



Upcoming Performances

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

Sunday, April 24, 2016, 3pm
Bascom Little Fund Anniversary Celebration
St. Paul's Episcopal Church
Cleveland Heights

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 2

Sunday, January 24, 2016, 3:00pm
Fairmount Presbyterian Church

Cleveland Composers Guild 2015-2016 Season—Concert 2

Sunday, January 24, 2016, 3:00pm
Fairmount Presbyterian Church

Now Sleeps the Crimson Petal

Jose Gotera, baritone Shuai Wang, piano

Stephen Stanziano

Sonnets of Resignation

Gabrielle Haigh, soprano Randall Fusco, piano

Margi Griebling-Haigh

Chicklet's Odyssey

Affectionate Prologue

The Chase

The Descent, Contrition and Reconciliation

Pranks

Playful Spirit

Robert Rollin

Linda White, flute Eric Charnofsky, piano

INTERMISSION

from *Seven Etudes*

1. Introduction
3. Etude on Sonorities
7. Etude on a Mode

James Wilding

James Wilding, piano

Sequences 4

Dolores White

Seohee Choi, cello

Suite for Guitar Trio

Prelude

Arioso

Interlude

Sinfonia

Postlude

Ryan Charles Ramer

I composed my **Suite for Guitar Trio** in my downtime working at Kool Beanz Coffee Shop in Collinwood. The manuscripts are scrawled onto scrap paper with hand-drawn

staves. The Prelude, in Db Major, is a brief three-part fugue, stating the theme twelve times, often in inversion. The second movement, Arioso, in F minor, is a *cantabile* section marked Doloroso, featuring a melody made increasingly angular by a frequent use of octave displacement. The Interlude and Postlude bounce between F major and F minor, and are also highly melodic, with a staggered five-note sequence in the duet accompaniments. The pantonal penultimate movement, Sinfonia, is highly contrapuntal, employing trills and baroque-style turns to ornament the subject.

Classical guitarist **Bryan Reichert** has been an active member of Northeast Ohio's vibrant music community for the past decade. A Cleveland native, Reichert began collegiate study with Dr. Loris Chobanian, professor of guitar and composition at Baldwin Wallace Conservatory of Music. Bryan has premiered several pieces by Chobanian including *Vocalise*, *Variations on an Israeli Theme*, *Three Spanish Dances*, and *Visage*. Upon Chobanian's retirement Reichert continued study at Baldwin Wallace with guitarist Jorge Amaral, forming one half of the viola and guitar duo, Duo Risch Reichert. Bryan currently pursues a masters degree under Jason Vieaux at the Cleveland Institute of Music, . Bryan Reichert is also an enthusiastic studio teacher, and holds an adjunct position at Baldwin Wallace University's Conservatory Outreach Department. He also works with the Cleveland Classical Guitar Society as Assistant to Erik Mann, executive director, and as Education Outreach Coordinator.

Guitarist **Joshua Stauffer** enjoys a diverse career performing classical, jazz, and improvised music. He is a founding member and executive director of Time Canvas, a Cleveland-based trio performing new, early, and improvised music and is also a member of the Five One Experimental Orchestra. Joshua is currently a student of Jason Vieaux at the Cleveland Institute of Music, where he pursues a Masters of Music. He graduated with honors from the University of the Arts in Philadelphia with a bachelor's degree in jazz performance. He has performed throughout the Northeastern United States, in both Asia and Europe, and has worked on cruise ships in the Caribbean and Mediterranean. He has performed live on WCLV, and holds a faculty position at the Aurora School of Music, and lives in Cleveland with his wife, violinist Chiara Fasani.

Tobias James is a classical guitarist studying at the Cleveland institute of Music toward a bachelor's degree in music performance with a minor in mathematics. He has played in masterclasses for Denis Azebagic, Oscar Ghiglia, Sharon Isbin, and Paul Galbraith. Tobias was a prize-winner in the Guitar Foundation of America's Senior Youth Competition, the All-Ohio Stroud Competition, the Louisville Youth Guitar Competition. He has recently collaborated with soprano Danielle Bendly, and with the Aster Quartet. Tobias has been playing for roughly fifteen years and takes inspiration from his father's guitar playing.

