

1-4) Concerto for Clarinet and Orchestra (2003)

Peter Schickele

Dawn [3:25]

Out on the Dance Floor [6:12]

Aria [5:46]

Finale [4:00]

Robert Spring, clarinet

5) Knoxville: Summer of 1915 (1947) [16:29]

Samuel Barber

Carmen Pelton, soprano

6-8) Tell My Fortune for Chamber Orchestra (2004)

Michael Daugherty

Palm [9:35]

Crystal [9:27]

Katherine DeJongh, flute

Katherine Borst Jones, alto flute

Card [9:08]

9) ProMusica Sempre! Op. 173 (2003) [4:14]

David Noon



Timothy Russell

Carmen Pelton

Robert Spring

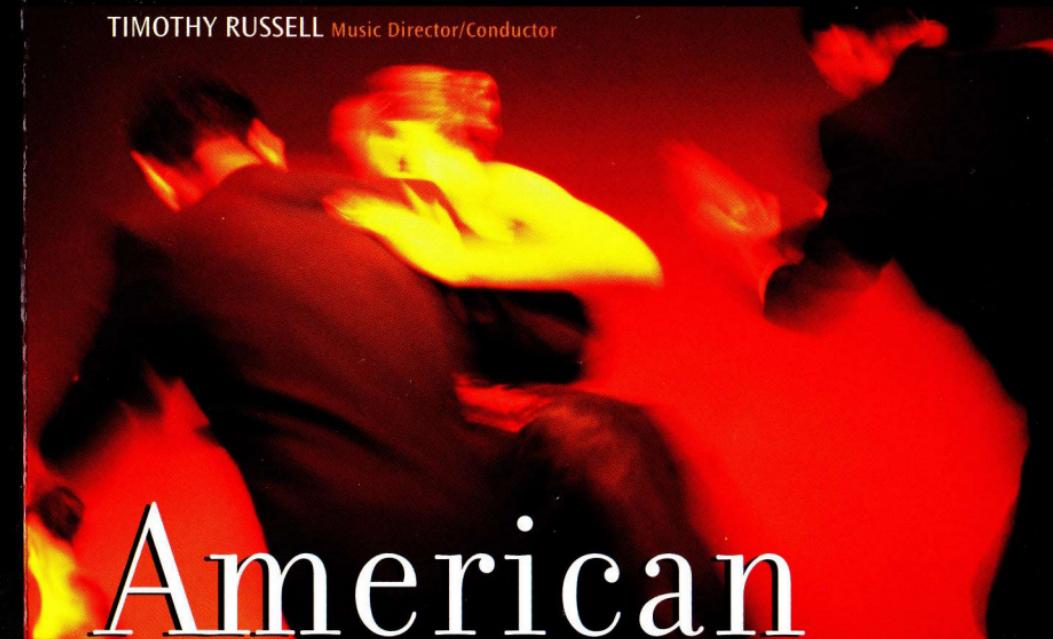
David Noon

Michael Daugherty  
Peter Schickele

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# ProMusica Chamber Orchestra

TIMOTHY RUSSELL Music Director/Conductor



# American Originals

ROBERT SPRING, Clarinet

CARMEN PELTON, Soprano

WORLD PREMIER RECORDINGS of works by  
MICHAEL DAUGHERTY, PETER SCHICKELE and DAVID NOON  
and *Knoxville: Summer of 1915* by SAMUEL BARBER



## **Concerto for Clarinet and Orchestra** program note by the composer

**PETER SCHICKELE (b.1935)**

When I was 12 or 13 years old I began fooling around on the old clarinet that my mother had played in college, and when it became obvious that this was not a passing fancy, I was sent to Bertram McGarrity, a family friend and a fine clarinetist. He didn't listen to me play for very long before saying, "Peter, you've got so many bad habits on the clarinet that it would be easier to start a new instrument," and he suggested the bassoon.

That was the end of my career as a clarinetist, but I retained a fondness also fueled by falling in love with the Mozart clarinet quintet and having a friend in college who was a good clarinetist. In subsequent years I've written quite a bit of chamber music featuring the clarinet, and I always hoped that the opportunity to write a concerto would come along.

A commission from the ProMusica Chamber Orchestra of Columbus not only allowed that desire to be realized, but also allowed a long-time project to be completed: to compose a concerto for each of the instruments in a woodwind quintet. The fact that the orchestra's principal clarinetist is an exceptional virtuoso was icing on the cake.

