

*The Cleveland Composers' Guild of the Fortnightly Musical Club*  
*sponsored by the Kulas Foundation presents*

**KLAUS GEORGE ROY** *Canticle of the Sun, Op. 17 (1950)*

*Abraham Skernick* Viola Solo

**BAIN MURRAY** *Safe in their Alabaster Chambers (1962)*

*Harvey McGuire* English Horn — *Warren Downs* 'Cello

**HOWARD WHITTAKER** *Cantata — Behold, He cometh with Clouds (1951)*

*Seth McCoy* Tenor — *John Dietz* Baritone

*Marcellene Hawk and Donald Shelhorn* Pianists

**HALE SMITH** *In Memoriam — Beryl Rubinstein (1953)*

*ROBERT SHAW* conducting the *Kulas Choir and Chamber Orchestra*

**RAYMOND WILDING-WHITE** *Paraphernalia — A Regalia of Madrigalia from Ezra Pound*

*Margaret Hauptmann* Soprano — *Crawford Thoburn* Tenor

*Eleanor Pudil Anop* Contralto — *Marshall Bell* Baritone

*Philipp O. Naegele* Violin Solo

*Donald Shelhorn* Harpsichord

*The Kulas Chamber Ensemble, RAYMOND WILDING-WHITE* conducting

WITH THIS ALBUM and its companion CRI 183, Composers Recordings, Inc. embarks on what aspires to be a series of recording projects emphasizing creative musical activity in specific regions of the U.S.A., ranging from the far Northwest to the Deep South. These Cleveland Composers' Guild albums stress the musical scene since World War II.

The city of Cleveland, Ohio takes justifiable pride in its great Cleveland Orchestra and in the master composers who have been part of its musical life—Ernest Bloch, Roger Sessions, Quincy Porter, Douglas Moore, Arthur Shepherd, and Herbert Elwell.

The Cleveland Composers' Guild had its beginnings in the late 1920's as a "Manuscript Section" of the Fortnightly Musical Club, the objective being to bring together "those residents of the Cleveland area who wish to cooperate with their colleagues in the dissemination of their work and to provide the area with creative as well as executant excellence."

The introductory remarks contained in the Guild's brochure state further: "These men and women do not believe that composers write primarily for each other. They have attained a standard that makes it possible for them to claim the attention and interest of a discerning public, to offer performers and listeners material of substance and value, and to contribute ultimately—as individuals rather than as a 'school'—to the literature of music." It is in this spirit that the Cleveland Composers' Guild and Composers Recordings, Inc. offer the works represented on CRI 182/182SD and CRI 183.

These recordings are made possible through the generosity of THE KULAS FOUNDATION, the Cleveland non-profit organization that carries on the philanthropic work of Mr. and Mrs. Elroy J. Kulas, who for many years were among the nation's notable benefactors of music. Most recently, the Kulas Foundation has sponsored a series of American music recordings by the Cleveland Pops Orchestra under Louis Lane's direction, on the Epic label which, with these CRI discs of the Cleveland Composers' Guild, provide meaningful encouragement to the composers who have contributed significantly to the city's cultural life.

The Cleveland Composers' Guild and Composers Recordings Inc. wish to thank the Cleveland Institute of Music for the use of its new Kulas Hall for these recordings. Special thanks are also due to RCA Victor Records for permitting its distinguished recording artist, conductor Robert Shaw, to assume a key role in the preparation and execution of the recorded performances on this disc.

**KLAUS GEORGE ROY** (b. Vienna, 1924) came to America at sixteen and studied at Boston University and at Harvard. He has worked in musicology with Karl Geiringer, Archibald T. Davison, and A. Tillman Merritt, and in composition with Walter Piston. He is Director of Publications and Program Book Editor for the Cleveland Orchestra and is active as a recordings annotator, magazine writer and lecturer.

Mr. Roy's Sonata for Trombone and Piano received the Arthur Shepherd Prize in 1960. *Canticle of the Sun* (1950) is scored for a small chorus of four mixed voices (a cappella) and solo viola. Mr. Roy comments: "The poem by St. Francis of Assisi (ca. 1220 A.D.) is one of the most beautiful hymns of praise in all religious literature. In its great variety of color and imagery, yet with a clear and marvelously unified structure, it has been an inspiration for musical setting to many composers.

