

The State University of New York at Stony Brook  
Department of Music Presents:

## Contemporary Chamber Players

8:00 PM Tuesday, November 26, 1996  
Staller Center for the Arts

The State University of New York at Stony Brook  
Department of Music Presents  
**Contemporary Chamber Players**  
Tuesday, November 26 at 8:00 PM  
Staller Center for the Arts

**Tone Roads No. 3 (1915)**

Charles Ives

Andrée Martin, flute  
Thomas Josenhans, clarinet  
Akira Murotani, trumpet  
Paul Leskowicz, bass trombone  
John Tighe, chimes  
Sara DeCorso, Ralph Allen, 1st violin  
Inga Malejs, Brandon Christensen, 2nd violin  
Karen Hollingsworth, Hanna Hull, viola  
Alexander Ezerman, Andy Kolb, cello  
Kageki Nagao, bass  
Kate Boyd, piano  
Ralph Shapey, conductor

**Stony Brook Concerto (1996) Lecture Demonstration**

Ralph Shapey

Andrée Martin, flute/piccolo  
Coa Schwab, oboe  
Thomas Josenhans, clarinet  
Linda Kaastra, bassoon  
Jocelyn Diklich, French horn  
Akira Murotani, trumpet  
Paul Leskowicz, bass trombone  
John Tighe, Paul Vaillancourt, percussion  
Farran James, violin  
James Bush, cello  
Simon Docking, piano

## Intermission

**Stony Brook Concerto** (1996) World Premiere

Ralph Shapey

**Intégrales** (1926)

Edgard Varèse

Andrée Martin, Lauren Ausubel, piccolo

Amy Goeser, oboe

Kane Gillespie, horn

Akihito Uwabe, Oskar Espina-Ruiz, clarinet

Ronald Stewart, Akira Murotani, trumpet

Jeff Fuhrman, Paul Leskowicz, Steve Kamilos, trombone

Patrick Armann, Heather Sloan, Nick Rosalanko, John Tighe, percussion

Ralph Shapey, conductor

### Program Notes

*Tone Roads No. 3*

Charles Ives

Charles Ives' (1874-1954) *Tone Roads No. 3*, written in 1915 and published in 1952, is an experimental piece which exemplifies his philosophy and search for finding an underlying unity in the juxtaposition of diverse sounds. This unity is established through the relationships between the different parts. Ives chose the title *Tone Roads* as a description of the specific tone colour, or realm, which is distinct and sounding throughout the texture as a whole. *Tone Roads No. 3* opens with a long solo in the slow half-notes, an atonal melody played by the chimes which provides the tone quality and basis for the rest of the piece. The trombone joins the chimes with a counter melody in a rhythm of five against three, followed by the trumpet playing a subdivision of four. Ives' approach to his complex rhythms is an attempt to persuade performers away from the straight jacket of regular beats while creating an impression of randomness -- a sidewalk of individuals moving forward with a variety of rhythmic tensions and stresses.

compiled by Farran James

## *Stony Brook Concerto*

Ralph Shapey

*Stony Brook Concerto* by Shapey was written in 1996 and dedicated to the Stony Brook State University for my 75th Birth year. It was inspired by the wonderful playing, attitude and generosity of the young performers whom I met there in 1995 when they performed other works of mine during a concert that I conducted.

It consists of three movements:

I - Bel Canto, Dolce - Maestoso, Largamente, - Rhythmic, Joyous, spiritoso - Brillante, Bravura - sostenuto, cantabile, Sonorous - Cantabile, Elegante - Maestoso, Exaltazione

II - Scherzo: Rhythmic, Vigoroso, Joyous; Trio; Coda

III - Dedicated to the memory of Dr. Joan Greenstone, beloved daughter of Paul and Erika Fromm: Introduction: Bel canto, Dolce; Funeral March; Elegy - Maestoso, Exaltazione

Shapey states: As in all of my music it is a one fabric work. Material as stated in the first movement is projected throughout the entire piece through variations and its manifold designs assuming various guises of itself.

It is scored for Flute/Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Bass trombone, 2 Percussion, Violin, Cello and Piano.

Ralph Shapey

## *Intégrales*

Edgard Varèse

*Intégrales* (1926) combines the melodic textures of *Octandre* with the percussive sounds of *Ionisation*. Two flutes, two clarinets, two trumpets, three trombones, all of different register along with oboe and French horn are heard above a large percussion battery handled by four performers. Distinct themes are presented and developed both polyphonically and according to the characteristics of the different instruments which take them up. The work may be described as having an exposition, a "spatial" polyphonic development, a recapitulation and an impressive, climactic Coda.

Sidney Finkelstein (from the *Complete Works of Edgard Varèse Vol. I*)  
EMS Recordings 1950)