



Upcoming Performances

Sunday, January 24, 2016, 3pm
Fairmount Presbyterian Church
Cleveland Heights

Sunday, March 13, 2016, 3pm
Kulas Hall, Baldwin-Wallace University
Berea

Sunday, April 17, 2016
Bascom Little Fund Anniversary Celebration
Time and Location TBA

Sunday, May 1, 2016, 3pm
Creativity: Learning Through Experience XXIV
Music School Settlement
University Circle

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Acknowledgements

Many thanks to the Bascom Little Fund for its continuing support of these concerts.

Please listen to *Innovations!* On WCLV 104.9FM with host Mark Satola, featuring music by Northeast Ohio composers, Sunday evenings at 9:00. Supported by the Bascom Little Fund

Cleveland Composers Guild 2015-2016 Season

Concert 1

Sunday, October 11, 2015, 3:00pm
Drinko Recital Hall
Cleveland State University

Cleveland Composers Guild 2015-2016 Season—Concert 1

Sunday, October 11, 2015, 3:00pm
Drinko Recital Hall
Cleveland State University

One or the Other

Paul Ferguson, trombone Eric Charnofsky, piano

Nicholas Puin

Phoneum III

Maxine Schindler, flute Brian Wilson, piano

Robert Beckstrom

Dance Suite

Tango Brasileiro
Variações de caráter improvisatorio
Batu Fantasy

Sadie Fellows, piano

Kevin Wilson

Portals of Light

Jeffrey Heisler, alto saxophone I-Chen Yeh, piano

Frank Wiley

INTERMISSION

Standing on the Bank of the River Pant

Greg Hillis, horn

Joseph Hollings

four dances for Boris

Maestoso e sonoro- Impulsivo
Variation I: Urgente
Variation II: Pensieroso ma grazioso
Variation III: Insistente

Shuai Wang, piano

Jeffrey Mumford

Sparks

Sinfonia for Marimba and Piano

Josh Ryan, marimba Robert Mayerovitch, piano

Loris Chobanian

Burn Green

Andrew Garay, Rob Hassing, and Courtney Lambert, marimbas

Larry Baker

Burn Green (2015) is the result of several of my experiences with the Oklahoma University Marching Band. Drum cadences, which one cannot escape in marching band, are a major influence on this work, as is the coming together, sometimes suddenly, and sometimes slowly, of recognizable patterns on the field. During my time with the band, our director took us to a live performance by jazz drummer Buddy Rich. I will never forget Rich's half-hour improvised solo during one of the pieces. All these elements figure in *Burn Green*. The structure of the work is improvisatory, organized similarly to a child's toy that allows heads, torsos, and feet to be rotated and swapped. In the puzzle one may have all three areas form, say, a frog, or one may place the head of a dog on the body of a duck with the legs and feet of a turtle. The Performers move both individually and together during the work, improvising on their own part while never losing sight of the other parts, coming together many times out of apparent chaos.

Andrew Garay is an active performer and educator based in western Pennsylvania. As an educator, Andrew has held positions in the marching, concert, and studio percussion areas. Andrew worked as the Percussion Instructor at teaching and arranging for the drum line and percussion ensembles. Andrew held positions teaching percussion at Carrollton High School in Carrollton, Ohio, Hickory High School in Hermitage, PA and Thiel College in Greenville, PA. Andrew has appeared with numerous ensembles from Kent State University and Ithaca College. In 2011, Andrew was a semi-finalist in the Southern California International Marimba Competition, and in the 2012, appeared as the guest soloist with the Mercer County Community Band. Andrew holds degrees from Kent State University and Ithaca College. His primary teachers were Ted Rounds, Gordon Stout, Conrad Alexander, and Greg Evans.

Rob Hassing holds a Bachelor of Music degree in Music Education from Kent State University. He teaches percussion in the Revere, Waterloo, and Crestwood school districts and maintains a full private studio. Mr. Hassing regularly performs as the drummer for local rock band These Knees, as a percussionist with the Chagrin Falls Studio Orchestra, and plays traditional Chinese percussion instruments in the Cleveland Chinese Music Ensemble. Mr. Hassing is co-founder, with his wife, Courtney Lambert, of C&R Percussive Endeavors, an organization dedicated to furthering the percussive art form through quality percussion education for young musicians, inspired performances encompassing multiple musical genres, and innovative composition and arranging for the percussion idiom.

