



2024-2025 Concert Series

Victor Liva, Music Director

Saturday, February 22, 2025, 7:30 p.m.
Cleveland State University
Waetjen Auditorium

Sunday, February 23, 2025, 3:00 p.m.
Westlake Performing Arts Center

A Message from Our President

Welcome to the 87th season of the Cleveland Philharmonic. We are an orchestra of amateur and professional musicians who strive to make orchestral music accessible to the Northeast Ohio community.

This season features international artists, including pianist Halida Dinova and returning cellist Ovidiu Marinescu. Our incoming concertmaster, Amos Fayette, will also perform. These artists, big symphonic works, our Christmas concert, and the Schumacher competition winner will make this season one to remember. We are excited for this season and are glad you're along for the ride.

Next, we wholeheartedly thank Stephen O'Block for his years of dedicated service as president. He continues his service to the CPO as treasurer and member of the violin section. We also extend a special thank you in memory of Barbara Dailey. Barbara supported the orchestra in countless ways during her life, and we are grateful for the lasting impact of her gifts.

Our small arts organization can thrive because of support from members and the audience. We hope you will continue supporting the CPO by attending concerts and bringing your friends and family. You can also help the CPO through a tax-deductible donation.

We look forward to seeing you throughout the season and thank you again for your support.

Renee Wagner

Cleveland Philharmonic Orchestra Personnel

February 22-23, 2025

First Violin

Amos Fayette,
Concertmaster
Patrick Desrosiers,
Assoc.
Concertmaster

Ramon Alvarez
Monica Bacus
Andrew Chan
Miyako Hayakawa
Billy Mattingly
Micah Pecson

Second Violin

Renee Wagner,
Principal
Dailey Memorial Chair

Agata Fedorowicz
Anna Kohler
Steve LaBonne
Margaret Lynch
Stephen O'Block
LeAundra Richardson
Jessica Toncler

Viola

Ellen Murphy,
Principal

Mikinzie Bumbarger
Gwen Fallaro
CJ Lyphout
Kate Weaver
Deb Yandala

Cello

Brad Holtman

Maria Fesz,
Co-Principals

Jordyn Brozell
Jennifer Hillmer
Jessica Jonczyk
Gerry MacDougall
Annelise Sullivan
Nancy Thorn

Bass

Jeremey Poparad
Alie Brooke,
Co-Principals

Dan Conwell
Patricia Johnston
Jim Mass
Allison Pressman
Gregg Sichner

Flute

Julianna Sabo,
Principal
Jackie Wood

Oboe

Vicki Wert,
Principal

Trisha Stacks

Clarinet

David Ciucevich,
Principal

Victoria Marra

Bassoon

Elizabeth Aldridge
Joseph Kan,
Co-Principals

Contrabassoon

Luis Torres

French Horn

Tren Cheshier
Martin Layman,
Co-Principals

Martin Layman
Sami Englander
Amanda Johancen

Trumpet

William Nenonen,
Principal

Brian Gutkoski
William Légaré

Tenor Trombone

Robert Adamson,
Principal

Logan Hovorka

Bass Trombone

Drew Krieger

Tuba

Scott Hindulak

Timpani

Greg Spangler

Piano

Allison Hillier

Section members are listed alphabetically after the principals. Seating position of section string players will rotate for each concert.



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Victor Liva, Conductor
Ovidiu Marinescu, Cellist

First Essay for Orchestra, op. 12Samuel Barber
.....(1910–1981)

Cello Concerto No. 2 in D Major, Hob. VIIb:2
.....Franz Joseph Haydn (1732–1809)

- I. Allegro moderato
- II. Adagio
- III. Rondo

Intermission

Symphony No. 1 in C Minor, op. 68Johannes Brahms
.....(1844–1908)

- I. Un poco sostenuto – Allegro
- II. Andante sostenuto
- III. Un poco allegretto e grazioso
- IV. Adagio – Più andante – Allegro non troppo ma con brio – Più allegro

