, multi-layered, polymetric, brightly orchestrated eastern-flavored improvisations and compositions is heard across the span of contemporary and popular music.

Performers who have commissioned and/or played his works include: Kronos Quartet, Rova Saxophone Quartet, ARTE Quartet, Array Music, Zeitgeist, Steven Scott Bowed Piano Ensemble, John Zorn, Sarah Cahill, California E.A.R. Unit, guitarist David Tanenbaum, electric violinist Tracy Silverman, drummer George Marsh, bassist Bill Douglass, the Assad brothers, cello octet Conjunto Ibérico, Crash Ensemble, Abel Steinberg-Winant Trio, pianists Werner Bartschi and Gloria Cheng, Calder Quartet, Arditti Quartet, Amati Quartet, Alter Ego, Sounds Bazaar, Paul Dresher, singer Amelia Cuni, Bang-on-a-Can All Stars, and guitarist Gyan Riley.

Born in Colfax, California, Riley studied at Shasta College, San Francisco State University, and the San Francisco Conservatory before earning an MA in composition at the University of California, Berkeley, studying with Seymour Shifrin and Robert Erickson. At UC Berkeley, he met La Monte Young; together they worked with the dancer Anna Halprin. During a sojourn to Europe 1962–64, he collaborated with members of the Fluxus group, playwright Ken Dewey, and trumpeter Chet Baker, and was involved in street theater and happenings. In 1965 he moved to New York and joined La Monte Young's "Theater of Eternal Music." 1967 was the year of his first all-night concert at the Philadelphia College of Art and he began a collaboration with visual artist Robert Benson. An influential teacher was Pandit Pran Nath, a master of Indian classical voice; Riley appeared in concert with him as tampura, tabla and vocal accompanist for over 25 years. Riley continues to perform in concerts of his music and of Indian classical music, as well as conducting raga-singing seminars. He also appears in concerts with Indian sitarist Krishna Bhatt, saxophonist George Brooks, guitarist Gyan Riley, and with virtuoso Italian bassist, Stefano Scodanibbio.

Riley joined the Mills College faculty in 1971. There he met David Harrington of the Kronos Quartet. Their long association led to 13



string quartets, the concerto *The Sands* (1990), the multimedia choral work commissioned by NASA, *Sun Rings* (2003), and *The Cusp of Magic* (2004) with pipa. The Kronos recording of his epic five-quartet cycle, *Salome Dances for Peace* was selected as the Classical album of the year by *USA Today* and was nominated for a Grammy.

The Palmian Chord Ryddle, a concerto, was premiered in May 2012 by electric violinist Tracy Silverman and the Nashville Symphony led by conductor Giancarlo Guerrero. A subsequent performance occurred at Carnegie Hall. Recent works include *Transylvanian Horn Courtship* (2008) for string quartet doubling on Stroh instruments, *Universal Bridge* (2008) for pipe organ, the violin concerto *Zephyr* (2009), and *SwarAmant* (2012), for violin, guitar, and tabla.

Past commissions include: the orchestral *Jade Palace* (1991) for Carnegie Hall's centennial celebration, premiered there by the Saint Louis Symphony and Leonard Slatkin; *June Buddhas* (1991) for chorus and orchestra, based on Jack Kerouac's "Mexico City Blues," commissioned by the Koussevitsky Foundation; the chamber vocal work *What the River Said* (1997) by the Norwich Festival; the piano piece in just intonation *The Dream* (1999) by the Kanagawa Foundation; the concerto for piano and electro-acoustic band *Banana Humberto 2000* (2000) commissioned by Musical Traditions, Inc., the Krannert Center for the Performing Arts, and Emory University, and premiered and toured by Riley with the Paul Dresher Ensemble; *Bruce's Traveling Machine* (2005) for cello and tape, commissioned by the artist Bruce Conner; *The Heaven Ladder, Book 6 (Night Music)* (2006) for piano 4-hands, commissioned by Sarah Cahill and premiered by Sarah Cahill and Joseph Kubera; *Loops for Ancient-Giant-Nude-Hairy Warriors Racing Down the Slopes of Battle* (2006) for the Crash Ensemble; the triple concerto *So!TierraLuna* (2007), co-commissioned by the Chamber Orchestra of Philadelphia and the New Century Chamber Orchestra of San Francisco.

His music is published by Associated Music Publishers, Inc.



Dane Rudhyar

Dane Rudhyar was born in Paris, France on March 23, 1895. He studied briefly at the Paris Conservatoire, and in 1913 Durand published his first short piano pieces and a small book on Claude Debussy. His career and studies were interrupted by the war, but he composed polytonal music for a radically avant garde “multimedia” performance, *Metachory*, featuring abstract, ritualistic dance. Rudhyar came to New York in 1916 for its performance at the Metropolitan Opera (Pierre Monteux, conductor) in April 1917—the very night America declared war on Germany.

Rudhyar remained in America and reached California in 1920, here he wrote scenic music for the Hollywood Pilgrimage Play (1920–22) and won the \$1,000 W.A. Clark, Jr. prize offered for an orchestral work by the then-new Los Angeles Philharmonic Orchestra. He made an intensive study of eastern philosophies and music in New York and California and was active in the founding and development of the International Composers Guild and the California New Music Society. In 1925 his *Surge of Fire* (for small orchestra and three pianos) was performed. Throughout the 1920s he wrote articles and books and gave lectures and recitals promoting “world music” (a term he coined at the time), a new approach to music, and the concepts of “dissonant harmony” and “syntonism.”