Ms. Courtney Lambert has worked as a percussion educator and professional musician in Northeast Ohio since 2007. She holds degrees from Ball State University and Kent State University. Courtney is a full-time band director and percussion specialist for Cuyahoga Falls City Schools. She plays authentic Chinese percussion instruments with the Cleveland Chinese Music Ensemble, a group focused on the performance of traditional folk music. Notable performances include Severance Hall, John Carroll University, Slippery Rock University, Mount Union College, Hiram College, Tiffin University, and The Maltz Museum of Cleveland. In 2015 Courtney was selected to attend the first annual Global Musicians Workshop hosted by members of Yo-Yo Ma's Silk Road Project. She is a co-founder of C & R Percussive Endeavors, LLC, with her husband Rob Hassing.

Larry Baker taught at the Cleveland Institute of Music from 1973 to 1993. He also directed the New Music Ensemble, Performance Group and Reconnaissance, conducting numerous performances and premiers in Cleveland and throughout the United States. He has received multiple grants from the National Endowment for the Arts, the Bascom Little Fund, the American Music Center, the Ohio Arts Council, and ASCAP, and in 1983 he received the Cleveland Arts Prize for Music. Major performances of his music include *Tarantula* by the Atlanta Symphony Orchestra, *Haydn's Head* by Lyric Opera Cleveland, *Scarlet Dances* by the Cleveland Chamber Symphony, and *Rainmusic* at both the 2010 Musical Olympus Gala at Carnegie Recital Hall and the XXI Central European Music Festival. Recent commissions include *The Unreasoning Mask*, written for the students of Hamburg University. Recordings include *Rainmusic* by Cornelia Monske (2005), *With* by Karel Paukert released by the Cleveland Museum of Art (2006) and *Coil* by Tim Lane (2009). Mr. Baker studied composition with Spencer Norton and Donald Erb.

Program Notes

Program Notes

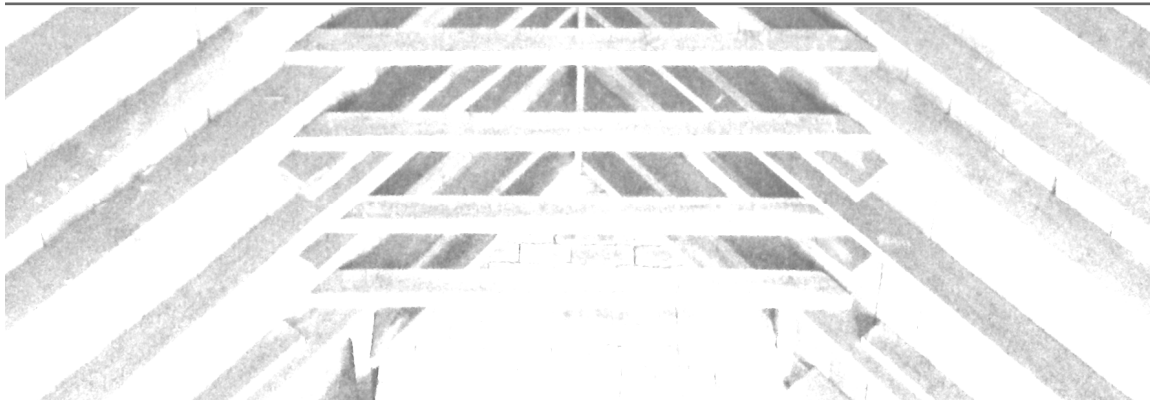
Sparks (Sinfonia for Marimba and Piano) is a one-movement composition in five contrasting sections incorporating complex treatment of technically demanding passages.

These renditions are presented with appropriate idiomatic material for both marimba and piano. Passages influenced by the gentle character of bird calls dominate the second section, and are heard from both instruments. The third section introduces variations on material heard at the opening. The fourth section returns to a sustained and gentle mood. Passages with vertical sonorities played by four mallets are reminiscent of tender and calm sea waves. The fifth section repeats the intense first section, and a relatively short coda ends the composition.

Josh Ryan is professor of music and chair of woodwinds, brass and percussion at Baldwin Wallace University. He holds degrees from Lawrence University and the Peabody Conservatory of Music. Mr. Ryan has studied African music in Ghana, West Africa with the Agbeli family and is also a student of Valerie Naranjo and has traveled to Cuba to study with Regino Jimenez and Daniel Alfonso. He is also a long-time student of Afro-Cuban percussionist Michael Spiro and has recently co-authored a book with him. Mr. Ryan teaches workshops in non-Western music for music educators throughout the country. He is co-founder of the Africa -> West Percussion trio, a professional percussion ensemble in residence at Baldwin Wallace University. The trio recently released its third CD, *Aburé*, and performs in a variety of venues.