Victor Liva
Conductor, Music Director



Since 2003, Dr. Victor Liva has been the Director of Orchestras at Cleveland State University, where he conducts the Symphony and Chamber Orchestras, and serves as the coordinator of the String Area and is the Graduate Music Program Director. He is privileged to collaborate with a very accomplished applied faculty, which includes members of the Cleveland Orchestra and nationally recognized ensembles, such as the Erie Philharmonic, the Canton Symphony, the Akron Symphony and others. He is also the Music Director of the Cleveland Philharmonic Orchestra, a position he has held since 2007, and is a former member of the Conducting Staff of the Performing Arts Institute of Wyoming Seminary from 1997 – 2017, and former music director of the Northern Ohio Youth Orchestra. He has conducted youth orchestras and coached youth ensembles throughout the United States, having conducted several National Association of Music Education sponsored regional orchestra festivals in Ohio, Arizona, and Pennsylvania, and in 2012 he conducted the Connecticut All-State Orchestra festival. He has conducted professional ensembles, including the Wuhan Philharmonic in China, the Mihail Jora Philharmonic of Bacau, Romania, the Northeastern Pennsylvania Philharmonic, of Scranton, Pennsylvania, the Sacramento Chamber Music Society for several appearances, the Flagstaff Symphony Orchestra, the Scottsdale Symphony, and others.

Dr. Liva began his musical training as a violinist at the age of six with his father, Ferdinand Liva, a well-regarded conductor and teacher of the Northeastern Pennsylvania region. Victor Liva earned his undergraduate degree and Master of Music degrees in violin performance, and he performed with numerous professional orchestras throughout his career. He earned his doctorate degree in orchestral conducting from the University of South Carolina, where he studied with Donald Portnoy. Upon arriving in Cleveland in 2003, he was an active freelance musician with several of the area's ensembles, but his increasing engagements as a conductor coupled with his full-time appointment at Cleveland State

University and balancing a family life made it difficult to maintain his skills as a violinist. Eventually he turned his attention solely to conducting. Prior to his arrival in Cleveland, Dr. Liva served as assistant concertmaster of the Flagstaff Symphony Orchestra, and was a member of the Northeastern Pennsylvania Philharmonic, the Harrisburg Symphony, the Haddonfield Symphony, Augusta Symphony, Augusta Opera, Philadelphia Virtuosi, Wyoming Valley Oratorio Society, and many other orchestras.

First Essay for Orchestra, op. 12 Samuel Barber

The *First Essay for Orchestra* by Samuel Barber (1910–1981) is in one movement. It was premiered by Arturo Toscanini and the NBC Symphony Orchestra on November 5, 1938 in New York during a radio broadcast concert. Also on the program was Barber’s *Adagio for Strings* for its first performance. Barber wrote two additional Essays, the Second in 1942 and the third in 1978.

John P. Varineau writes that Samuel Barber met Toscanini while he was in Italy visiting the family of his friend and fellow composer Gian-Carlo Menotti. With an amazing amount of guts, the two men just showed up unannounced—and uninvited—at the maestro’s luxurious and secluded island home, hoping to meet Mrs. Toscanini. She wasn’t home, but the maestro was. He graciously showed them around the place and spent nearly the entire afternoon with them.

It took more than three years, but Barber eventually sent Toscanini two pieces for his consideration. Toscanini sent both of them back to Barber, without comment. Back in Italy, Menotti went to see Toscanini. He went alone, explaining that Barber was sick. “I don’t believe that,” replied Toscanini. “He’s mad at me. Tell him not to be mad. I’m not going to play one of his pieces; I’m going to play them both.” The reason that Toscanini sent the music back is that he had already memorized them!

The title “essay” is a form of Barber’s own invention. His *Three Essays for Piano* date from the previous decade. Similar to a written essay, the idea behind a musical essay is the development of a complex, well-reasoned, thoughtful work drawn from a single melodic thesis.

The *First Essay* is in two parts. It begins with a beautiful melancholic melody played by the violas. The rest of the orchestra takes up the tune, intensifies and develops it until the trumpet plays the climax. The first part ends with a brass fanfare and a hushed statement of the opening melody played by the strings. The second part is lighter in character. The brass return at the end for a final fanfare and then fade away as the melody melts into nothingness.

