

TANIA MADA

Michael Sachs

Principal Trumpet
Robert and Eunice Podis Weiskopf Endowed Chair

Michael Sachs joined The Cleveland Orchestra in 1988 as principal trumpet and has appeared as soloist with the Orchestra on numerous occasions. A native of Los Angeles, he earned a bachelor of arts degree in history from the University of California at Los Angeles before attending the Juilliard School. He was a member of the Houston Symphony Orchestra and served on the faculty of the Shepherd School of Music at Rice University before coming to Cleveland. Mr. Sachs currently serves as co-chair of the brass division and head of the trumpet department at the Cleveland Institute of Music.

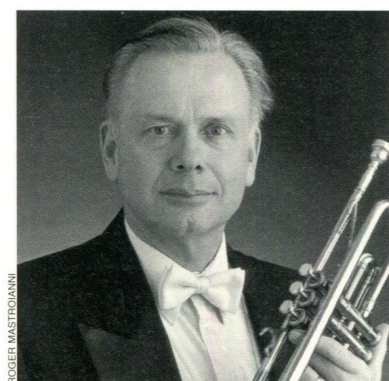


ROGER MASTROIANI

Jack Sutte

Trumpet

Jack Sutte was appointed to the trumpet section of The Cleveland Orchestra in January 1999. A native of Wisconsin, Mr. Sutte earned a bachelor's degree from the Curtis Institute of Music and a master's degree from the Juilliard School. His teachers have included Frank Kaderabek, Raymond Mase, and Chris Gekker. Prior to joining The Cleveland Orchestra, he served as principal trumpet in Norway's Bergen Philharmonic Orchestra. Mr. Sutte has performed as soloist twice with the Milwaukee Symphony Orchestra and he made his international solo debut in Argentina in 1995.



ROGER MASTROIANI

Charles Couch

Assistant Principal Trumpet
James P. and Dolores D. Storer Endowed Chair

Charles Couch joined The Cleveland Orchestra in 1972 and was named assistant principal trumpet the following year. A native of Pasadena, California, he studied with Victor Kress at San Francisco State College before enlisting in the Army and teaching at the Armed Forces Music School. He later pursued graduate studies at Boston University with Roger Voisin. Prior to his appointment in Cleveland, Mr. Couch served as principal trumpet with La Orquesta Sinfonica del Estado de Mexico. He currently teaches at Cleveland State University and performs in a duo with his wife, Joanne, a soprano.



Geoffrey Hardcastle *(guest artist)*

Trumpet

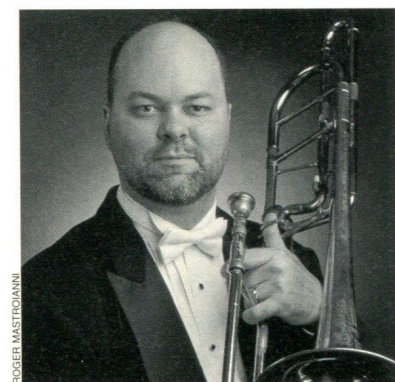
Geoffrey Hardcastle served as a member of The Cleveland Orchestra's trumpet section from 1997 to 1998, having previously served as a member of the Cleveland Chamber Symphony, Akron Symphony, and the Canton Symphony. A native of California, he earned bachelor's and master's degrees from the Cleveland Institute of Music. His teachers have included Bernard Adelstein, James Darling, and David Zauder. Mr. Hardcastle plays chamber music with the Burning River Brass, Proteus 7, and the Center City Brass Quintet. He is a faculty member at Cleveland State University.



James DeSano

Principal Trombone
Gilbert W. and Louise I. Humphrey Endowed Chair

James DeSano joined The Cleveland Orchestra in 1970 and was appointed principal trombone in 1989. A graduate of Ithaca College, he taught elementary and junior high school music and performed with the Syracuse Symphony before pursuing graduate studies with Emory Remington at the Eastman School of Music. Mr. DeSano is professor of trombone at Oberlin College Conservatory, having formerly taught at the Cleveland Institute of Music. In addition, he serves as an advisor to the United Musical Instruments Company in Eastlake and has written a trombone methods book.