As is usual with me, the movements were composed out of their performance order. I began with the second movement, a medley-like collection of dances including a fleet waltz, a rather drunken waltz, a strongly Latin-tinged number, and a lively polka (well, actually, is there any other kind?) which contains a sparsely accompanied cadenza-like section. But soon after I started the first waltz, the ideas for the "Aria" started blossoming, so I wrote that before returning to "Out on the Dance Floor."

The first movement was inspired by the combination of stillness and increasing activity that occurs before dawn, and the finale acknowledges the importance of the clarinet in Dixieland bands. The concerto was finished on October 13, 2003.

The work was commissioned for the ProMusica Chamber Orchestra of Columbus, Ohio to commemorate the orchestra's 25th Anniversary, and is dedicated to the National Endowment for the Arts, the Greater Columbus Arts Council, and Pete and Beth Grimes in appreciation of their generous sponsorship. The work was premiered by ProMusica Chamber Orchestra under the direction of Timothy Russell, *The Elizabeth M. Ross Music Director*, with Robert Spring, clarinet soloist, on January 10 and 11, 2004 at the Southern Theatre.

## **Knoxville: Summer of 1915, Opus 24, for soprano and orchestra**

**SAMUEL BARBER (1910-1981)**

One of the most striking features of Serge Koussevitzky's relationships with the composers he admired and performed during his quarter-century as music director of the Boston Symphony Orchestra was the warm rapport that developed, the elderly conductor becoming an artistic father to many young composers. Samuel Barber (1910-1981) was one who benefited greatly from Koussevitzky's interest. Over the years he wrote a number of works for the Boston Symphony and Koussevitzky, of which the last is quite possibly his masterpiece. Barber telegraphed Koussevitzky on April 9, 1947:

HAVE COMPLETED WORK FOR SOPRANO AND ORCHESTRA AND WOULD LOVE TO PLAY IT FOR YOU FROM PIANO SCORE  
THIS WEEK IF YOU EVER HAVE A MOMENT PLEASE WIRE ME CAPRICORN MT KISCO NY IF POSSIBLE FOR YOU AFFECTIONATE GREETINGS SAM BARBER

A few days later, Barber played the score over for Koussevitzky, who was delighted with this first encounter. Apparently it was the conductor who suggested that Barber approach soprano Eleanor Steber for the premiere, with the idea that if she liked the work, she would commission it. Normally a commission is offered before the piece is composed; in this case, the term seems to mean that Steber would pay the composer's fee in order to receive the honor of the commission, which she would then premiere. Within two weeks all was arranged, and the premiere took place one year to the day after Barber's telegram.

Barber set an autobiographical fragment by James Agee, used as the prologue to his novel *A Death in the Family*. Agee's remarkable prose poem depicts a summer evening with the whole family assembled in the back yard, as seen through the

eyes of a small child. The "death" in the book is of Agee's father; Barber appropriately dedicated the score to the memory of his own father.

The text appears, at first, to be simply the child's methodical cataloguing of all the people and things that form part of its life, a typically childlike way of establishing one's own place in the scheme of things, though in Agee's text, the language is richly evocative and anything but juvenile. The child is the poet's persona, represented in the musical score by the soprano. Like all children, like everyone of all ages, for that matter—the main item on the child's agenda is to establish its identity, who it is. The beauty of Agee's text is that we can sense the "immortal yearnings" of this small child through a concrete listing of objects and of relatives "who quietly treat me, as one familiar and well-beloved in that home...but will not ever tell me who I am."

Barber's music, too, seems deceptively simple, yet it grows organically from a handful of ideas: the opening paints the cool summer evening with intertwining woodwinds. The singer begins with a calm phrase that soon introduces a figure of three notes, a cell that serves as the basis for much of the melodic line. First heard at the words "when people sit on their porches," the rotations of the three pitches in this cell form a musical analogy to the methodical poetic "catalogue" of the child's world. Street noises interrupt the calm of the night. As the sound of the streetcar gradually dies away, nocturnal stillness settles in and we return to the mood of the opening. The stars in the sky evoke wonder and deeper thoughts concerning these people who are all caught up in the beauty and mystery of existence. The woodwind music from the very opening returns in a much broader guise as the child blesses all the well-loved people who form its universe. The closing phrase, the final summation, as the child is put to bed, magnificently broadens and intensifies the melodic line. Throughout *Knoxville: Summer of 1915*, Barber's music is far more than mere illustration of a text; he has crafted a masterful score of romantic cast that grows from a handful of musical ideas and soars with rich vocal lyricism.

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**JAMES AGEE**

We are talking now of summer evenings in Knoxville Tennessee in the time that I lived there so successfully disguised to myself as a child.