Peter Stanley Martin, associated with the Autograph Editions and serving as Series Editor for G. Schirmer music publications, shares the following about a later arrangement for band of the *First Essay*:

In the spring of 2012 the offices of G. Schirmer, Inc. and Associated Music Publishers moved its New York City location to Madison Avenue. As some of the decades’ worth of documents and folders were being packed up to make the move, one extraordinary find was made. At first glance it was a 42-page manuscript from the early 1970s of Samuel Barber’s *First Essay*, Op. 12 (1937) arranged for concert band by Joseph Levey, then a theory professor at The Ohio State University. It is meticulously hand copied in pencil by Levey and signed and dated by him at the end. However, upon closer inspection, it included many pages that had additional marks in another’s hand, marks in a different pencil than Levey, many also in red or blue, some scratched out. I [Martin] was able to immediately identify whose handwriting these edits, revisions, and additions were from. None other than the composer himself: Samuel Barber.

Barber died in 1981 and the band arrangement of his *First Essay* was published posthumously in 1997. It is surprising that for as long as the full score and parts have been available, the history of the edition has never been known — the published score contained no prefatory note from the composer or arranger and the music simply read “arranged by Joseph Levey,” which

is rather misleading. The score and parts as printed represent Joseph Levey's arrangement with all of Barber's revisions, edits, and additions present. In fact, the materials have always reflected Samuel Barber's final intentions of this band arrangement, but it is only now that we can formally acknowledge that Barber had a vested interest in creating an arrangement he would approve to become part of his catalog.

Ovidiu Marinescu, Cellist



Cellist Ovidiu Marinescu has played at Carnegie Hall, Weill Hall, Merkin Hall (New York), the Great Hall of the Moscow Conservatory, Oriental Arts Center in Shanghai, Holywell Room in Oxford, and many other prestigious places. He has appeared with the New York Chamber Symphony, the National Radio Orchestra of Romania, Moscow Chamber Orchestra, Helena, Newark and Great Falls Symphonies, Southeastern Pennsylvania Symphony Orchestra,

Cleveland Philharmonic, Limeira Symphony in Brazil, Orquesta de Extremadura in Spain, and most professional orchestras in his native Romania. After his acclaimed first recording *Fiesta Latina*, Marinescu recorded the complete Miaskovsky cello works with the Russian Philharmonic Orchestra. He has nice album releases for Parma Recordings as a cellist, conductor, or chamber musician, including the complete Bach Cello Suites. His recording of the Arthur Gottschalk Sonata for Cello and Piano has received the Gold Medal at the Global Music Awards for 2014. Marinescu has performed at festivals in Luzerne, Bayreuth, Chautauqua, South Bohemia, Orlando and Brasov, the New Hampshire Music Festival, Magie Barocche in Italy, and Parma Festival.

Mr. Marinescu has premiered dozens of new works for cello, among those "Anecdote" by Hilary Tann with Newark Symphony, recorded with Targu-Mures Philharmonic in Romania, "Ostinato"

by Liviu Marinescu with “Orchestra 2001” in Philadelphia, “And Seeing the Multitudes” by Kile Smith with Helena Symphony, and “The Sea Knows” by Michael Kurek in Brazil.

Equally outstanding as a conductor, Marinescu has conducted the Russian Philharmonic Orchestra, the Chamber Orchestra of the Romanian National Radio, the Bacau, Craiova, Ploiesti, Botosani, Targu-Mures, and Brasov Philharmonics in Romania, “New Russia” State Orchestra, Filarmonica de Gaia in Portugal, the Orquesta de Extremadura in Spain, and the Helena, Newark, and Southeastern Pennsylvania Symphony Orchestras in the US. He works with youth orchestras and teaches masterclasses across the globe.

Boundlessly creative, Marinescu is co-producing a TV documentary series entitled *Resonate*, with the first episode filmed in Cuba, writes poetry, is an avid composer, and is the President of International Musicians Network, which produces recordings, concert tours, and artistic events.

Cello Concerto No. 2 in D Major **Franz Joseph Haydn**

Most references to Haydn’s second cello concerto mention Anton Kraft. An article by professional cellist Brinton Smith asks why the concerto is associated with and even ascribed to Haydn’s first cellist at Esterházy, Anton Kraft. He states that this was a reasonable assumption since the concerto required the skill of a top virtuoso, and Haydn and Kraft were both at Esterházy near the date of composition.

