

**Rudolph Bubalo** was born in Duluth, Minnesota, and began his musical career as a jazz pianist and arranger. After attending the universities of Minnesota and Illinois, he received degrees from the Chicago Musical College and Roosevelt University, where he studied composition with John Becker, Karel Jirak, Ernst Krenek, and Vittorio Rieti. In addition to receiving a Rockefeller Grant for mixed media, he is the recipient of the 1970 Music Award of the Cleveland Arts Prize, ASCAP Composer Awards, Ohio Arts Council Awards, and grants from the Bascom Little Fund and Cleveland State University. He has also received Fellowship Grants in Composition from the National Endowment for the Arts (*Trajectories* for orchestra and tape, 1977-78; *Concertino* for mixed chamber ensemble, 1985-86; and *Concerto for Violin and Orchestra*, 1994-95). In addition to numerous performances of chamber works, his orchestral works include the 1976 Carnegie Hall premiere of *Spacescape* for orchestra and tape performed by the American Symphony Orchestra as well as performances by the Cleveland, New Mexico, Kalamazoo, Akron, and Duluth Symphony Orchestras. Mr. Bubalo is a Professor of composition and director of the electronic/computer music studios at Cleveland State University.

*Concerto for Cello and Orchestra* (1991-92)

The generating sound idea in the concerto is a multi-interval row consisting of the following pitches: F, F♯, E, G, E♭, A♭, D, A, C♯, B♭, C, B. The row produces perfect, major, minor, augmented, and diminished intervals, which convert into triads of the same sound categories through the process of expansion, contraction, and displacement. The result of this process is a series of 12 tone rows comprised of major, minor, augmented, and diminished triads. The derived melodic and harmonic material is presented by the solo cello against a varied background of instrumentation, timbre, registration, and synchronization of the same or opposing musical elements.

The integral elements of the structure of the first movement are clothed in klang-like metallic sounds from the harp, automobile spring coils, brake drums, and synthesizers. The contrasting slow movement is 'softer' in texture through expansion of the tone row into stacked minor and major seventh chords—with quasi-obbligato passages in the solo cello. The final cello statement begins with crossing glissandi in the chimes leading into the last movement—a rhythmically shifting scherzo-like dialogue between orchestra and soloist.

*Concertino* (1984)

for mixed chamber ensemble (flute, F-horn, violin, DX7, clarinet, C-trumpet, viola, percussion, bassoon, trombone, cello)

*Concertino* was composed in December 1984 on a grant from the National Endowment for the Arts, and received its premiere in January 1985 by the Cleveland Chamber Symphony at Cleveland State University. The work was conceived with four performance possibilities: (1) Instruments with contact mikes for routing the audio signal into a Texas Instruments TMS 32010 microprocessor for real-time signal processing. (2) The ensemble performing with computer-generated tape. (3) Performance with real-time signal processing and tape. (4) Instrumental ensemble alone.

*Concertino* has received numerous performances since its premiere, in all of the abovementioned formats. This version, with the Yamaha DX7 digital synthesizer—mixed from the audience—is the latest version of the work.

As in all my work, I am concerned with the expressive content of sound. *Concertino* is a series of variations of 'sound categories' in which the primary elements are combined, permuted, and varied to provide movement in—and of—sound that engages and stimulates the consciousness of the listener.

*Valence II* (1977)

for clarinet, bassoon, and tape

*Valence II* is a continuation of the composer's interest in woodwind multiphonics (the production of several simultaneous sounds obtained through special fingerings)—and used in conjunction with tape. The microtones present in all multiphonics—along with clearly defined pitches—are analogous to valence electrons and 'color,' those sections of a work which are 'tonal' by implication. Throughout the composition the tape matches timbres with the other instruments and serves as a 'bond' between them. The tape was realized in the Electronic Studio at Cleveland State University.

*Offset I* (1988)

Three Pieces for Orchestra and Synthesizers

I Repetitions, Ostinati, and Trajectories

II Ballade

III Attacca—Move It!

*Offset I*—Three Pieces for Orchestra and Synthesizers—was composed in the summer of 1988, and is an extension and development of the ideas and motives in my previous work using real-time synthesizers.

Movement I (Repetitions, Ostinati, and Trajectories) begins with the note D, which is organized into rhythmic and layered cells—leading to a semi-cadence. Pitches are added to D providing a series row which is asymmetrically divided and looped in all the instruments, leading to a section in which all of the melodic material is enclosed within high and low ostinati centered around G. The next section, in C, loops an ostinato row sequentially outlining the major, minor, augmented, and diminished triads in which the melodic material sounds outside (above and below) the ostinato band. The section ends with a brief recapitulation in D.