*It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt: a loud auto: a quiet auto: people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard, and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber.*

*A streetcar raising its iron moan; stopping; belling and starting, stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron wine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter; fainting, lifting, lifts, faints forgone: forgotten. Now is the night one blue dew.*

*Now is the night one blue dew, my father has drained, he has coiled the hose.*

*Low on the length of lawns, a frailling of fire who breathes...*

*Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces.*

*The dry and exalted noise of the locusts from all the air at once enchanting my eardrums.*

*On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there...They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me.*

*One is my father who is good to me...By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts on the grass, in a summer evening, among the sounds of the night...May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away.*

*After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.*

#### Tell My Fortune

program note by the composer

*Tell My Fortune* (2004) for orchestra was commissioned for the ProMusica Chamber Orchestra of Columbus, Ohio, to commemorate the orchestra's 25th Anniversary and is dedicated to Barbara K. Fergus, Loann W. Crane, and the National Endowment for the Arts in appreciation of their generous sponsorship. The work was premiered by the ProMusica Chamber Orchestra under the direction of Timothy Russell, *The Elizabeth M. Ross Music Director*, on April 3 and 4, 2004 at the Southern Theatre in Columbus, Ohio.

*Tell My Fortune* is a concerto for orchestra inspired by three methods of fortune telling: reading palms, gazing into crystal balls and reading tarot cards. The first movement, entitled *Palm*, visits the dark world of gypsies who attempt to tell fortunes by reading the lines, marks, and patterns on the hand. Mysterious violin, double bass, bassoon, and trumpet melodies are framed by chimes, sleighbells, water gong, and bowed vibraphone. Chant-like fanfares sound in three different tempos: past, present, and future. *Crystal*, the second movement, is a haunting duet for flute and alto flute featuring extended flute techniques such as fluttering and bending of notes. The strings provide rhythmic counterpoint while two percussionists play tuned crystal glasses and glass windchimes. After a dramatic cello solo, the third movement *Card* unfolds like a deck of tarot cards, shuffled and spread across the table. The movement ends in an exciting swirl of eastern intrigue and relentless tambourine rhythms.

#### ProMusica Sempre! Opus 173

program note by the composer

Twenty-five years ago, Tim Russell asked me to write a piece for the inaugural concert of the ProMusica Chamber Orchestra of Columbus. I was delighted to oblige and wrote *Promissory Notes*, a set of waltzes written in oblique homage to Brahms. In the subsequent years of the life of ProMusica, I have often visited Columbus and enjoyed the superb music making of the orchestra as they performed many of my works: *Art Deco*, *Star-Captains*, *Buxtehude: Adagio & Allegro*, *Lullabies & Refrains*, *the Serenade*, *The Gift of the Eagle*, and recently the premiere performances of my *Piano Concerto*.

When I was invited to write a little piece in celebration of ProMusica's 25th anniversary, I was eager to get to work. In the 18th century, the English music historian Charles Burney toured all over Europe, listening to the great orchestras of the day. When he went to the German city of Mannheim and heard the orchestra there, he wrote: "The orchestra is an army of generals equally fit to plan a battle, as to fight it... every effect has been tried which such an aggregate of sound can produce." I wish that Charles Burney could have heard Columbus' ProMusica Chamber Orchestra. I am sure that he would feel about it as he did about the great Mannheim orchestra: "an army of generals." Keeping in mind the virtuoso expertise of each member of the ProMusica Chamber Orchestra, I began work on my little birthday present. My *ProMusica Sempre!* was composed at my summer retreat on the Greek isle of Crete and completed on June 26, 2003. This piece is dedicated to the ProMusica Chamber Orchestra of Columbus and its Music Director, Timothy Russell.