Richard Stout

Trombone

Richard Stout was appointed to the trombone section of The Cleveland Orchestra at the beginning of the 2000-01 season. He was born in Chicago and raised in Texas, and he pursued studies at Rice University in Houston and at the Curtis Institute of Music. Mr. Stout previously served as principal trombone with the orchestras of Jacksonville and New Haven, and as second trombone of the Eastern Music Festival. He also has performed with the orchestras of Houston and Philadelphia, and he has been featured as soloist with the Jacksonville Symphony and at the Eastern Music Festival.



Thomas Klaber

Bass Trombone

Thomas Klaber joined The Cleveland Orchestra's trombone section in 1985, having previously served as bass trombone with the Detroit Symphony Orchestra for six years. A native of Covington, Kentucky, he attended the University of Cincinnati College Conservatory of Music, studying with Betty S. Glover, Sam Green, and Tony Chipurn and serving as a member of the Cincinnati Chamber Orchestra. Mr. Klaber teaches at the Cleveland Institute of Music and is a member of the High Anxiety Bones brass quartet.



Hans Clebsch

Horn

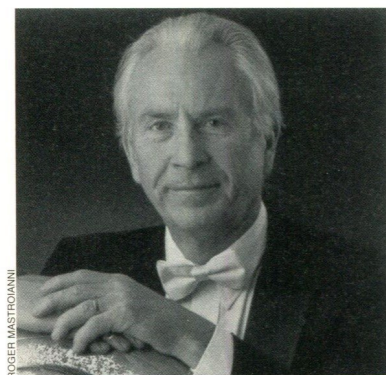
Hans Clebsch joined The Cleveland Orchestra at the beginning of the 1996-97 season, having served as acting associate principal horn of the Houston Symphony and as contracted principal horn of the Houston Grand Opera and Houston Ballet orchestras. A native of Tennessee, Mr. Clebsch studied at Rice University, the Saint Louis Conservatory, and the University of Tennessee, Knoxville. His teachers have included Thomas Bacon, Roland Pandolfi, Michael Hatfield, and William Bommelje. Mr. Clebsch currently teaches horn at Baldwin Wallace College Conservatory of Music.



Alan DeMattia

Horn

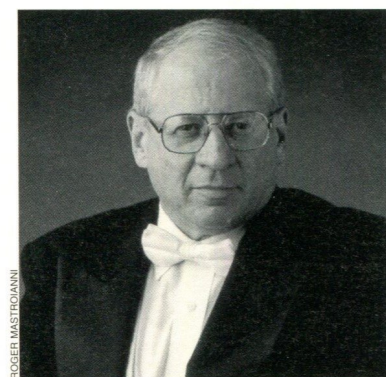
Alan DeMattia joined The Cleveland Orchestra in 1984, having previously served as principal horn for both the Canton Symphony and the Ohio Chamber Orchestra. A descendant of a long line of professional and amateur musicians, he has studied with Roland Gamble, Samuel Gindin, and Richard Solis. Holding degrees from Kent State University and the Cleveland Institute of Music, he is active as teacher and musician, both in Cleveland and as a guest in Finland. Mr. DeMattia currently teaches at Cleveland State University and is music director at Grace Evangelical Bible Church.



Ronald Bishop

Principal Tuba
Nathalie C. Spence and Nathalie S. Boswell Endowed Chair

Ronald Bishop joined The Cleveland Orchestra as principal tubist in 1967. Born in Rochester, New York, he studied at the Eastman School of Music and at the University of Illinois. He served as a member of the Buffalo Philharmonic, American Wind Symphony Orchestra, San Francisco Symphony, and the San Francisco Opera Orchestra prior to his appointment in Cleveland. Mr. Bishop is featured on a number of recordings, some of which have received Grammy awards. He is head of the tuba department at the Cleveland Institute of Music.



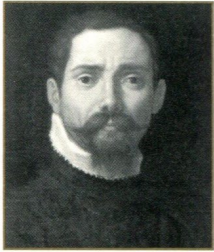
Richard Weiner

Principal Percussion
Margaret Allen Ireland Endowed Chair

Richard Weiner has been a member of The Cleveland Orchestra since 1963, and was appointed principal percussionist in 1968. He has degrees in music from Temple University and Indiana University, in addition to a law degree from Cleveland State University. His percussion teachers include Charles Owen and George Gaber. Mr. Weiner has served on the faculties of the Oberlin College Conservatory and the Settlement Music School of Philadelphia, and since 1963 he has been a faculty member of the Cleveland Institute of Music and director of the percussion ensemble there.