Each section of the poem, except the first and last, begins with the words 'Be Thou praised, my Lord', the symmetry of which is also brought out in the music of the present setting." The work is dedicated to Albert Schweitzer.

**BAIN MURRAY** (b. Evanston, Ill., 1926) has been Chairman of the Cleveland Composers' Guild since 1961. He studied at Oberlin and Harvard and has worked in composition with Herbert Elwell, Walter Piston, and Nadia Boulanger, and in musicology with Otto Gombosi and Suzanne Clercx-Lejeune. He held a Fulbright Grant to Belgium in 1953. He teaches at Fenn College and the Cleveland Music School Settlement and is music critic for the Heights Sun-Press. He is also a consulting editor for the Viking Press, Inc., N.Y., and a contributor to music journals.

Mr. Murray's Second String Quartet won the George Arthur Knight prize at Harvard in 1953.

It was Robert Shaw who suggested to Bain Murray the idea of setting an Emily Dickinson poem to be sung by the Choir of the First Unitarian Church of Shaker Heights, where Mr. Shaw is Minister of Music. Mr. Murray chose the early, imagistic *Safe in their Alabaster Chambers*, which contrasts the brief, temporal existence of man and his civilizations with the eternity of the universe. The work is dedicated to Robert Shaw and the First Unitarian Church Choir. Mr. Murray comments: "In this setting the English horn and 'cello act as a kind of pastoral ritornello which weaves through the vocal texture and attempts to bring out the bleak, mystical quality of the poem." The premiere occurred on April 29, 1962 as part of a service in which Robert Shaw preached a sermon on the Prophets of the American Spirit—Emily Dickinson.

**HOWARD WHITTAKER**, a native of the nearby suburb of Lakewood, (b. 1922) has been a major figure in Cleveland's musical life ever since taking over the directorship of the Cleveland Music School Settlement in 1948. He studied at the Cleveland Institute of Music and at Oberlin Conservatory where he worked in composition with Herbert Elwell. He has been director of the Orpheus Male Chorus of Cleveland, and President of the National Guild of Community Music Schools.

His Two Murals for Orchestra was premiered by George Szell and the Cleveland Orchestra in 1960.

*Behold, He cometh with Clouds* was composed in 1951 for the 30th Anniversary of the Orpheus Male Chorus of Cleveland, which premiered the work. In 1953 the music was awarded the Male Voice Composition Prize of the New York Mendelssohn Glee Club. Based on apocalyptic passages from the St. John Gospel and Revelation, *Behold, He cometh with Clouds* draws upon the fullest powers of male chorus, tenor and baritone soloists, and a *concertante* two-piano accompaniment to match the epic-mystical quality of the text.

**HALE SMITH** (b. 1925) is a native Clevelander presently living in New York whose work has been receiving increasing attention on a national scale during the 1960's. A graduate of the Cleveland Institute of Music, Mr. Smith studied there under Marcel Dick whose Suite for Piano is on the companion disc to this one (CRI 183).

His Contours for Orchestra was commissioned by Broadcast Music, Inc. and was recorded by the Louisville Orchestra under Robert Whitney (Louisville 632).

*In Memoriam—Beryl Rubinstein* was composed in January 1953 soon after the death of Mr. Rubinstein, then Director of the Cleveland Institute of Music.

The opening movement is a keening vocalise that begins with a single melodic line for sopranos, builds to a climax, then fades into the somber melodic line with which it began. There follows an agitated setting of Langston Hughes' *Poème d'automne*, in which the poet likens trees stripped by the winter frost and wind of their autumn foliage to courtesans stripped of their finery. The brief and poignant *Elegy* follows with pause, the text being by Cleveland poet Russell Atkins. Here the words and music bespeak the numbing sense of solitude that comes with harsh and bitter bereavement.

