



Karel PAUKERT

Aubade



The McMyler Organ

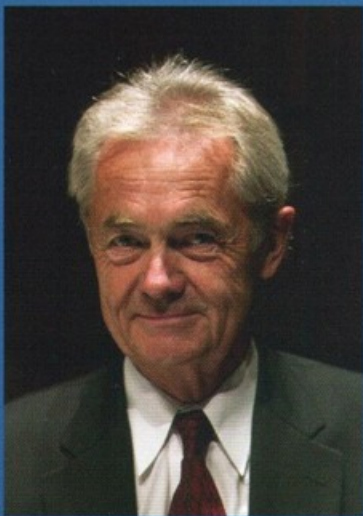
One morning in 1918, the Cleveland Museum of Art's first director, Frederic A. Whiting, overheard the sounds of a canary echoing in the museum's Interior Garden Court. So moved was he by the bird's sublime sound that he began plans immediately to bring music to the museum. Whiting called in the great organ builder Ernest Skinner to experience the building's acoustics, which were indeed, said Skinner, "of the rare quality that beautifies a musical tone to the last degree." Skinner wanted to install an organ at once.

In 1918, after extensive acoustical tests using phonographs donated by Thomas Edison, Skinner and Whiting agreed that the organ should be placed in the balcony of the Interior Garden Court. A gift given in memory of P. J. McMyler in 1920, by his wife and daughters, provided for the installation of the organ with a remaining \$200,000 set aside to endow a Department of Musical Arts. Skinner had built an "orchestral organ," meaning it could to some degree imitate the sounds of an orchestra and even such effects as cathedral bells.

The McMyler organ has been a focal point of music at the museum ever since. In 1971, thanks to a generous bequest from Ernest M. Gartner, the organ was rebuilt in the American Classic style by the Holtkamp Organ Company and moved to its current home in Gartner Auditorium. With 4,000 pipes and 52½ ranks, the organ continues to evolve with new technological innovations. In 1998, the organ was renovated with solid-state logic (digital switching) and installed with a midi-equipped console courtesy of the Musart Society. In a dedication ceremony, the organ was dedicated to Karel Paukert for his "artistry and vision."

— G. Paul Cox





Karel Paukert

From 1974 to 2004, Karel Paukert was Curator of Musical Arts at the Cleveland Museum of Art, where he directed the year-round performing arts series and played numerous organ and keyboard recitals each season. He has performed more than 800 recitals and organ demonstrations at the museum, for young and old alike.

Born in the Czech Republic, Karel Paukert is a graduate of the Prague Conservatory and the Royal Conservatory in Ghent, Belgium. His teachers included organists Jan Bedrich Krajs and Gabriel

Verschraegen. After leaving his native country, he was principal oboist with the Iceland National Symphony Orchestra, and later a deputy organist of St. Bavon Cathedral in Ghent. He then immigrated to the United States and became a US citizen in 1972. Paukert has taught at Washington University in St. Louis, Northwestern University in Evanston, the Cleveland Institute of Music, the Oberlin Conservatory of Music, and the University of Kansas at Lawrence.

He continues to concertize extensively in prestigious venues in the US and abroad, and his performances have been acclaimed internationally for their perception, vibrancy, and excitement. Among the venues at which he has performed are the Cathedral of Saint John the Divine (New York), Riverside Church (New York), the National Cathedral (Washington DC) the Alice Millar Chapel (Evanston); Davies Hall (San Francisco), Royal Festival Hall (London); Notre Dame Cathedral (Paris); Saint Eustache (Paris), Gasteig

(Munich); Saint Stephen's (Vienna); Smetana Hall (Prague), Rudolfinum (Prague); Gewandhaus (Leipzig); Oskar Kyrka, (Stockholm), Uppsala Cathedral, as well as at the Prague Spring Festival and the Festival of Flanders, and Festival Musica Sacra in Nuremberg. In addition, he is in constant demand as a judge for international organ competitions.

Since 1979, he has held the position of organist and choirmaster of St. Paul's Episcopal Church in Cleveland Heights.

Paukert has recently received three awards for programming new music from The American Society of Composers, Authors and Publishers (ASCAP)/Chamber Music America (CMA), an award for Excellence in Sacred Music from the Cleveland Chapter of the American Guild of Organists, a Special Citation for Distinguished Service to the Arts from the Cleveland Arts Prize, a lifetime achievement award from the publishers of the magazine *Northern Ohio Live*, an honorary doctorate from the Cleveland Institute of Music, and a Distinguished Citizen Award from the city of University Heights, Ohio.