After 1929 the Great Depression, the pressure of personal circumstances, and developments in the musical world stopped Rudhyar’s activities as a composer for many years. Although there were brief interludes of composing and performances (especially in New York in 1949–50), his time was devoted to lecturing, painting (between 1938 and 1949), and writing. He published several books of poetry, two novels, and volumes on aesthetic and social criticism. Over twenty books written between 1935 and 1978 pioneered a psychospiritual reformulation of astrology. His last books present a new, structural approach to a multilevel, evolutionary psychology and philosophy.

A new period of musical activity began in the early 1970s, after Rudhyar’s writings became popular among young people



attracted to astrology and Asian philosophies in the mid-60s. In 1972 the Berkeley, California, radio station KPFA produced and broadcast a “Rudhyar Retrospective” that included an exhibit of his paintings and a recital of piano works. Three similar “Rudhyar Festivals” have been presented since, by the University of California at La Jolla (1975), by California State University at Long Beach (1976), and by the University of Minnesota in conjunction with the St. Paul Chamber Orchestra (1977).

In the mid-1970s Rudhyar moved to Palo Alto, California, and began composing a series of piano and orchestra works under grants from the National Endowment for the Arts. In 1978 he received the Marjorie Peabody Waite Award from the American Academy and Institute of Arts and Letters for continuing artistic integrity and achievement. John F. Kennedy University and the California Institute for Transpersonal Psychology awarded him honorary doctorate degrees in 1980. In 1982 he was one of six American composers to whose music an entire program was devoted at the John F. Kennedy Center for the Performing Arts in Washington, DC. His last book on music, “The Magic of Tone and the Art of Music” (Shambhala Publications, 1982) was translated into French and German, and his other books are now published in six languages. Rudhyar died in 1985.

James Tenney

James Tenney was born in 1934 in Silver City, New Mexico, and grew up in Arizona and Colorado, where he received his early training as a pianist and composer. He attended the University of Denver, the Juilliard School of Music, Bennington College (Bachelor’s degree 1958), and the University of Illinois (Master’s degree 1961). His teachers and mentors have included Eduard Steuermann, Chou Wen-Chung, Lionel Nowak, Carl Ruggles, Lejaren Hiller, Kenneth Gaburo, Edgard Varèse, Harry Partch, and John Cage.

A performer as well as a composer and theorist, Tenney was co-founder and conductor of the Tone Roads Chamber Ensemble in New York City (1963–70). He was a pioneer in the field of



electronic and computer music, working with Max Mathews and others at the Bell Telephone Laboratories in the early 1960s to develop programs for computer sound-generation and composition. He has written works for a variety of media, both instrumental and electronic, many of them using alternative tuning systems.

Tenney is the author of several articles on musical acoustics, computer music, and musical form and perception, as well as two books: *META + HODOS: A Phenomenology of 20th-Century Musical Materials and an Approach to the Study of Form* (1961; Frog Peak, 1988) and *A History of "Consonance" and "Dissonance"* (Excelsior, 1988). He has received grants and awards from the National Science Foundation, the National Endowment for the Arts, the Ontario Arts Council, the Canada Council, the American Academy and Institute of Arts and Letters, the Fromm Foundation, the Deutscher Akademischer Austauschdienst, and the Jean A. Chalmers Foundation.

Tenney returned to the California Institute of the Arts in the fall of 2000 to take the Roy E. Disney Family Chair in Musical Composition, having taught there at its beginnings in the early 1970s. He has also been on the faculties of the Polytechnic Institute of Brooklyn, the University of California at Santa Cruz, and York University in Toronto where he was named Distinguished Research Professor in 1994.

James Tenney's music is published by Sonic Art Editions (Baltimore) and the Canadian Music Centre, and is also distributed by Frog Peak (Lebanon, New Hampshire). Recordings are available from Artifact, col legno, CRI, Hat[now]ART, Koch International, Mode, Musicworks, Nexus, oodiscs, SYR, Toshiba EMI, and New World, among others.

Visit www.clevelandart.org/vivagala for more information about performances, including audio/video samples and program notes.

Inca Son

Friday, October 26, 7:30

Prazak Quartet

Wednesday, October 31, 7:30

Jordi Savall & Hespèrion XXI

Wednesday, November 7, 7:30

James Feddeck, solo organ

Sunday, January 13, 2:30

Kronos Quartet

Friday, January 18, 7:30

King Lear:

**Contemporary Legend Theatre
of Taiwan**

Friday, January 25, 7:30

Chanticleer

IN THE ATRIUM

Wednesday, January 30, 9:00

Flamenco Vivo/Carlota Santana

Friday, February 8, 7:30

The Idan Raichel Project

Saturday, February 16, 7:30

Victoire

Friday, February 22, 7:30

The Art of Naqqali:

Master Storytellers of Iran

Wednesday & Friday, March 6 & 8, 7:30

Saturday & Sunday, March 9 & 10, 2:30

Naseer Shamma & Ensemble

Friday, March 15, 7:30

Ana Moura: Fado of Portugal

Friday, March 22, 7:30

Oliver Mtukudzi

IN THE ATRIUM

Friday, April 5, 9:00

Paris Combo

Friday, April 19, 7:30

The Cleveland Orchestra

California Masterworks

Wednesday & Friday, May 1 & 3, 7:30

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