**RAYMOND WILDING-WHITE** (b. 1922, Caterham, England) spent much of his boyhood in Europe and Argentina. He studied at Juilliard, the New England Conservatory and Boston University. His composition teachers include Jerzy Fitelberg, Jacques Ibert, Luigi Dallapiccola, Aaron Copland, and Gardner Read. He is the Kulas Assistant Professor of Music at Case Institute of Technology and leads the Case Men's Glee Club and Chamber Chorus.

Mr. Wilding-White's Sonata for Two Pianos received the fifth Arthur Shepherd prize in 1964. *Paraphernalia—a Regalia of Madrigalia from Ezra Pound* is styled a "Divertimento for Soprano, Alto, Tenor, Baritone, Trumpet, Oboe, Clarinet, Violin and Harpsichord." The elaborate title is a parodistic take-off on titles found in some Elizabethan madrigal collections *Parthenia*, *Deuteromelia*, etc. The texts are drawn from *Chou and the South*, the First Book in Part One of Ezra Pound's rendering of *The Classic Anthology As Defined by Confucius*.

The composer observes that

"If the poems of *Chou and the South* are not exactly madrigal poems, neither are they exactly Chinese classical poetry. A subtle affinity is apparent, however, between the worlds of Confucius and Marenzio—an affinity which we have found in the words of Pound and have sought to bring forth as a divertimento for voices and instruments. The madrigal group alternates between vocal solos and vocal ensembles. Each number has a characteristic instrumentation.

"The form was dictated by that of each poem and follows no set scheme. Though the tonal quality of each piece varies from purely diatonic to completely chromatic, the music makes no use of serialism or other tonal structuring devices."

ROBERT SHAW, as choral and orchestral conductor of international renown, enjoys a reputation that needs no further elaboration here. However, the extent of his contribution to Cleveland's musical and religious life is not so generally known. Besides his duties as Associate Conductor of the Cleveland Orchestra and Director of the 245-voice Cleveland Orchestra Chorus, Mr. Shaw directs the Choir of the First Unitarian Church of Shaker Heights, of which he is the Minister of Music.

The KULAS CHOIR, organized especially for this recording, is made up in large part of singers from that Unitarian Church Choir.

The KULAS CHAMBER ORCHESTRA and CHAMBER ENSEMBLE is drawn almost wholly from The Cleveland Orchestra, as are the following solo instrumentalists: ABRAHAM SKERNICK, who plays the elaborate viola obbligato in the Roy *Canticle* and is the Orchestra's principal Violist; HARVEY MCGUIRE, English horn and WARREN DOWNS, 'cello, soloists in the Murray work; PHILIPP O. NAEGELE, violin soloist in the Wilding-White piece, recently resigned from the Orchestra to join the faculty of Smith College. Three other Orchestra members performing in the Wilding-White work are ROBERT ZUPNIK, oboe, BERNARD ADELSTEIN, trumpet, and THEODORE JOHNSON, clarinet.

Accompanists in the Whittaker Cantata are pianist MARCELLENE HAWK of the Cleveland Music School Settlement faculty, and DONALD SHELHORN, who is also harpsichordist in the Wilding-White. Mr. Shelhorn teaches at the Cleveland Institute of Music and is organist of the First Unitarian Church of Shaker Heights.

SETH MCCOY, tenor soloist in the Whittaker Cantata, is gaining renown well beyond the Cleveland area as oratorio and operatic soloist; while his baritone colleague in the same work, JOHN DIETZ has distinguished himself both as a singer and teacher in the Great Lakes region. MARGARET HAUPTMANN and ELEANOR PUDIL ANOP, who form the distaff side of the vocal group in Wilding-White's *Paraphernalia* are well known as vocal soloists with major mid-western orchestras and performing groups. Mrs. Anop heads the Voice Department at Kent State University, and Miss Hauptmann, who teaches at the Cleveland Music School Settlement, recently toured Latin America as soloist with the Robert Shaw Chorale. CRAWFORD THOBURN and MARSHALL BELL are active not only as singers of unusual gifts but as music educators. A former Clevelander, Mr. Thoburn heads the Music Department of Wells College in New York State, while Mr. Bell teaches music in the Cleveland Public Schools and is an active performer in oratorio and opera workshop productions in the area.

*(Original liner notes from CRI LP jacket)*