From Karel Paukert:

I dedicate this recording to the memory of Robert P. Bergman, director of the Cleveland Museum of Art from 1993 to 1999. He enthusiastically supported all of our new music endeavors. Special thanks to my friend Tom Peterson for his generosity that made this project possible.

Cover: *The Birth of Venus*, 1937, ceramic, by Ohio artist Edward Winter. Private collection.

Marilyn Shrude

Four Chorale Preludes

Marilyn Shrude, born in Chicago in 1946, earned her degrees at Alverno College and Northwestern University. In 1977, Dr. Shrude was appointed to the faculty of Bowling Green State University, where she chairs the Department of Musicology/Composition/Theory. She was named Distinguished Artist Professor of Music at the School in 2001. Shrude co-directs the Annual New Music & Art Festival and is founder and past director of the MidAmerican Center for Contemporary Music. She is also active as a pianist and clinician with saxophonist John Sampen. Her honors include the Hofstra Arts Festival Award (2003), MTNA Ohio Composer of the Year Award (2001), the Academy Award from the American Academy and Institute of Arts and Letters, Alverno College Alumna of the Year Award, the Women of Achievement Award, a Composer Fellowship from the NEA, and the Chamber Music America/ASCAP Award for Adventuresome Programming (1993 and 1998). Shrude was the first woman to receive the Kennedy Center Friedheim Award for Orchestral Music (1984) and the Cleveland Arts Prize for Music (1998). Her *Renewing the Myth* for saxophone and piano was the required piece for the 150 participants of the 3rd International Adolphe Sax Concours in Belgium in 2002.

Shrude writes: "*Four Chorale Preludes* (1996) was premiered by organist and composer Emma Lou Diemer on July 4, 2000, in the Basilica di Santa Maria sopra Minerva, Rome, as part of the Jubilee 2000 celebrations in Italy. The composition is dedicated to my teacher Sister Theophane Hytrek of Alverno College, who died in 1992." (Sister Theophane was a prominent organist and composer, a student of Howard Hanson at the Eastman School of Music.) "*Four Chorale Preludes* was made possible by a grant from the NEA. Its movements are settings of the following chorales: *O Gott, du frommer Gott* ("Oh God, thou faithful God," 1693), *Herzliebster Jesu* ("Holy Jesus, how hast thou offended?"

ca. 1640), *Ach bleib' mit deiner Gnade* ("Remain with thy mercy," ca. 1609), and *Wachet auf, ruft uns die Stimme* ("Sleeper wake, the voice is calling," 1599)."

Larry Baker

With (Etude No. 1)

Larry Baker, born in Fort Smith, Arkansas, in 1948, taught music theory and composition at the Cleveland Institute of Music from 1973 to 1993. He also directed the CIM Contemporary Music Ensemble and led the new music ensembles Performance Group and Reconnaissance, conducting and recording numerous premieres in Cleveland and throughout the eastern United States. Baker is the recipient of several awards, including fellowship grants from the NEA, the Bascom Little Fund, the Ohio Arts Council, and ASCAP; in 1983, he won the Cleveland Arts Prize for Music. Performances of his music include *Tarantula* by the Atlanta Symphony Orchestra with marimba soloist Timothy Adams Jr. and *Haydn's Head* by Lyric Opera Cleveland. His *Before Assemblages III* was recorded by the Indiana Chamber Orchestra and *Melosis* was commissioned and recorded by the Tower Brass Quintet. *Rainmusic/Expanded* was recorded by the CIM Contemporary Music Ensemble and presented at the International Percussive Arts Society Workshops in Bydgoszcz, Poland. *Rainmusic* was also recorded by Cornelia Monske in Germany and released in February 2005 on the Audiomax label. Baker is currently at work on an opera titled *Dante's Drawers*.

With (Etude No. 1), written for Karel Paukert, explores the overlapping sonorities of shifting patterns. In addition to using his hands and feet, the organist employs wooden wedges to depress multiple keys in order to create a cloudlike, sonorous texture. Metric modulations into slower and faster tempos and shifting phases of tonal patterns are hallmarks of the "minimalist" style.