#### MICHAEL DAUGHERTY (b.1954)

#### DAVID NOON (b.1946)

## ProMusica Chamber Orchestra

Timothy Russell, *Music Director/Conductor*

### Violin I

Yenn-Chwen Er\*  
*concertmaster*

Katie McLin  
*assistant concertmaster*

Ruth Stroud  
Pavana Baird  
Marjorie Bagley\*  
Laurel Butler

### Violin II

Robert Gillespie, *principal*  
Adda Kridler  
Jane Snyder

### Viola

Mary Harris, *principal*  
Kay Slocum  
Ayn Balija

### Cello

Marc Moskovitz, *principal*  
Cora Kuyvenhoven  
Peter Case

### Bass

Paul Robinson, *principal*

### Harp

Jeanne Norton, *principal*

### Flute

Katherine DeJongh, *principal*  
Katherine Borst Jones, *co-principal*

### Oboe

Donna Conaty, *principal*  
Melissa Stevens

### Clarinet

Robert Spring, *principal*

### Bassoon

George Sakakeeny, *principal*  
Eric Stomberg

### Horn

Charles Waddell, *principal*  
Jocelyn Standley

**ProMusica**  
CHAMBER ORCHESTRA

### Trumpet

Thomas Battenberg, *principal*  
Alan Campbell

### Percussion

Michael LaMattina, *principal*

### Assisting Musicians

Rebecca Ansel, violin  
Courtney LeBauer, violin  
Ann Smith, viola  
Wesley Baldwin, cello  
Michael Carrera, cello  
John Pellegrino, bass  
Eugene Marquis, clarinet/bass clarinet

Timothy Leisure, trumpet  
Timothy Anderson, trombone

Gregory Akagi, percussion  
Aaron McDonald, percussion

Joseph Krygier, percussion  
Nelson Harper, piano

Dianne Frazer Cross, celeste

**Personnel Manager & Music Librarian**  
Thomas Battenberg

\* violin soloists in David Noon's *ProMusica Sempre!*

### Credits

Recorded January & April 2004 at the  
Southern Theatre in Columbus, Ohio  
Executive Producer: Cameron Bennett  
Producer: Timothy Russell

Recording Engineer: Thomas Knab  
Digital Editing: Todd Brown  
Mastering: Thomas Knab  
Graphic Design: Daniel Traynor

## Carmen Pelton

Possessing a voice that has been hailed as "...emotional, tender and pure-toned" (Andrew Porter, *The New Yorker*), Carmen Pelton has secured the respect and admiration of critics with a sound that "already rivals almost any soprano you can think of today" (*The Guardian*, London). Her recent performances with the Atlanta Symphony led *The Atlanta Journal* to exclaim, "Pelton was just glorious throughout." Her 1998 recording of Barber's *Prayers of Kierkegaard* and Vaughan Williams' *Dona Nobis Pacem* with the Atlanta Symphony and Robert Shaw on Telarc won Grammys in three different categories, including Best Classical Album and Best Choral Album.

Carmen Pelton came to international attention when she made her debut as Fiordiligi in *Cosi fan tutte* with the Aldeburgh Festival. The outstanding London reviews led immediately to her engagement as Konstanze in *Die Entführung aus dem Serail* with Scottish Opera. She has since performed many of Mozart's heroines, including Donna Anna in *Don Giovanni*, Giunia in *Lucio Silla*, and Tamiri in *Il Re Pastore*. She has sung with Glimmerglass Opera, Long Beach Opera, Tulsa Opera, Opera Omaha, and New Jersey June Opera, and has performed as soloist with the San Francisco Symphony (Nicholas Maw's *Scenes and Arias* and Lukas Foss' *Time Cycle*), Saint Paul Chamber Orchestra, Seattle Symphony, Rochester Philharmonic, and Nashville Symphony, as well as in a performance for the President of the United States at the Kennedy Center Honors televised program.

## Robert Spring

Robert Spring has been described as "one of this country's most sensitive and talented clarinetists", *Arizona Republic*, "dazzled his audience...flawless technique". *The Clarinet magazine*, and "a formidable soloist...played with great emotional life" Copenhagen, Denmark, *Politiken*. Spring's recording of Gravemeyer Award-winning composer Joan Tower's works for clarinet was described by *The Clarinet* as "truly outstanding...one would be hard pressed to find better performances of contemporary music...first rate music performed with the highest professional standards." *The Instrumentalist* says of his recording, *Dragon's Tongue*, a CD of virtuoso music for clarinet and wind band, "His musicality and technique make this recording a must for every CD collection." *Fanfare Magazine* says of the CD, *Tarantelle*, music that the famous violinist Jascha Heifetz recorded on violin, being performed on clarinet, "This recording was meant to amaze and, man, it succeeds."

*The American Record Guide* writes about his recent recording of the Copland Clarinet Concerto, "Spring is fabulous in the Copland. His phrasing is elegant swing tailored with great flow and a spread of tone colors and expressive subtleties. His low- and mid-range are especially warm, rich, and embracing and highly effective in the introduction and in the bridge to the jazzy finale. And boy what a finale! The pace is neatly judged to pick up at critical junctures so that, by the end, it feels like an improvised jam session."