Robert Mayerovitch is professor of piano and chair of the keyboard department at Baldwin Wallace University. He earned degrees from Indiana University and McGill University, and studied with Menahem Pressler of the Beaux Arts Trio. He is a member of the Elysian Trio, and performs extensively in the United States and Canada as recitalist, chamber musician, accompanist, and soloist with orchestra. He is a winner of the Bartok-Kabalevsky International Piano Competition, first prize in the National Competition of the Canadian Broadcasting Corporation, the Montreal Symphony Competition, the Indiana University Doctoral Concerto Competition, and the grand prize in the Quebec Music Festivals.

Professor Emeritus of Composition and Guitar as well as Composer-in-Residence at Baldwin Wallace University Conservatory of Music, **Loris Ohannes Chobanian** was born to Armenian parents in the Middle East. Chobanian was instrumental in establishing the Baldwin Wallace University Conservatory Guitar and Composition programs as well as the Focus Contemporary Music Festival. He also established the position of the Baldwin Wallace Composer-In-Residence. During 1973, as the first ASTA Guitar Division Chairman, he organized the ASTA Guitar Convention that brought American university and college guitar teachers together for the first time, leading to the establishment of the Guitar Foundation of America. Winner of the Cleveland Arts Prize, he has also taught at the Oberlin Conservatory and the University of Akron. An expert conductor, he often leads his own compositions with university, high school and professional orchestras.



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One or the Other: The trombone states the first theme after an *allegro*, staccato introduction, followed by a short development in 3/4 time. The trombone then introduces the second theme, in a 4/4 “swing” feel, accompanied by striking and sustained piano chords, which leads to a 6-bar “straight” segue in 3/4 time reminiscent of the first section. An 18-bar section in 3/4 follows in a much slower legato manner, as a variation on the first theme. Next, a second “swing” section recalls the earlier one. A variant of the first theme, “straight” and in 3/4 meter, completes a rough rondo form, and the work ends with a *presto* Coda similar to the introduction.

Paul Ferguson is Artistic Director of the Cleveland Jazz Orchestra and Senior Instructor at Case Western Reserve University. He has performed with The Glenn Miller and Tommy Dorsey Orchestras, as well as brief encounters with Tony Bennett, Apollo's Fire and the Cleveland Orchestra. Active as a composer and arranger, his work can also be heard on Cleveland Pops programs. He enjoys hiking in New Hampshire and Maine.

Eric Charnofsky is active as a collaborative pianist, composer, classroom music teacher, and lecturer. He is an Instructor at Case Western Reserve University and has taught at the Cleveland Institute of Music. He has performed as a collaborative pianist throughout North America, concertizing with members of major American orchestras, and has performed as an orchestral pianist with the Los Angeles Philharmonic and The Cleveland Orchestra. Mr. Charnofsky's radio program, “Not Your Grandmother's Classical Music,” airs Monday afternoons on WRUW-FM.

A native Clevelander, **Nicholas Puin** holds degrees from the Berklee College of Music and Cleveland State University. His works have been performed by members of The Cleveland Orchestra, The Cleveland Chamber Symphony, and most recently The Baldwin-Wallace University and The Case-Western University Jazz Ensembles. Mr. Puin has taught general and instrumental music most recently for the Berea and Strongsville City Schools and has been a drum instructor at Motter's Music since 1975. He also leads The Nick Puin Band, and is the Music Director of The Italian Band of Cleveland.

Phoneum III was composed during the first half of 2015 for good friends and Purdue University faculty, Harry and Ellen Bulow. The unison opening loosely spells the name H-A-R-R-Y B-U-L-O-W, and forming the basis for the piece's melodic and harmonic content. The work explores aural unity and divergence. At times, the two contrasting instruments are fused into a single unified, homophonic texture, while at other times the two are engaged in contrasting roles, which roles are often traded. In the course of this arch-like work, the musicians expand and develop previously played lines and textures.

Maxine Schindler is a professional freelance flutist from the Cleveland area. Maxine graduated from Cleveland State University with a Master's Degree in Performance Arts. She has played flute at Playhouse Square for numerous Broadway shows, ballets and operas. She has also performed at Blossom Music Center, National Flute Conventions, Ashland Symphony Orchestra, Cleveland Philharmonic, Lorain County Civic Orchestra, Cleveland Wind Symphony, Austin City Flute Choir, and as a studio musician.