Canzon in Double Echo

by Giovanni Gabrieli (ca. 1555-1612)



Giovanni Gabrieli was born in Venice, Italy, in or around 1555, and died there in August 1612.

The present work, undated, was preserved in a 16th-century manuscript, now at the municipal library of Kassel, Germany. It was arranged for two brass quartets and organ by Robert King in 1988.

The work runs about 5 minutes in performance.

VENETIAN COMPOSER GIOVANNI GABRIELI WROTE SOME OF THE earliest music for brass ensemble — music still unsurpassed in its melodic and contrapuntal richness. The instruments themselves may have undergone major changes in the course of four centuries, yet the music sounds just as good on the modern instruments as it does on their Renaissance predecessors.

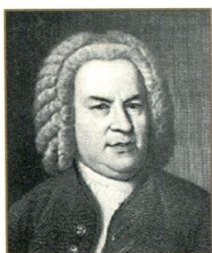
Gabrieli was for many years the organist at St. Mark's Cathedral in Venice. He may well have joined brass players in performances of his *canzoni* (polyphonic instrumental works) in arrangements much like Robert King's 1988 version, heard at tonight's concert. In the manuscript in which this work has come down to us, the instrumentation is unspecified: the score indicates three instrumental groups, with four players in each group. The third of these quartets was replaced by an organ in the present version.

There are many works from the Renaissance era utilizing the echo effect, but few have a *double* echo (the echo of an echo), and even fewer maintain the effect throughout the entire duration of the piece. Gabrieli skillfully varied the lengths of the phrases and the amount of music repeated by the echoes, adding an element of unpredictability in what otherwise would have been a rather mechanical scheme. The entire ensemble plays together for only a few measures, shortly before the end. Then the three groups are separated again. There is no final cadence to bring everyone together, only an echo of an echo.

—Peter Laki

Prelude and Fugue in D major, BWV532

by Johann Sebastian Bach (1685-1750)



Johann Sebastian Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig, Germany, on July 28, 1750.

The present prelude and fugue is an early work, probably dating from between 1708 and 1710.

The work runs about 12 minutes in performance.

TO ORGANISTS — AND TO OTHER MUSICIANS AS WELL — BACH is the alpha and the omega, the beginning and the end. Bach must have been one of the greatest organists who ever lived, and although he wrote prolifically for every instrument in use at the time (to say nothing about voices!), the organ accompanied him from the first days of his composing career to his death 50 years later. One can play, study, listen to, and enjoy Bach's organ works for one's entire life and never exhaust the riches of this incomparable body of music.

The Prelude and Fugue in D major (which exists in two versions) shows the "unruly" side of Bach's genius: a prelude full of surprising turns is followed by a fugue on a highly unorthodox theme. Influenced by the similarly extravagant compositions of Dietrich Buxtehude and others of the North German organ school, it dates from Bach's early twenties, when the composer served as organist at the court of Weimar.

The prelude consists of several distinct sections, separated by rests and introducing radically different types of textures: scales and arpeggios followed by harmony-driven passages. Regular sequential chains of chords alternate with unexpected dissonances, especially at the end of the prelude. There is a certain improvisatory character to the piece, which continues in the fugue. The fugue theme is called a *Spielthema* in German: a "play-theme," generated more by the organist's fingers than by any rigorous compositional design. The theme is all kinetic energy with strong harmonic implications. Although Bach applied the usual rules of fugue-writing to this unusual material (imitative entries, countersubject, modulations, etc.), the end result often doesn't sound like a fugue at all, or at least not like a mature Leipzig work such as the "St. Anne" (BWV552).

Of the startling final bars of BWV532, Peter Williams writes in his three-volume book *The Organ Music of J. S. Bach* (published by Cambridge University Press in 1980), "No other fugue in the literature . . . ends so succinctly, with such an exclamation."

—Eric Sellen

Two Gospel Preludes

by **William Bolcom** (b. 1938)



William Elden Bolcom was born in Seattle, Washington, on May 26, 1938, and currently lives in Ann Arbor, Michigan, where he is professor of music at the University of Michigan.

Bolcom has written four books of Gospel Preludes; the present selections are from Book IV and run approximately 10 minutes in performance.

