

Gardner Read: *Symphony No. 4*
Marcel Dick: *Adagio and Rondo*

The Cleveland Orchestra, Lorin Maazel, conducting

The Cleveland Orchestra was founded in 1918 by Adella Prentiss Hughes. It quickly became the primary concern of the Musical Arts Association, which had been founded earlier to present concerts by visiting orchestras. The Association is still the parent organization operating The Orchestra. The Orchestra's first concerts were given in Grays' Armory and Masonic Auditorium. In 1931, The Orchestra moved to its new and permanent home, Severance Hall, considered one of the finest music halls in the world.

The Cleveland Orchestra's first conductor was Russian-American Nikolai Sokoloff. He was succeeded in 1933 by Artur Rodzinski, who remained with The Orchestra until 1943. Erich Leinsdorf held the post of conductor from 1943 to 1946, when George Szell became Music Director. Under Szell, The Orchestra entered a period of dramatic and sustained growth. The orchestra's personnel was enlarged, and the length of the season gradually grew from 30 to 52 weeks. This expansion was made possible by the opening of Blossom Music Center, summer residence of The Orchestra, in 1968. The extensive European tours of 1957 and 1965 established The Orchestra as a major international ensemble.

Following George Szell's death in 1970, French composer and conductor Pierre Boulez was appointed The Orchestra's Musical Advisor, a post he held until the end of the 1971-72 winter season. At the start of the 1972-73 season, Lorin Maazel began his distinguished tenure as The Orchestra's fifth Music Director. Maazel was succeeded, in 1984, by The Orchestra's sixth and present Music Director, Christoph von Dohnanyi.

Lorin Maazel was Music Director and Conductor of The Cleveland Orchestra from 1972 to 1982. In that decade, he led The Orchestra in over 800 concerts, and on ten international tours. He greatly expanded The Orchestra's discography, and brought to Cleveland numerous work in their United States premieres or first performances in the city. He initiated the "Great Composers of Our Time" series, in which composers have been honored by extensive presentation of their works, and he also provided the impulse for a notable commissioning series.

In the course of his distinguished career, Maazel has had numerous posts as music director, with the West Berlin Opera Company, the Berlin Radio Symphony Orchestra, the French National Orchestra and others; he has served as principal guest conductor of the Philharmonic Orchestra of London. In 1982, he began a tenure as general manager and artistic director of the Vienna State Opera. He currently serves as Principal Guest Conductor and Music Advisor of the Pittsburgh Symphony Orchestra, and continues to appear as guest conductor of the world's great orchestra's and opera houses.

Born in 1930 in Paris of American parents, Maazel began his conducting career while still very young; he made what he considers his professional debut at the age of 23 in Italy. He was the first American conductor to be invited to conduct at the Bayreuth Festival. In future years, he will appear with the touring Vienna Philharmonic, at La Scala in Milan and in Berlin, Paris, Boston and New York.

Marcel Dick, born in 1898 in Miskolcz, Hungary, received his earliest formal musical training at the Royal Academy in Budapest, where he studied violin with Joseph Bloch and Rezso Kemeny and theory and composition with Victor Herzfeld and Zoltan Kodaly. He was awarded his degree in violin in 1915

and became Professor of Music in 1917; further studies were interrupted by World War I. Before emigrating to the United States in 1934, Dick enjoyed a successful career as both an orchestral and chamber performer, appearing with the Budapest Opera, the Budapest Philharmonic, the Volksoper in Vienna (as assistant concertmaster) and the Vienna Symphony Orchestra (as principal violist 1923 to 1934). A member of several noted string quartets, Dick co-founded the famous Kolisch Quartet in 1924 at the suggestion of Arnold Schoenberg. In that same year, Schoenberg invited Dick to premiere his *Serenade, Op. 24*; he was to remain Dick's mentor, colleague and friend for many years.