Samuel Adler

In Praise of Bach

Samuel Adler was born in 1928 in Mannheim, Germany, where his father was cantor of the city synagogue. Young Adler dedicated himself to music at an early age, and—following the family’s move from Nazi Germany to Worcester, Massachusetts, in 1939—he studied at Boston University, Harvard, and Tanglewood with such distinguished mentors as Copland, Koussevitzky, Hindemith, Piston, Geiringer, Pisk, and Randall Thompson. After graduating from Harvard in 1950, Adler served for three years in the military, organizing and conducting the Seventh Army Symphony in Europe; he was awarded the U.S. Army Medal of Honor for his distinguished service. From 1953 to 1966, while composing steadily and conducting and lecturing extensively throughout America and Europe, he taught at North Texas State University and was director of music at Temple Emanu-El in Dallas. In 1966, he joined the faculty of the Eastman School of Music, remaining there until he retired in 1994 to devote himself to composition; he is now Professor Emeritus at Eastman. Since 1997, he has been on the composition faculty of the Juilliard School of Music. Adler has composed in a variety of traditional genres—opera, ballet, symphony, chamber and piano works, and many vocal pieces reflecting the Jewish heritage and liturgy—in a range of 20th-century idioms. His many commissions and awards include those from the Ford, Koussevitzky, Guggenheim, and Rockefeller foundations, the NEA, and the National Education Association. His book *A Study of Orchestration* received the ASCAP–Deems Taylor Award in 1983; in May 2001, he was inducted into the American Academy and Institute of Arts and Letters.

Samuel Adler writes: “*In Praise of Bach* was composed in the fall of 2001 on commission from the Cleveland Chapter of the American Guild of Organists, and premiered by Karel Paukert on June 23, 2003, at St. Paul’s

Church in Cleveland Heights during the Regional Convention of the AGO. The work begins with a rather mysterious bitonal opening featuring the half-step progression B-flat–A, which in the convention of German notation is expressed ‘B–A’ (i.e., the first two letters of Johann Sebastian’s name). Each time after the three measures of bitonal chords, the pedal plays a phrase that foreshadows the tunes of the main portions of the work. There is a sudden interruption to the slow introduction, as if the music becomes impatient to get to the fast part, but the chordal opening wins out once more and only slowly leads up to the main body of the piece, which is an energetic fantasy featuring the B–A–C–H motive, first in the pedals and then developed throughout the texture. The opening chords return in various guises, and in keeping with the techniques of the great baroque master, there are many canons and other contrapuntal devices used throughout. Once the energetic sections begin, there is no relief from the constant movement except at the very end, when the fantasy comes to a less active close yet still emphasizing the semi-tone progression inherent in the name of Bach” (B-flat, A, C, B-natural—H in German notation).

James Primosch

Meditation on “What Wondrous Love Is This?”

Born in Cleveland in 1956, Primosch studied at Cleveland State University, the University of Pennsylvania, and Columbia University; his teachers include Mario Davidovsky, George Crumb, and Richard Wernick. Since 1988, Primosch has served on the faculty of the University of Pennsylvania, where he directs the Presser Electronic Music Studio. He has received commissions from the Koussevitzky and Fromm foundations, Mendelssohn Club of

Philadelphia, Folger Consort, Philadelphia Chamber Music Society, Speculum Musicae, Barlow Endowment, Town Hall, New York Youth Symphony, Network for New Music, New York Camerata, and pianist Lambert Orkis. His honors include a grant from the NEA, a Guggenheim Fellowship, two prizes from the American Academy-Institute of Arts and Letters, a Regional Artists Fellowship to the American Academy in Rome, a Pew Fellowship in the Arts, the Stoeger Prize of the Chamber Music Society of Lincoln Center, and a fellowship to the Tanglewood Music Center, where he studied with John Harbison. In 1994, he served as composer-in-residence at the Marlboro Music Festival. Primosch is also active as a pianist, specializing in contemporary music and jazz.

Primosch writes: "In this little prelude on the traditional American hymn tune *What Wondrous Love Is This*, the melody is played with the pedals, but using a four-foot stop so that it sounds in a treble register over dense chords on the manuals. A line from the hymn's text is quoted in the score: "What wondrous love is this that caused the Lord of bliss to bear the dreadful curse for my soul?" Composed at Karel Paukert's request, the work was completed in early 1995 and premiered in July of that year at the Augustinerkirche in Vienna, Austria."