AMERICAN COMPOSER WILLIAM BOLCOM IS AS RENOWNED for his operas and symphonic music as he is for his work in reviving ragtime and American cabaret songs of the early 20th century. His taste for combining “serious” Western composition with American vernacular traditions is manifest in his twelve *Gospel Preludes*, written between 1979 and 1986 and published in four books. We will hear two of the three preludes that make up Book IV. These preludes were written for Marilyn Mason, university organist and professor of organ at the University of Michigan, Ann Arbor, where Bolcom himself has taught for many years. Mason premiered them in Ann Arbor during the 1986 national convention of the American Guild of Organists.

Bolcom has written the following about the preludes: “‘Sweet Hour of Prayer’ always had a febrile intensity for me, and I set it with that mood in mind. The finale is a combined fantasy on ‘O Zion Haste’ and a gospel-influenced 5/4 setting of ‘How Firm a Foundation,’ which caps the whole series.”

The first of the preludes treats the gospel tune the way Bach treated his Lutheran chorale melodies; it sounds a little like what Bach might have written had he come to America. The fantasia exudes a more 20th-century spirit, providing a harmonically adventurous and structurally free setting of the source melodies.

—Peter Laki

Variations sur un vieux Noël, Op. 20

by Marcel Dupré (1886-1971)



Marcel Dupré was born in Rouen, France, on May 3, 1886, and died in Meudon, near Paris, on May 30, 1971.

He wrote his Variations sur un vieux Noël ("Variations on an Old Carol") for solo organ in 1922.

The work runs about 13 minutes in performance.

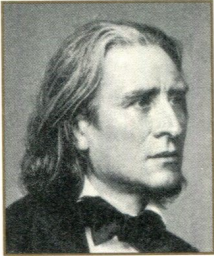
THOSE WHO HAVE HEARD MARCEL DUPRÉ, THE LEGENDARY organist of St. Sulpice in Paris, affirm that he was one of the greatest masters of the instrument who ever lived. He was also an extraordinary improviser and a prolific composer who continued the illustrious French organ tradition of Charles-Marie Widor and Louis Vierne, making many essential contributions to 20th-century organ literature.

The *Variations on an Old Carol*, published in 1923, were written during one of Dupré's American tours, apparently on the train while the artist was travelling coast to coast between concert engagements. It is based on the old French carol "Nouvelet." The beautiful melody is presented in a sensitive harmonization, followed by 10 variations, the last being an extended fugue with a virtuosic coda. Some of the variations add interesting chromatic harmonies to the melody, others almost bury it under a cascade of fast passages. Yet others involve sophisticated canons at different intervals, present the carol melody both in diminution and augmentation (that is, in shorter or longer note values), and deploy many other advanced techniques that prove Dupré's first-rate contrapuntal technique and his special affinity for the music of J.S. Bach. Several times during his long life, Dupré presented entire concert cycles of Bach's complete works for the organ.

—Peter Laki

Prelude and Fugue on B-A-C-H

by **Franz Liszt** (1811-1886)



Franz Liszt (Liszt Ferenc in Hungarian) was born in Doborján, Hungary (now Raiding, Austria), on October 22, 1811, and died in Bayreuth, Germany, on July 31, 1886.

Liszt wrote his Prelude and Fugue on B-A-C-H in 1855 and revised it in 1870.

The work runs about 11 minutes in performance.

THE LETTERS OF J.S. BACH'S NAME NOT ONLY MAKE A MUSICAL theme — they make a particularly good one. The notes that in German are called B - A - C - H (in English, *B-flat* - A - C - *B-natural*) are such that no single key can hold them: whatever key has B-flat cannot have B-natural and vice versa. The tonal ambiguity built into these four notes has intrigued composers for almost 300 years, including Bach himself, who wove the letters of his own name into the final (unfinished) *contrapunctus* in his *Art of Fugue*.

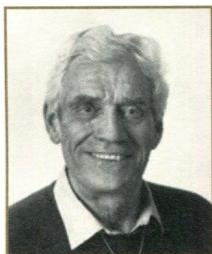
The appeal of the theme, combined with reverence for Bach, resulted in numerous works by later composers on the notes B - A - C - H. One of the best known of these is Franz Liszt's *Prelude and Fugue* for organ, written in 1855 and revised in 1870. The great pianist-composer, who also wrote some of the most celebrated organ works of the 19th century, was drawn to the instrument in part by his gradually deepening involvement in religion, which led him to take minor orders in 1865. Not surprisingly, Bach's influence also became stronger during these years, resulting in organ works such as the great fantasy on "Weinen, Klagen" (after Bach's *Cantata No. 12*) and the present *Prelude and Fugue*.