In the United States, Marcel Dick performed as a member of the Detroit Symphony and of the Stradivarius Quartet. In 1943, he became principal violist of The Cleveland Orchestra, a position held until 1949 when he was appointed the head of the department of graduate theory and composition at the Cleveland Institute of Music. Other teaching experience has included, among others, positions at the Royal Academy in Budapest, the Municipal School of Music in Vienna, Kenyon College and Case Western Reserve University. While at the Cleveland Institute, until his retirement in 1973, Dick conducted the Institute Orchestra; he has several times commanded the podium of The Cleveland Orchestra.

In 1962 Marcel Dick was the recipient of the Music Award of the Cleveland Arts Prize, and in 1978 received an honorary degree of Doctor of Musical Arts from the Cleveland Institute of Music. More of his work may be heard on CRI recordings: SD 183, *Suite for Piano* (1959) performed by Arthur Loesser and SD 274, *Symphony for Strings* (1964) performed by the London Sinfonietta, David Atherton conducting.

Composer, conductor, teacher, and author **Gardner Read** has enjoyed a career of rich diversity. Born in Evanston, Illinois, in 1913, he studied piano and organ privately as a high school student and at the same time took lessons in composition at Northwestern University's School of Music. During the summers of 1932 and 1933 he studied composition and conducting at the National Music Camp, Interlochen, Michigan, where in 1940 he taught composition and orchestration. In the fall of 1932 Read was awarded a four-year scholarship to the Eastman School of Music, his principal teachers being Bernard Rogers and Howard Hanson. On a Cromwell Traveling Fellowship to Europe he studied in Rome with Ildebrando Pizzetti and briefly with Jan Sibelius in Finland just prior to the outbreak of war in 1939. A 1941 fellowship to the Berkshire Music Center in Tanglewood enabled Read to study with Aaron Copland. From 1941 to 1948 Gardner Read headed the composition departments at the St. Louis Institute of Music, the Kansas City Conservatory of Music, and the Cleveland Institute of Music. In 1948 he was appointed composer-in-residence at the School of Music of Boston University, becoming Professor Emeritus in 1978. Read has held resident fellowships to the MacDowell Colony and the Huntington Hartford Foundation and was awarded an honorary doctorate in music by Doane College in 1964. Other major awards include first prize in the New York Philharmonic-Symphony Society's 1937 American Composers Contest for his *Symphony No. 1, Op. 30*, and first prize in the Paderewski Fund Competition of 1943 for his *Symphony No. 2, Op. 45*.

Gardner Read's activities as a conductor include leading his own works with such ensembles as the Boston, Cincinnati, Philadelphia, and Pittsburgh symphony orchestras. As an author he has published six books, two of which - the *Thesaurus of Orchestral Devices* (1953) and *Music Notation* (1964) - are considered classics in their field.

Read's work may be heard on CRI recording SD 444, *The Aztec Gods, Op. 107* performed by the Paul Price Percussion Ensemble, Paul Price conducting.

Symphony No. 4, Op. 92 was begun by Gardner Read at the MacDowell Colony in Peterborough, New Hampshire in June, 1951 and completed in the composer's Manchester, Massachusetts home in December, 1958. The world premiere took place on January 30, 1970, when the work was introduced by the Cincinnati Symphony Orchestra under Erich Kunzel. The composer himself conducted performances of this symphony on February 9, 1973, with the Boston University Symphony Orchestra and on April 9, 1981, with the Depauw University Symphony Orchestra. This recording is a live performance of the Cleveland premiere which was on April 10, 1980, with The Cleveland Orchestra conducted by Lorin Maazel.

"While using the time-tested forms I like to treat them differently each time - to add something unusual or distinctive in their application. But, as a foil to this seemingly intellectual approach, my music is basically romantic in mood, and color and sonority play a very important part. For instance: my first symphony (premiered in 1937 by the New York Philharmonic-Symphony under Sir John Barbirolli) has four extended movements, the first being a frenetic scherzo, followed by a slow movement and a concluding sonata-allegro, thus reversing the normal positions of first and third movements in the Classical and early Romantic symphonies. My third symphony, premiered in 1962 by the Pittsburgh Symphony Orchestra under William Steinberg, also relies on three movements; two of them, however, utilize the familiar Baroque forms of passacaglia, chorale and fugue. *Symphony No. 4* is divided into two fairly long movements, of which the first is slow and the last is a kind of scherzo-rondo that recalls material from the first movement.