Movement II (Ballade) begins with a sounding of the chorale-like theme from which all the musical material in this movement is derived. The movement is divided into sections centered around the key centers of D flat, B flat, D, B, E flat, C, E, D flat, and D.

The third movement (Attacca—Move It!) is scherzo-like in character. All of the musical sequences are offset by a sixteenth note in the various timbral groupings accompanying the jazz-like percussion ostinato sounded by an Emax Sampling Keyboard: hence the title of the work. The synthesizers (two Yamaha DX7s and the Emax Sampling Keyboard) are generally used to enhance the various instrumental combinations and provide additional sound commentary for emphasis and color.

*Offset I* is dedicated to Edwin London: composer, conductor, friend, colleague, and Server of Music.  
—*Rudolph Bubalo*

The **Cleveland Chamber Symphony**, a professional ensemble-in-residence at Cleveland State University, presents new music along with neglected works by the musical greats of the past. Under music director Edwin London, the orchestra has made a commitment to new music by American composers. To date CCS has presented 126 world premieres. The Cleveland Chamber Symphony gives multiple performances of six to eight programs each season, bringing new music to concert venues across northeast Ohio as well as performing at its home base of CSU. Twice each season the orchestra plays special concerts of new music by young and emerging composers, giving these artists the opportunity to collaborate with a professional ensemble and to hear their work presented in a concert environment. The Cleveland Chamber Symphony received the 1995 Letter of Distinction from the American Music Center, the 1992 Laurel Leaf Award from the American Composers Alliance and the 1990 and 1996 John S. Edwards Award for Creative Orchestral Programming.

Cellist **Regina Mushabac**, a 1982 Concert Guild Award winner, has been highly acclaimed for her recitals and orchestra soloist performances at Carnegie Hall, the Kennedy Center, and other prestigious music centers in the United States, Europe, and South America. She has held positions as professor of cello at the University of Kentucky and the University of São Paulo in Brazil, and is presently head of the string department at the Baldwin-Wallace College Conservatory of Music in Berea, Ohio.

**Lawrence McDonald** is a professor of clarinet at the Oberlin Conservatory of Music, a position he has held since 1970. He has had solo and chamber music performances at the Library of Congress, Alice Tully Hall, the Metropolitan Museum of Art, and Carnegie Hall. In addition, he has appeared at the Mostly Mozart and Tanglewood Festivals. Before joining the Oberlin faculty, McDonald was a clarinetist with the Honolulu and Toledo symphony orchestras.

**Kenneth Moore**, now retired, was a professor of bassoon and conductor of instrumental ensembles at Oberlin College for 30 years. He has championed the cause of new music, both acoustic and electronic, as a performer and conductor during his entire career. He has performed with the Cleveland Orchestra, the New Orleans Philharmonic, and the Houston Symphony Orchestra. As a conductor, he has recorded for Desto, Arista, CRI, Columbia, Coronet, Epic, and Grenadilla.

### **SELECTED DISCOGRAPHY**

*Conicality* for saxophone quartet (1977). Vision Saxophone Quartet CD 1996.

Five Pieces for Brass Quintet and Percussion (1964). The Baldwin-Wallace College Faculty Brass Quintet and Percussion Group, C. Dwight Oltman conducting. Advent Records 5004.

*Modules* for large jazz ensemble and tape (1975). The Lakeland Jazz Orchestra. CD New Music From Ohio.

*Soundposts* for violin, clarinet, and piano (1968). Dimension Records 1000.

Three Pieces for Brass Ensemble (1959). The Cleveland Brass Ensemble. CRI 183.

*Concerto for Cello and Orchestra*, *Concertino*, and *Offset I* were recorded in Drinko Hall of Cleveland State University. Recording engineer, James Abbott. Technical assistant, Robert Steiner.

*Valence II* was recorded at the Oberlin Conservatory of Music. Recording engineer, Tom Bethel.

Mixing and editing engineer: James Abbott, Cleveland State University recording studios

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**RUDOLPH BUBALO (b. 1927) 80446-2**

Concerto for Cello and Orchestra (unpubl. manuscript)

1 I 8:13

2 II 7:28

3 III 8:29

Regina Mushabac, cello; Cleveland Chamber Symphony, Edwin London conducting

4 *Concertino* (unpubl. manuscript) 12:13

Cleveland Chamber Symphony, Edwin London conducting

5 *Valence II* (unpubl. manuscript) 7:00  
Lawrence McDonald, clarinet; Kenneth Moore, bassoon

*Offset I* (unpubl. manuscript)  
Three Pieces for Orchestra and Synthesizers  
6 I 4:52  
7 II & III 11:42  
Cleveland Chamber Symphony, Edwin London conducting

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