Commentators have called Liszt to task for what they saw as an "over-reliance" on the diminished seventh chord in this work. True, that dissonant chord is by far the most frequent sonority here, its tonal ambiguity amplifying that inherent in the B - A - C - H theme. Liszt didn't try to resolve those ambiguities; instead, he revelled in them, obsessively repeating the four-note theme through much of the work and providing no relief from the tonal tensions. On the contrary, Liszt piles up harmonic complexities that almost border on atonality at times. The prelude is an improvisation-like fantasy on the theme. The fugue opens with a regular fugal exposition in which the theme is repeated by the successively entering contrapuntal voices. That design is soon abandoned and the piece becomes another virtuoso fantasy, with occasional fugal episodes and ending with a majestic — and entirely non-fugal — restatement of the theme.

—Peter Laki

Sonata secolare, Op. 117

by John Gardner (b. 1917)



John Linton Gardner was born in Manchester, England, on March 2, 1917, and currently lives in London.

His Sonata secolare for organ and brass quintet was written in 1973.

The work runs about 15 minutes in performance.

BACH MEETS BOTH 20TH-CENTURY NEOCLASSICISM AND JAZZ in John Gardner's *Sonata secolare* for organ and brass quintet. The British composer wrote this work, which he felt was "neither 'churchy' enough to be a *sonata da chiesa*, nor 'roomy' enough to be a *sonata da camera*," in 1973. Commissioned for the seventh International Organ Festival, it received its first performance at St. Alban's Cathedral in England, by Simon Lindley and the Philip Jones Brass Ensemble.

The *Sonata secolare* is in three movements. The first ("Allegro con brio") starts with an idea that has a definite *Brandenburg Concerto* feel and subjects it to some definitely non-Bachian tonal adventures. The second movement is a Chaconne ("Largo"), a set of variations on a chord progression that again stretches the Baroque tonal world considerably. The playful last movement ("Vivace") seems to bring a trace of a memory of English folk dances into the mix. Cheerfulness and brilliant instrumental writing characterize this work, described as a "secular (but not profane) sonata" by the composer.

A versatile and prolific member of the older generation of English composers, Gardner was the Sir Hubert Parry Organ Scholar at Exeter College, Oxford; he later taught at the Royal Academy of Music and also at St. Paul's Girls' School in London, where he followed in Gustav Holst's footsteps. Gardner has written more than 200 works, including some that, in the words of an 80th-birthday tribute written by David C. F. Wright, "are so good that no discerning music lover would want to be without them."

—Peter Laki

Poème héroïque, Op. 33

by Marcel Dupré (1886-1971)



Marcel Dupré was born in Rouen, France, on May 3, 1886, and died in Meudon, near Paris, on May 30, 1971.

Poème héroïque ("Heroic Poem") for organ and brass was written in 1936 to commemorate the World War I battle at Verdun.

The work runs about 8 minutes in performance.

DUPRÉ'S *POÈME HÉROÏQUE* (for organ with three trumpets, three trombones, and snare drum) was written in 1935 to commemorate the battle of Verdun, in the province of Lorraine in northeastern France. This World War I battle was one of the bloodiest ever fought; as many as a million men died. The cathedral of Verdun, destroyed during the war, was being rededicated, and Dupré played the *Poème* at the inauguration ceremony.

The military inspiration is fully evident as soon as one hears the opening fanfare and the subsequent march melodies, shared by the organ and the brass. After a brief lyrical interlude, the march returns and culminates in a jubilant Presto section.

—Peter Laki

Seine-et-Oise, France

MARCEL DUPRÉ
40 BOULEVARD ANATOLE FRANCE, MEUDON
SEINE-ET-OISE

SKINNER ORGAN COMPANY,
BOSTON, MASS.

Gentlemen:

It is a great pleasure for me to express the profound admiration I have for your organs. Their action is perfect and enables the virtuoso to display the most delicate variety in touch. Their voicing is beautiful and the many colours of their tone make it possible to produce symphonic orchestration when the organist improvises or to have a most adequate registration in the performance of any piece.

It has always been a great joy to me to come across a Skinner organ in the course of my big transcontinental tours.

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'Marcel Dupré', written in a cursive style.

MARCEL DUPRÉ

(letter courtesy of Organ Historical Society, Richmond, Virginia)