"*Symphonies 1, 3 and 4* are cyclical in that thematic ideas from their initial movements appear in one guise or another in succeeding movements. The passacaglia first movement of *Symphony No. 3*, for example, forms the basis for the fugue in the final movement, while the chordal structure of the scherzo movement is transformed to become the opening chorale of the last movement. Further similarities - and differences - between the four symphonies include the first and fourth both ending quietly and in a somber mood while the second and third finish with a blaze of full orchestra. *Symphony No. 1* requires the largest orchestra of the four while *No. 4* relies on the standard symphonic ensemble, but minus harp and keyboard instruments. Nonetheless, all differences aside, the one factor linking all four symphonies is their prevailing mood of romanticism, of emotional expression taking precedence over intellectualism, in spite of elaborate formal structures and complex thematic relationships.

"The opening movement of *Symphony No. 4* begins with an extended canon in six solo cellos against a subdued background of timpani and double basses (*Largo con intenzita*). This idea is then transferred to the higher strings, still in canon, reaching a climax in which the woodwinds and brass are gradually introduced into the orchestral texture. An agitated section based on rapidly shifting polytonal harmonies in the wind instruments serves as transition to a second theme, given to the violins and imitated in augmentation by solo trombone. The tension of this theme gradually relaxes into a *Tranquillo assai*, in which the solo clarinet exposes a variant of the idea against a murmuring background of divided violas and cellos and a *sotto voce* reflection on the canon statement in solo bassoon. A sudden surge of intensity leads to a powerful, combined restatement of the first two themes in the brasses and lower strings accompanied by restlessly moving polytonal chords in the woodwinds. Following a climax in the full orchestra the main thematic ideas are restated in reverse order: the solo clarinet theme slowly dissolves into the first theme, again in the six solo cellos but this time in retrograde. The movement dies away on a low C-sharp in the timpani and double basses, thus ending as it began.

"A *Lento sostenuto* in the full orchestra serves as introduction to the principal theme, heard first in the bassoon, of the *Allegro scherzando* movement that follows. This theme, rather grotesque in nature, is imitated in fugal style, passing from instrument to instrument and highlighted by trills and odd percussive effects. Indeed, the entire movement might be characterized as a study in orchestral trills as well as in unusual melodic and harmonic spacings.

"A momentary relaxation in activity precedes a gradual increase in thematic complexity in which the theme is fragmented, simultaneously combined in various rhythmic permutations, stated in augmentation, inverted and treated chordally. The principal climax of the movement is reached when the original theme (from the first movement) is proclaimed by the four horns (*Molto largamente, con nobilita*), echoed by the trombones and then the trumpets. The climax subsides with fragments of the second movement theme tossed between the instruments against a background of the poly-chordal woodwind figures from the first movement. There follows a brief reference to the second movement's introductory measures, leading into a completely transformed second movement theme, somber - almost tragic - in mood. The symphony ends very quietly with polychordal alternations between the woodwinds, muted strings and muted brass, and a final low E in timpani, solo double basses and deep gong."

—Gardner Read

Marcel Dick's *Adagio and Rondo for Orchestra* was composed in 1951, at the suggestion of Dmitri Mitropoulos who had conducted Dick's *Symphony* at The Cleveland Orchestra concerts of December 14-16, 1950. The premiere of the work by the New York Philharmonic was announced for the Spring of 1953, but the conductor's serious illness that season forced a postponement, and finally prevented him from presenting it before his death. The work thus received its world premiere on January 10-12, 1963, with The Cleveland Orchestra directed - at the invitation of George Szell - by the composer. *Adagio and Rondo* is dedicated to Dmitri Mitropoulos.

Marcel Dick continues a tradition begun by Arnold Schoenberg: one of the major currents of the century known as the method of composing with twelve tones. Yet he paraphrases an axiom by Schoenberg that said, "the tone-row does not compose; the composer composes." Thus every genuine creative artist who uses this or any other method or style will bring to it his own approach, his own personality and individuality.