There is documentation in the London press from March 24, 1784, about the debut of a new Haydn violoncello concerto to be performed by James Cervetto (1748-1837), principal cellist of the Italian Opera in London and one of England’s leading solo cellists. The concert series at Hannover Square in London was presented by Willoughby Bertie, 4th Earl of Abingdon, an amateur flautist and composer, who commissioned several new works by Haydn to be presented during his 1783 and 1784 concert series.

Haydn did not travel to London for the performances and it is likely that the parts used for the premiere, and a repeat performance one week later, were destroyed to protect Haydn's rights, as was the case with Abingdon's other Haydn commissions. Reviews of the concerto's 1784 debut emphasize how Haydn's score was ideally matched to Cervetto's strengths, particularly his expressive cantabile lyricism and florid virtuosity.

On the other hand, the musicologist Slonimsky states that "Haydn wrote the concerto for the wedding of Prince Nikolaus Esterházy and Princess Maria Josepha Hermenegild Liechtenstein at the Liechtenstein Palace in Vienna on September 15, 1783." Perhaps the concerto was first heard during the wedding festivities and then, six months later, performed in London. If this was the case, Anton Kraft was probably the soloist for the wedding performance.

Regarding Anton Kraft, it seems that his son Nikolaus (1778–1853), may have supplied erroneous information to Gustav Schilling (1805–1880) for his six-volume *Encyclopädie der gesamten musikalischen Wissenschaften* (1837). Nikolaus Kraft claimed that the concerto was an early composition by Anton Kraft submitted to Haydn for review, then inadvertently left among Haydn's papers and published posthumously as the work of Haydn. We know this claim is clearly false. At the time, Haydn's manuscript still existed and Haydn had inscribed the work into his catalog.

An original Haydn autograph of the Second Cello Concerto came to light in the 1950's. A new edition was published in Vienna in

~ The CPO Mission Statement ~

The Cleveland Philharmonic Orchestra provides a quality musical and educational contribution to the Northeast Ohio community by skilled and dedicated musicians from all walks of life. The orchestra performs symphonic music at a high artistic standard in an environment that is welcoming for audiences and musicians.

1962 and the title page, in Haydn's own hand, bears the inscription "Concerto per il Violoncello, di me Giuseppe Haydn 1783." At the end of the manuscript, Haydn wrote his customary valediction: "Laus Deo" – Praise be to God.

Symphony No. 1, Op. 68, Johannes Brahms

When one mentions Brahms's First Symphony, it is often pointed out that he had completed many major works prior to composing his first symphony: string sextets, piano quartets, a piano quintet, a horn trio, a cello sonata, piano variations on themes by Handel and Paganini, variations on a theme by Schumann, a book of waltzes for piano duet, *A German Requiem*, and the list continues. One explanation for the delay is the omnipresence of the formidable Ninth Symphony by Beethoven. How does one follow such a monumental musical statement? However, Beethoven was not the only influence. Brahms drew upon other rich musical traditions of the past. The compositions of Johann Sebastian Bach and Franz Schubert are evident in his counterpoint, harmonic structure, and melodic development. Brahms's Symphony No. 1 reflects a synthesis of these influences, while exploring new possibilities in sound and form.

The first sketches for a symphony appeared as early as 1854, but it wasn't until 1876 that Brahms completed the piece. There is documentation that Brahms was seriously exploring the composition of a symphony in 1862. He even included a sketch for the main theme of the first movement to his dear friend Clara Schumann. She copied the theme and sent it to Joseph Joachim, violinist, conductor, and composer. A quote from Joachim to Brahms in March 1877 from Cambridge, England, after Joachim had conducted the First Symphony, refers to the symphony as one that "really gets to people."

By the summer of 1876, Brahms had finished his First Symphony at the resort of Sassnitz in the North German Baltic islands. The

premiere was conducted by Otto Dessoff at Karlsruhe, Badfen on November 4, 1876. After various revisions, the score appeared in print in 1877.

One of the most striking features of the symphony is its use of traditional forms, namely sonata-allegro and variations, while incorporating innovative harmonic and rhythmic ideas. The thematic material of the symphony is tightly woven, with motives from earlier movements returning in later sections, creating a sense of unity throughout the work.

Movement I: Adagio–Allegro non troppo, Ma con brio–The movement begins slowly with a timpani roll. The tempo changes and the movement continues with intricate thematic development and rhythmic complexity. Syncopation, hemiola, and irregular phrasing give the music a sense of unpredictability and momentum as ever-changing orchestral colors contribute to the overall texture.