Ryan Charles Ramer has been an active Cleveland Composers Guild member for three years. He has studied composition under several current and previous Guild members including Monica Houghton, Mary Ann Griebling, Loris Chobanian, and David Gooding. He has also studied with Dr. George Cherry (former associate Dean of Music at Baldwin-Wallace University) Pat Pace (Tangier's former house pianist), and Lourant Bokoubza (first prize in Piano from the Conservatoire National Supérieur de Musique de Paris). Ramer attended Eastern Michigan University and Baldwin-Wallace Conservatory. He is in the process of publishing his entire *oeuvre* for donation to the Clevnet Library System. He is also a member of the Dramatists' Guild and a founding member of the Hildebrandt Artists' Collective.

Program Notes

Sequences 4 is an eclectic score using various linear, rhythmic and harmonic sources. It starts with a single tone then expands in short provocative rhythmic energies and statements representing colors, timbres and nuances of Latino and Eastern Cultures. The first three sequences form a continuum and contain short provocative melodic statements frequently punctuated with constantly changing dynamic chordal structures. They are challenging and stimulating to sustain a continuity between the tempi and broken changing chordal textures/techniques required of the cellist. The fourth sequence is an abstract arrangement of a Negro spiritual. The sounds created can be enticing and leave the listener a little stunned.

Cellist **Seohee Choi**, a native of South Korea, began studying cello at the age of ten. When Seohee was as under graduate at Ewha Womens University in Seoul, she was invited to visit Indiana University, where she studied with Janos Starker. Seohee has attended master classes with distinguished artists such as Aldo Parisot, Jens Peter Maينتز, and Maria Kligel. Also, she has participated in summer music festivals in France, the Czech Republic, USA, and South Korea. As the first prize winner at the American Protégé International Concerto Competition, she made her Carnegie Hall debut December 2014. Seohee completed her M.M at the Cleveland Institute of Music in 2014, where she continues her studies under the tutelage of Richard Weiss.

Composer, pianist, and educator **Dolores White** was born in Chicago, Illinois, and studied at Howard University, Oberlin, the Cleveland Institute of Music and Case Western Reserve University. She served for twenty-five years on the music faculty at Cuyahoga Community College and as adjunct faculty at the College of Wooster, and Kent State University. She has also taught at the Cleveland Music Settlement. Her recent works include *Two Art Songs* for tenor, clarinet, marimba, and piano, *Three Pictures* for trombone and piano, and *Fugate Odyssey* for solo marimba, as well as the music for *A Tribute to George Gershwin* for the Harold Washington Library.



Program Notes

Now Sleeps the Crimson Petal is an art song setting of the poem of the same title by Alfred, Lord Tennyson (1809-1892). This piece receives its premiere on today's concert, and the text was suggested to me by today's performer, Mr. José Gotera. During my research, I relied heavily on a detailed analysis of the poem's imagery by David Coomler. I use several musical elements to reflect Tennyson's descriptions of things like a *waving cypress*, a *shimmering ghost*, and a *silent meteor*. The melody of the piece uses a collection of pitches that characterize the various moods of the text and produce harmonic intervals that reinforce the accompanying textures.

Now sleeps the crimson petal, now the white;

Nor waves the cypress in the palace walk;

Nor winks the gold fin in the porphyry font.

The firefly wakens; waken thou with me.

Now droops the milk-white peacock like a ghost,

And like a ghost she glimmers on to me.

Now lies the Earth all Danaë to the stars,

And all thy heart lies open unto me.

—Alfred, Lord Tennyson (1847)

José Gotera began singing at the age of eight at St. Michael's Choir School in Toronto. He completed degrees in Human Biology and Music History at the University of Toronto and sang with the Tafelmusik Chamber Choir. In Cleveland, José was an artist-in-residence with Cleveland Opera on Tour, and has also performed with Opera Circle, Opera per Tutti and The West Shore Chorale. He completed an M.A. in Early Music from Case Western Reserve University. José can be heard on recent releases by Apollo's Fire and Quire Cleveland. At present, José is a voice instructor at Cleveland State University.

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.