In discussing the *Adagio and Rondo* in 1963, when it received its world premiere in Severance Hall, Marcel Dick commented as follows about the technique of this music:

"The so-called twelve tone method has been much misunderstood. This is hardly the place to explain it in any detail. But let me say merely this: in all compositions, of any style and time, there is a central idea, with the contrasts determined by the nature of the principal theme. It was Schoenberg's discovery that such a principal theme could take over all the functions needed by the piece, including that of tonal organization. Thus the tone-row, the basic series with which this piece begins, is the material from which everything else is formed. The possibilities of varying a tone-row, a series of twelve notes, are virtually endless; one chooses one's theme as Bach chose and shaped a fugue subject for its maximum potential, and then one begins to work! But what is most important is this: first comes the theme, the melodic idea (heard in this piece at the very beginning from the English horn). From that the tone-row is built - not the other way around! This is correct and is my philosophy of working. First there is the invention; then one discovers the developmental possibilities inherent in it, and the devices of varying it fall naturally into

place. This is where free imagination and craftsmanship join hands. All musical processes are organized and presented according to a prevailing grammar and syntax, which for this piece happens to be twelve-tone serialism. This is no different in concept from a composer who 100 years ago wrote in the then prevailing language of music, the idiom used by those masters whom he admired, and felt that he could say something original and valuable in it. Idioms change; methods change; but basic principles do not change . . .

"What happens in this piece is what happens in any good piece. Ideas are presented, and they interplay. They are channeled in certain directions, and are developed. The language they speak is a language that should by now be known to the really interested public, which has over time become aware of the music of Schoenberg, Berg, Webern, Krenek and other masters of the 20th century Viennese tradition to which I belong. I realize, of course, that this language is not 'spoken' as fluently by audiences as, say, those of Bartok or Prokofieff. But there is enough in it that is familiar - like the rhythms of the waltz and the march, like the contrast of texture and dynamics - that can be followed and responded to entirely without knowledge of the techniques involved. While there are no conventional cadences, there is the alternation of tension at high-points and of more relaxed passages; while there is no tonality, no 'key' on which to base one's expectations, there are nevertheless occasional returns of the basic themes on the same pitches, which should be easily recognized. But let it be clearly stated that I (like every other creative artist) do not intend to compose what is already familiar, or say exactly that which has been already well said by someone else."

The exterior design of this work is clear and simple: a slow and expansive section in which the basic material is presented, and a rondo in which a subject or idea recurs several times after episodes. The composer reports that it was Dmitri Mitropoulos (to whom the piece is dedicated) who suggested a rondo form for this work, for - as he said - there seems to have been no orchestral rondo written since Richard Strauss's *Till Eulenspiegel*. There may be some argument about that assumption, but in any event the composer took the opportunity to make a remote allusion to one of the themes from *Till*. Yet while the outward plan is evident enough, Dick went one step beyond Mitropoulos' request to write a work "that would challenge him" by writing music that would also challenge the composer. He thus built a kind of "double rondo," in which the opening Adagio is itself a freely treated rondo. The motivic material of the two sections, which are played without interruption, is completely interwoven, in ways that are sometimes audible, sometimes merely demonstrable in a structural sense but probably absorbed by the listener in a subconscious way. This too, of course, is in line with a great tradition; Schumann and Brahms utilized that working method in many of their compositions.

In reply to the question of "what the piece says," the composer could only answer as follows: "Melodies and rhythms speak their own symbolic language, and although different people will feel some things differently, there are some basic moods conveyed. You will notice, for instance, that there are dance rhythms, particularly that of the waltz. They are not happy dances, though, and the march which comes as one of the subsidiary sections of the *Rondo* is not really triumphant. It is as if the time in which we live would be oblivious as to whether it dances to its doom or marches to its triumph . . . Yet I am an incorrigible optimist!"

- Klaus G. Roy

Program Annotator,
The Cleveland Orchestra

(original liner notes from CRI LP jacket)