Donald Erb

Aubade

Donald Erb was born in Youngstown in 1927 and grew up in Ohio. To support himself while studying trumpet and composition at Kent State University (B.S., 1950), he made arrangements for and played in local dance bands, and the influences of jazz and practical music making became important components of his creative personality. After continuing his professional training at the Cleveland Institute of Music (M.M., 1952) with Marcel Dick, a prominent apostle of Schoenbergian serialism, Erb spent a year in Paris studying with the

celebrated pedagogue Nadia Boulanger, but found her "too regimented." He returned to Cleveland for further work with Dick, and in 1953, he was appointed to the Institute's faculty. In 1961, he resumed his graduate study with Bernard Heiden at Indiana University in Bloomington (D.M.A., 1964). Erb then taught at Bowling Green State University and Roosevelt University before returning to the CIM in 1966; six years later he was named head of the Theory and Composition Departments. After periods on the faculties of Southern Methodist University in Dallas (1981–1984) and Indiana University (1984–1987), he was appointed Distinguished Professor of Composition at the CIM and was named Distinguished Professor Emeritus upon his retirement in 1996. Erb has paralleled his teaching and creative work with significant residencies, including those with the Bakersfield (California) Public Schools (1962–1963), Dallas Symphony Orchestra (1968–1969), Peabody Conservatory (1979), University of Melbourne, Australia (1984), June in Buffalo Festival (1984–1987), Saint Louis Symphony Orchestra (1988–1991), American Academy in Rome (1991), and Aspen Music Festival (1993). In addition to fulfilling commissions from the orchestras of Cleveland, Chicago, Dallas, Detroit, New Haven, Baltimore, Houston, Atlanta, and St. Louis, he has received awards and grants from the Rockefeller, Ford, Guggenheim, Koussevitzky, Fromm, and Naumburg foundations, NEA, American Academy and Institute of Arts and Letters, Indiana University, Kent State University, and CIM. Erb has also served on boards and panels for the NEA, Ohio Arts Council, BMI Student Awards, and American Music Center; he was President of the Center from 1982 to 1986.

Donald Erb writes: "*Aubade* was composed in 1985 for the wedding of my dear friends Francis and Augusta Kosowicz. The piece is for organist with the assistance of six handbell ringers, four of whom double on rubbing the rims of stem glasses. It is fitting that it be played at an AGO event because I first met Francis at an AGO convention in 1980, the beginning of a strong friendship."

First public performance: June 23, 2003 during the AGO Regional Convention in Cleveland at St. Paul's Episcopal Church, Cleveland Heights. Handbells/stem glasses for this recording: Susan Barkett, William D. Buss II, Arlene Mann, Jay Mann, Cordetta Valthausen, and Carolyn Wipper.

Monica Houghton

Erebus

Monica Houghton was born in Bennington, Vermont in 1954 and grew up in Reno, Nevada. She received B.A. and M.A. degrees from Harvard in Chinese Language and Literature and East Asian Studies and an M.M. in Composition from the Cleveland Institute of Music, where she was a student of Margaret Brouwer; Houghton has also studied composition with Mary Ann Griebing and Dennis Eberhard. She serves on the faculty of the Preparatory and Continuing Education Department of the CIM. Houghton's music has received awards from ASCAP/SCI, the Ohio Federation of Music Clubs, and the CIM. Her works have been programmed on concerts of the Cleveland Chamber Symphony, Cleveland Composers Guild, Tuesday Musical Club of Akron, Contemporary Youth Orchestra of Cleveland, Cleveland Museum of Art, Shanghai Spring International Music Festival, International Alliance for Women in Music, Marlboro College, and Middlebury College, and been broadcast on WCLV's "Not the Dead White Male Composers Hour." She is currently at work on an opera titled *The Big Bonanza*, a scene from which was presented by the CIM Opera Theater in February 2003.

Monica Houghton writes: "When Karel Paukert asked me to compose a solo organ piece for him in 2003, I knew right away that I would write a tribute to my late brother, John Greenleaf Houghton. John was a geographer and a mountaineer. In a cruelly ironic twist of fate, he was killed at age 39,

while on a sightseeing flight to Antarctica. The plane crashed into Mount Erebus, killing everyone on board. In Greek mythology, Erebus was the son of Chaos and the father of Aether (brightness) and Hemera (day). Erebus and his sister Nyx (night) were also said to be the parents of Eros, the god of love, and of Charon, the ferryman at the river Styx. Often, Erebus is referred to simply as 'the place of shadows.'

"Mount Erebus was so named by the British explorer James Clark Ross, who discovered it in 1840. The world's southernmost volcano, Mount Erebus is situated on Ross Island, adjacent to McMurdo Sound, on the New Zealand side of Antarctica. The mountain rises directly from the sea to an astonishing altitude of 12,444 feet, where, on a clear day, a plume of smoke can be seen emanating from its summit.

"My brother had both a professional interest in and a personal love of mountains. I have tried to write a piece of music that will do honor to my brother's memory, and at the same time convey a sense of the awe and majesty that is characteristic of such a great mountain as the one that took him away from us."