Stephen Stanziano is an active composer, educator, and bassist in Northeast Ohio who holds a Ph.D. in music theory and composition from Kent State University. His composition teachers were Edwin London, Frank Wiley, Dennis Eberhard, Eric Ziolek and Halim El-Dabh. His commissions include works for The Panoramicos, The Saint Cecilia Choir, John Carroll University's Schola Cantorum, The Lakeland Civic Band, West Park United Church of Christ, and pianist Randall Fusco. His works have been performed by the Cleveland Chamber Collective, soprano Corinne Morini, guitarist Jason Vieaux, soprano Sandra Simon, and harpist Katherine Brown, among others. His music has been performed throughout the United States and Europe, including St. Peter's Basilica in Rome. He is a 2015 ASCAPLUS award winner, past president of the Cleveland Composers Guild, and on the music faculty of Cleveland State University, Hiram College and Lakeland Community College.

Program Notes

songs I have written specifically for her to sing. Frequently drawn as I am to the beautiful lyrical poetry of Edna St. Vincent Millay, I found the irony and philosophy of these sonnets ideally suited to my daughter, and I knew that I could compose songs of considerable difficulty for her. She gave the premiere performances in January and February of 2013 in the chapel of Clare College, Cambridge University, in Cambridge, U.K.

SONNET V

If I should learn, in some quite casual way,
That you were gone, not to return again –
Read from the back-page of a paper, say,
Held by a neighbor in a subway train,
How at the corner of this avenue
And such a street (so are the papers filled)
A hurrying man, who happened to be you,
At noon today had happened to be killed –
I should not cry aloud – I could not cry
Aloud, or wring my hands in such a place –
I should but watch the station lights rush by
With a more careful interest on my face;
Or raise my eyes and read with greater care
Where to store furs and how to treat the hair.

SONNET XXXVII

Your face is like a chamber where a king
Dies of his wounds, untended and alone,
Stifling with courteous gesture the crude moan
That speaks too loud of mortal perishing,
Rising on elbow in the dark to sing
Some rhyme now out of season but well known
In days when banners in his face were blown
And every woman had a rose to fling.
I know that through your eyes which look on me
Who stand regarding you with pitiful breath,
You see beyond the moment's pause, you see
The sunny sky, the skimming bird beneath,
And, fronting on your windows hopelessly,
Black in the noon, the broad estates of Death.

SONNET XXVII

I know I am but summer to your heart,
And not the full four seasons of the year;
And you must welcome from another part
Such noble moods as are not mine, my dear.
No gracious weight of golden fruits to sell
Have I, nor any wise and wintry thing;
And I have loved you all too long and well
To carry still the high sweet breast of Spring,
Wherefore I say: O love, as summer goes,
I must be gone, steal forth with silent drums,
That you may hail anew the bird and rose
When I come back to you, as summer comes.
Else will you seek, at some not distant time,
Even your summer in another Eden.
—Edna St. Vincent Millay

Gabrielle Haigh, soprano, graduated in 2014 with a Bachelor of Arts in Classics from Clare College, Cambridge, where she performed in the renowned Clare College Choir. With the choir, she toured throughout Australia, France, the Netherlands, Belgium, Italy, Luxembourg, and the U.S., and performed as soloist in Bach's *St. John Passion*, and in Handel's *Birthday Ode to Queen Anne* with the European Union Baroque Orchestra. In August she served as Assistant Director while singing the lead role of Julia Jellicoe in Gilbert & Sullivan's *The Grand Duke*, at the International Gilbert & Sullivan Festival, a performance which garnered her “Best Female Performance” in the University Division. Ms. Haigh has recently completed a Master of Arts degree in Publishing and sings locally with Quire Cleveland and the Trinity Cathedral Chamber Choir.

Randall Fusco, piano, is an active soloist and collaborative artist who has performed solo and chamber music concerts in numerous states and in Ireland. He has appeared as soloist with the Cleveland Orchestra Youth Orchestra, Cleveland Institute of Music Orchestra, Alliance Symphony Orchestra, and the Hiram College Concert Band. Mr. Fusco earned his Bachelor of Music and Master of Music degrees in Piano Performance from the Eastman School of Music where he studied with Cecile Genhart, Frank Glazer, and Barbara Lister-Sink. He is Professor of Music at Hiram College, where he teaches piano, music theory, music history, introductory courses, serves as co-staff accompanist, and chairs the Music Department.