Join us again in May!

Two Performances:

Saturday, May 3, 2025 at 7:30pm
Westlake Performing Arts Center

Sunday, May 4, 2025 at 3:00pm
Cleveland State University – Waetjen Auditorium

Victor Liva, conductor

James Carson, Piano

Schumacher Competition Winner

Carl Maria von Weber: *Der Freischütz Overture*

Dvořák: Symphony No. 5

Chopin: Piano Concerto No. 1 in E Minor

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Movement II: *Andante sostenuto*—This movement is in stark contrast to the turbulent energy of the first movement as Brahms showcases lyrical and serene melodic writing. There is a sense of restraint through the movement allowing for the simple beauty of the melody to shine. After building to a climax, the movement gradually returns to the serene atmosphere of the opening.

Movement III: *Un poco allegretto e grazioso* – The third movement is lighter in character than the preceding movements. The rhythmic variation with its playfulness and charm are on display with Brahms’s use of syncopation and cross-rhythms.

Movement IV: *Adagio – Allegro non troppo, ma con brio* – Brahms begins his final movement in a slow tempo followed by accelerated tempi, reminiscent of the first movement. A soaring horn call introduces the principal theme (often compared to “Ode to Joy” from Beethoven’s Ninth Symphony). Brahms masterfully weaves together themes from the earlier movements, creating a sense of unity and closure.

Program notes written by Jeanne A. Hansen, PhD



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Donations to the Cleveland Philharmonic Orchestra

We hope you enjoy today's program. One of our goals is to make musical enrichment accessible to all in the Greater Cleveland community by continuing to perform concerts at affordable prices. If you have an interest in furthering our efforts, please consider a gift to the CPO at this time.

The Cleveland Philharmonic Orchestra
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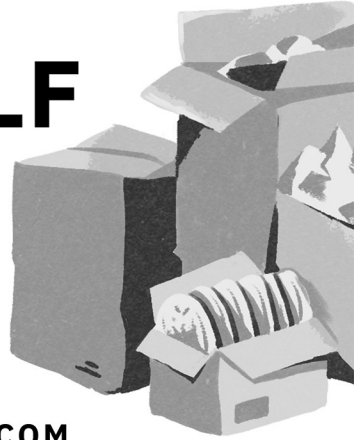
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Victor Liva, Music Director
2024—2025 Concert Season

Saturday, October 19, 2024 :: 7:30 p.m.

Westlake Performing Arts Center
– and –

Sunday, October 20, 2024 :: 3:00 p.m.

Cleveland State University
Waetjen Auditorium

Victor Liva, conductor
Halida Dinova, piano

Sibelius: Symphony No. 6
Liszt: Piano Concerto No. 2
Florence Price: *The Oak*

Saturday, Dec. 14, 2024 :: 7:30 p.m.

Cleveland State University
Waetjen Auditorium
– and –

Sunday, Dec. 15, 2024 :: 3:00 p.m.

Westlake Performing Arts Center

Holiday Concert
Victor Liva, conductor
Amos Fayette, violin

Coleridge-Taylor: *Christmas Overture*
Corelli: *Christmas Concerto*
Vaughn Williams: *The Lark Ascending*
Leopold Mozart: *Sleigh Ride*
Rimsky-Korsokiv: *Christmas Eve Suite*

Saturday, Feb. 22, 2025 :: 7:30 p.m.

Cleveland State University
Waetjen Auditorium
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Sunday, Feb. 23, 2025 :: 3:00 p.m.

Westlake Performing Arts Center

Victor Liva, conductor
Oidiu Marinescu, cello

Haydn: Concerto in D Major for Cello
Brahms: Symphony No. 1

Saturday, May 3, 2025 :: 7:30 p.m.

Westlake Performing Arts Center
– and –

Sunday, May 4, 2025 :: 3:00 p.m.

Cleveland State University
Waetjen Auditorium

Victor Liva, conductor
James Carson, Piano
Schumacher Competition Winner

Carl Maria von Weber: *Der Freischütz Overture*
Dvořák: Symphony No. 5
Chopin: Piano Concerto in E minor, op. 11

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Seating: General Admission

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