Klaus George Roy

Inaugural Fantasia (Augmentationis Celebratio)

Klaus George Roy was born in Vienna, Austria, in 1924. He has lived in the United States since 1940, and served in the army from 1944 to 1946, from fall 1945 on as an information-education officer in Tokyo. A graduate of Boston University (B.Mus., 1947) and Harvard (M.A. 1949), he has been active for more than 50 years as teacher, music librarian, lecturer, music critic (for the *Christian Science Monitor*), record annotator, radio and television commentator, festival tour host, author of light verse, and composer of more than 140 works

published, recorded, and performed in America and Europe, as well as in Jerusalem, Rio de Janeiro, and Cape Town. He has given numerous lectures across the country, and hundreds of concert previews at Severance Hall. From 1958 to 1988, Roy served as program book annotator and editor for the Cleveland Orchestra. In 1960, he proposed the establishment of the Cleveland Arts Prize. Among his many awards are an honorary doctorate from the Cleveland Institute of Music (1987) and the Ohioana Library Citation for Music (1990).

Inaugural Fantasia was commissioned in 1964 by Marvin D. and Elsa Hicks for the inaugural recital on the Holtkamp Organ at Plymouth Church of Shaker Heights, given on January 15, 1965; the organist was the late John D. Herr. The piece is a continuous set of variations on the motif of the interval of the augmented fourth, also symbolizing the enrichment of the church in the subtitle, *Augmentationis Celebratio*. The music was intended to display the coloristic possibilities of the new instrument. Karel Paukert introduced the work in Europe at St. Stephen's Cathedral, Vienna, in 1997, and concluded the concert observing the composer's 80th birthday with it at the Cleveland Museum of Art in January 2004.

Greg D'Alessio

Albion II

Born in 1963, D'Alessio is Associate Professor of Composition at Cleveland State University and coordinator of the school's electronic and computer music program. He received his master's and doctoral degrees from Columbia University, where he studied with Mario Davidovsky, Fred Lerdaahl, Arthur Kreiger, and George Edwards; he has also studied with Milton Babbitt, Louis Andriessen, Jacob Druckman, Andrew Imbrie, Bernard Rands, and Chinary Ung. D'Alessio has been a visiting composer at the Cleveland Institute of Music, Cleveland Institute of Art, University of Illinois at Chicago, and University of Wisconsin at Madison. Among his honors and awards are a

commission from the Koussevitzky Foundation in the Library of Congress (2002), Aaron Copland Prize (2002), a Guggenheim Foundation Fellowship (2001), Cleveland Arts Prize for Music (2001), an Ohio Arts Council Individual Artist Award, Board of Director's Prize from the Society for Electro-Acoustic Music (SEAMUS), and the Otto Ettinger Fellowship to the Tanglewood Music Festival. He has also been held residencies at Yaddo, MacDowell Colony, Virginia Center for the Creative Arts, and Atlantic Center for the Arts. His music has been chosen for performance at conferences of the Society of Composers International (SCI) and SEAMUS.

Greg D'Alessio writes: "*Albion* is based on a text by William Shakespeare and a verse from the Book of Jeremiah. The work, conceived in association with composer-percussionist G. Paul Cox, was originally set within a large-scale musical texture of immersion electronics, organ, choir, and percussion. This version [*Albion II*] for organ includes electronic tape. *Albion* was premiered featuring percussionist G. Paul Cox and live improvisation by organist Karel Paukert, with the St. Paul's Choir and soloists."

Producer: Michael McKay.

Recording engineer: Bruce Egge.

Production advisor: G. Paul Cox.

Organ tuner: Michael Shofar.

Design and photography: Gregory M. Donley.

Recorded in Gartner Auditorium, March 22 and 24, 2004.

Microphones: Sennheiser MKH-20 (2).

Aubade: Organ Music by Ohio Composers

Marilyn Shrude *Four Chorale Preludes*

1. *Oh Gott, du frommer Gott* 6:04
2. *Herzliebster Jesu* 4:22
3. *Ach bleib' mit deiner Gnade* 6:10
4. *Wachet auf, ruft uns die Stimme* 6:36
5. *Larry Baker With (Etude No. 1)* 5:05
6. *Samuel Adler In Praise of Bach* 3:42
7. *James Primosch Meditation on "What Wondrous Love Is This?"* 3:33
8. *Donald Erb Aubade* 4:56
9. *Monica Houghton Erebus* 1:58
10. *Klaus George Roy Inaugural Fantasia (Augmentationis Celebratio)* 5:34
11. *Greg D'Alessio Albion II* 6:36

ACD 71229



THE CLEVELAND MUSEUM OF ART



Karel PAUKERT Aubade

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