Spring attended the University of Michigan where he was awarded three degrees, including the Doctor of Musical Arts degree. His teachers included John Mohler, David Shifrin and Paul Shaller. Spring has performed as a recitalist or soloist with symphony orchestras and wind bands in the United States, Canada, Europe, Asia and South America, and has been heard in the United States on National Public Radio's, *Performance Today*. He frequently serves as clinician and adjudicator and teaches on the faculties of several summer music festivals. He has published numerous articles on multiple articulation and other contemporary clarinet techniques.

Spring was President of the International Clarinet Association from 1998-2000 and has performed on numerous occasions for the I.C.A. conventions. He hosted the 1995 International Clarinet Association ClarinetFest at Arizona State University where he is presently Professor of Clarinet. Dr. Spring is also principal clarinet of the ProMusica Chamber Orchestra of Columbus, Ohio. He is a Buffet Artist, and plays the Buffet Greenline Clarinet exclusively.

## Timothy Russell

*The Columbus Dispatch* has written, "Timothy Russell brings an intellectual curiosity to everything that he does...versatility and virtuosity...Russell's infectious enthusiasm, knack for innovation, and artistic sensibility have inspired support vital to the continued success of any artistic enterprise. Bravo!"

Maestro Russell co-founded ProMusica in 1978, and just celebrated his 25th season as the orchestra's music director. He is a versatile conductor, equally skilled conducting music for chamber orchestra, symphonic concerts, large choral productions, pops concerts and children's programs. He has collaborated with a tremendous range of artists including the Guarneri String Quartet, the Manhattan Transfer, World Saxophone Quartet, cedar flutist R. Carlos Nakai, fiddler Mark O'Connor, composer Frank Zappa, flutist Sir James Galway, singer/songwriter Nanci Griffith and, most recently, jazz violinist Regina Carter.

He is the conductor and/or producer of 27 compact discs, including ProMusica's two most recent recordings, *American Jazz Concertos* and this *American Originals*. His recordings have earned him critical acclaim and he has been nominated for two Grammy Awards.

Maestro Russell has been a frequent guest conductor with The Phoenix Symphony, the Charlotte Symphony, and the South Dakota Symphony, and has also appeared with the American Classical Orchestra, Baton Rouge Symphony, Baltimore Chamber Orchestra and many others. In addition, he annually conducts full-length performances of Tchaikovsky's *Nutcracker* with Ballet Arizona.

Russell's devotion to ProMusica and its mission has been rewarded nationwide. He and ProMusica received the 1997 Greater Columbus Arts Council's *Artistic Excellence Award* and have, on eight occasions, been honored by the American Society of Composers, Authors, and Publishers (ASCAP).

Dr. Russell has held academic appointments at his alma mater, The Ohio State University, as well as the University of Rochester, including its Eastman School of Music. He served for nine seasons as the Music Director and Conductor of The Naples Philharmonic. In 1993 he became Professor of Music and Director of Orchestras at Arizona State University. He just completed his 20th summer conducting at the Interlochen Arts Camp, including 18 consecutive years of leading the World Youth Symphony in concert.

Russell, a Danforth Foundation Fellow, is an articulate and committed advocate for the arts. He continues to be a featured speaker at music conferences and workshops and is writing a book with Harvard psychologist Ellen Langer called *Mindful Music*.

Timothy Russell and his wife, Jill, reside in Phoenix, Arizona with their children, Kathryn and Geoffrey.

**ProMusica Chamber Orchestra of Columbus, Ohio** inspires the hearts and stimulates the minds of people of all ages through the power of outstanding musical performances and educational programs. ProMusica presents the best of traditional chamber orchestra repertoire and strives to develop an understanding of and appreciation for contemporary American music.

The orchestra was founded in 1978 and has served as the resident orchestra of the historic Southern Theatre since 1998. ProMusica attracts exceptional musicians nationwide and benefits from the artistic direction of two-time Grammy Award-nominated conductor and music educator, Timothy Russell. This combination of talents has led to ProMusica's reputation as one of the top chamber orchestras in the country.

Under Russell's direction, ProMusica has won eight national awards from the American Society of Composers, Authors, and Publishers (ASCAP) for adventurous programming, as well as awards from the Greater Columbus Arts Council and the Columbus Jewish Foundation. ProMusica is active in commissioning new works and has presented more than 90 premieres, including 36 commissions.

To ensure widespread and diverse audiences, ProMusica invites senior citizens to open rehearsals, travels to area schools for children's concerts, plans master classes with guest artists, offers a free youth concert for underprivileged children, and collaborates regularly on educational concerts with the Columbus Museum of Art and the Center of Science and Industry (COSI).