Brian Wilson studied at Case Western Reserve University and privately with Karel Paukert and the late Mary Williams Rautenberg. He plays organ, piano, and harpsichord throughout the Cleveland area, recently presenting both books of the *Well-Tempered Clavier* in a series of six concerts at the harpsichord in 2013-2014 at Lorain County Community College. Mr. Wilson has been Director of Music at Elyria's St. Vincent de Paul Church since 1988. Mr. Wilson restores pianos and harpsichords at his Elyria home, where he and his wife raised five children.

Robert Beckstrom was raised in Cleveland Heights and Carmel Valley, California. He holds degrees in composition from UCLA, where he was a saxophone student of Gary Gray, and studied composition with Henri Lazarof and conducting with James Westbrook. He is Dean of the Division of Arts and Humanities at Lorain County Community College. Dr. Beckstrom remains an active composer with works for orchestra and other media. His major works include two concerti, an opera, and a Christmas musical. He has four children, and two grandchildren, and lives in Elyria with his wife, Lidia.

Program Notes

The idea for **Dance Suite** developed when a good friend inquired about the possibility of my writing a work for her. I wondered about what to write, but in meeting with her over coffee, we decided to focus on her love for Brazilian music and its energetic, rhythmic quality. After research, the *samba*, the *tango brasileiro* and the *vals*a appealed to me the most and became the foundation of this suite. My *Tango* is influenced by the *tango brasileiro* and features the driving and syncopated rhythms my collaborator requested. It begins with a lyrical introduction but quickly gets to the dance. *Variações de caráter improvisatorio* begins with a calm introduction and ventures through improvisatory variations on the themes presented in the beginning. *Batu Fantasy* is an energetic, groove-based work based on *batucadas* of various samba *baterias*.

Sadie Fellows earned a bachelor’s degree and continues her studies at Kent State University under Jerry Wong. . She was also the recipient of the Creative Artist Award from Kent State University and won first prize in Canton’s MacDowell Music Club scholarship competition. Sadie frequently collaborates with voice studios and the University Men’s Chorus at Kent State. Sadie is passionate about working with composers to premier new music and regularly performs in the KSU New Music Series.

Composer and bassist **Kevin Wilson** creates music that incorporates non-Western influences, lately choosing to enrich his works with Brazilian and Eastern European flavors. He received performances with the Cleveland Chamber Symphony, the University of Akron Symphony Orchestra, and Ayça Çetin, a Turkish flutist based in Boston and Kavazabava. Kevin was awarded the Grand Prize of the Ohio Federation of Music Clubs Collegiate Composition award. He holds degrees from Central Michigan University and the University of Akron, and continues his studies at Kent State University.

Portals of Light was composed for saxophonist Jeffrey Heisler and pianist I-Chen Yeh, who presented the world premiere at the 2014 North American Saxophone Alliance conference. As I composed this piece, images of streaming light entered my mind, leading to the title *Portals of Light*. In addition, one section of the piece is a reinterpretation of “Royal Nightfire” from my *Night Visions: Impressions of Five Wood Sculptures by Louise Nevelson* for piano. Somehow the piece seemed to be about light streaming through portals either natural, such as rock formations, trees, or clouds, or human-made. *Portals of Light* is in five continuous sections. Much of this piece is inspired by my knowledge of the extraordinary skill and musicianship of Jeffrey Heisler and I-Chen Yeh. From the beginning of the creative process, my concepts were based on how I knew they would play the music. It is a great honor to have the opportunity to compose for wonderful friends who are such outstanding musicians. *Portals of Light* appears on *Gradient*, the recent AMP CD by saxophonist Jeffrey Heisler and pianist I-Chen Yeh.

Pianist **I-Chen Yeh** enjoys an international career as a solo and collaborative performer, striving to highlight a new and exciting repertory. Her passion for new music has led to collaborations with composers including Steven Stucky and Ellen Taaffe Zwilich. Yeh holds degrees from Oberlin College, the Eastman School of Music, and Bowling Green State University. Dr. Yeh is on the faculties of Bowling Green State University and Oakland University.

Saxophonist **Jeffrey Heisler** serves on the faculty of Oakland University. He holds degrees from Central Michigan University and Bowling Green State University. As a member of the Blue Square Saxophone Quartet, he received a first-prize gold medal at the a 2005 Fischoff competition. Heisler has collaborated with composers Steve Reich, Ellen Taafe Zwilich, William Bolcom and Morton Subotnick, and has commissioned and premiered numerous works. Jeffrey Heisler is a Selmer Performing Artist-Clinician and performs exclusively on Selmer Paris Saxophones.