Margi Griebing-Haigh began her musical training in childhood with her parents, Mary Ann and Stephen T. Griebing. Before graduating high school, she won local, state and, national awards for composition. She earned degrees in oboe performance from the Eastman School of Music and the San Francisco Conservatory of Music. Ms. Griebing-Haigh's catalogue includes numerous songs, chamber music compositions, and orchestral works. She has received commissions from Cleveland Orchestra Principal Hornist Richard King and Assistant Principal Bassoonist Barrick Stees, Cleveland Orchestra (deceased) Principal Oboist John Mack, and Vandoren USA. Her music is published by Jeanné, Inc., Trecco, Inc., Ludwig Music, Inc., and her own company, Muscialligraphics. Recent performances include the premieres of *Meccanismo!* for double reed octet at the International Double Reed Society Convention at New York University, and *Triskelion dekaphtilia* for three violins, commissioned by the Kent/Blossom Music Festival, where she is Composer-in-Residence.

Chicklet's Odyssey was commissioned by Pittsburgh flutist Suzanne Levinson, who requested a piece about Chicklet, her amusing and lively pet parrot. “Affectionate Prologue” shows the close relationship between the Levinson family and Chicklet with close canonic treatment. “The Chase” recounts the family's pursuing Chicklet to the highest point in their home, with rapid fugal sections alternating with slow sections briefly quoting the Puerto Rican folk melody “The Wandering Bird.” “The Descent, Contrition, and Reconciliation” is a passacaglia whose melody brings the flute to its highest and lowest ranges. “Pranks” follows Chicklet's exploits, crawling under the bed and down the carpeted stairs, shredding tissue boxes, making mailboxes into nests, pushing cereal out of its box, and chasing Suzanne's father on his return home. “Playful Spirit” has two scherzo-like sections separated by a flute cadenza.

Linda White leads an active musical life as both a performer and a teacher. She is a founding member of the Blue-Water Chamber Orchestra and performs with guitarist Robert Gruca as the Gruca White Ensemble, Artists-in-Residence at The Music Settlement. An avid chamber musician and champion of contemporary music, she works with the composers of the Cleveland Composers Guild to perform their works throughout the Great Lakes region. Linda enjoys improvising and nurtures her love of jazz through collaboration with pianist-composer Marshall Griffith, many of whose new works she has debuted.

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.

In addition to being Professor Emeritus of Music and former Chair of Composition at the Dana School of Music, Youngstown State, **Robert Rollin** has lectured as a guest composer at universities and festivals nationally and internationally. Rollin studied at the Juilliard School, City College of New York, Cornell University, and the Musikhochschule Ham-bourg. His works are published and commercially recorded, have been performed/broadcast on six continents, and have been used as required jury pieces in U.S.A., France, and South Africa. An active pianist, he is founder and coordinator of the New Music Guild, Inc. Festival. Rollin's premieres and guest residencies have taken him to New York, Cleveland, Quebec City, Zurich, Guadalajara, Aberdeen, Kiev, and Grahamstown (South Africa).

Much of my writing is focused on searching for unique sounds and interesting ways of playing the piano. Usually I or someone else plays my pieces as soon as they are written, but I am returning to these etudes six years later. I found my tastes and priorities slightly different, and made substantial changes. Today is the first public performance of any of these etudes, and I will premiere the whole set on February 23 at the University of Akron. After an “Introduction” of blazing triumph and virtuosity, the “Etude on Sonorities” reaches a calmer mood, and is as much an etude of compositional technique as of pianism. The energy is raised again for the Etude on a Mode, based on a mode of limited transposition using the pattern of a whole step and two half steps, to produce, amongst other harmonic potential, major triads a major third apart.

South African composer **James Wilding** creates a unique bond between music and society. His mastery of structure and lyricism, and his use of ethnic instruments and folk tunes capture audiences in the US and abroad. Wilding continues to produce exciting new chamber works, and toured South Africa with his concept show *Crumb Kaleidoscope*, which was commissioned by the Bayerischer Rundfunk. His work has been enthusiastically championed in Africa, Europe and North America. His music is published by the Foundation for the Creative Arts, the University of South Africa, and Wilding Publications. His *Etude* for solo piano was prescribed for the UNISA-Transnet International Piano Competition. The piano piece, *Poem*, was prescribed for the Hennie Joubert National Competition in South Africa. As Senior Lecturer in Composition and Theory at the University of Akron, Wilding is a dedicated teacher, committed to sharing his knowledge. He studied at the University of Cape Town, Youngstown State University, and Kent State University.