Frank Wiley studied composition with Donald Erb and Roger Hanney, and holds degrees from the University of North Carolina-Chapel Hill and the Cleveland Institute of Music/Case Western Reserve University. He teaches composition and directs the New Music Ensemble at Kent State University. His compositions include works for solo, chamber, orchestra, vocal, choral, multimedia, and electronic music. He has received grants and awards from the National Endowment for the Arts, the Ohio Arts Council, the Bascom Little Fund, the KSU Research Council, ASCAP, and the American Music Center. In 1986 he received the Cleveland Arts Prize for music composition.

Standing on the Banks of the River Pant is inspired by memories of home and childhood. Hoping for serenity, the horn disturbs itself throughout the piece. The River Pant rises in northwest Essex, in England, and flows through Great Sampford, the village in which I grew up. I am grateful to Greg Hillis for this afternoon’s performance.

Greg Hillis holds degrees from Mansfield University (Pennsylvania) and Kent Sate University. Since 1995, he has taught music from elementary school to college, and maintains a large studio of brass students. As a performer, Greg has appeared as soloist with the Mansfield University Wind Ensemble, the Kent State University Wind Ensemble and the Lakeland Civic Band. Mr. Hillis currently serves as principal horn of the Firelands Symphony, Fourth Horn of the Lima Symphony, and is a member of the Heritage and Olympic brass quintets. In addition to his free-lance performing throughout northeast Ohio, he is a published composer and serves as the Director of the Great Geauga County Fair Band and Junior Fair Band.

Joseph Hollings is a composer, arranger, music educator and performer. He earned degrees from King’s College, London, having studied composition Sir Harrison Birtwistle, and conducting with Christopher Adey. His arrangements have been performed internationally, including in London’s West End, and have been recorded by the Onyx Brass Quintet. He has music-directed shows, run an independent record label, and played trombone in orchestras. Joe is the Choral Director and music faculty member at University School’s middle school, and is the school’s Director of Admission for grades 5-8.

four dances for Boris (2004) was written for pianist Lura Johnson to perform as part of *Enter Race*, a dance work commissioned and choreographed by Boris Willis. The most important intention of these dances (particularly the third) was to provide a vehicle for Ms. Johnson to express her considerable lyrical and rhythmic gifts. The work is a set of variations, in homage to the kind of transparent music characteristic of mid-twentieth-century American Neo-Classicism. The present performance by Ms. Wang is one for which I am deeply grateful.

Praised by the press for her “astute musical sensibilities” and “extraordinary finesse,” **Shuai Wang** is an accomplished soloist and chamber musician. She recently performed with The Cleveland Orchestra under Ton Koopman and the Buffalo Philharmonic under JoAnn Falletta. Shuai Wang has given solo and chamber concerts throughout the United States, China and Europe. She has performed in venues such as New York’s Lincoln Center and Merkin Hall, the Kennedy Center, the Isabella Stewart Gardner Museum (Boston), Buffalo Chamber Music Society, and the Cleveland Museum of Art. She is the founder and artistic director of the Ars Futura Ensemble and the co-founder of Classical Revolution Cleveland. Dr. Wang is currently a member of the piano faculties of Cleveland State University and the Preparatory Division at the Cleveland Institute of Music. Her music can be heard on Naxos Records.

Born in Washington, DC, composer **Jeffrey Mumford** has received numerous fellowships, grants, awards and commissions. Awards include the "Academy Award in Music" from the American Academy of Arts & Letters, a Guggenheim fellowship, and the ASCAP Aaron Copland Scholarship. Mumford’s most notable commissions include those from, the Cincinnati Symphony, the Cleveland Orchestra, the Chicago Symphony Orchestra, the Meet the Composer, and the Naumburg Foundation. Current projects include a new work for harp & percussion for the Icelandic ensemble Duo Harpverk, *becoming . . .*, for piano and nine instruments for Winston Choi and the Chicago based Fulcrum Point New Music Project, a string quartet as part of an international consortium, and a cello concerto for Christine Lamprea, in memory of Elliott Carter. A new 2 CD set of solo, chamber and ensemble works has just been released on the Albany label. Mumford has taught at the Washington Conservatory of Music, served as Artist-in-Residence at Bowling Green State University, and served as assistant professor of composition and Composer-in-Residence at the Oberlin College Conservatory of Music. He is currently Distinguished Professor at Lorain County Community College in Avon, Ohio. Mr. Mumford is published by Theodore Presser Co. and Quicklight Music.