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Upcoming Performances

Sunday, December 4, 2016, 3pm

Featuring the Syndicate for the New Arts
St. John's Episcopal Church
2600 Church Avenue, Cleveland

January 20-22, 2017

In Collaboration with Cleveland Opera Theatre
Opera Scenes from CCG Memberes
Cleveland Public Theater
6415 Detroit Avenue, Cleveland

Sunday, March 19, 2017, 3pm

Open Chamber Music Concert
Featuring the winner of the 4th Collegiate Composition Contest
Judson Manor
1890 East 107th Street, Cleveland

Sunday, May 7, 2017, 3pm

25th Annual "Creativity: Learning Through Experience"
Harkness Chapel
Case Western Reserve University
11200 Bellflower Road, University Circle, Cleveland

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

2016-2017 Season

Chamber Music

Stephen **Stanziano**

Nicholas **Puin**

Frank **Wiley**

Eric **Charnofsky**

Paul **Epstein**

Stephen **Griebing**

Jeffrey **Mumford**

Geoffrey **Peterson**

Sunday, October 23, 2016, 3:00pm

Drinko Recital Hall

Cleveland State University

Cleveland Composers Guild

2016-2017 Season: Concert 1

Sunday, October 23, 2016, 3:00pm
Drinko Recital Hall
Cleveland State University

Iona Walks

Cara Tweed, violin Nick Diodore, cello

Stephen Stanziano

Paul Epstein, piano

New Hope

Leah Frank, piano

Nicholas Puin

Rituals of Earth and Fire

Jameson Cooper, violin

Frank Wiley

Fantasy for Clarinets and Piano

Monologue

Dream

Vocalise

Dance

Amitai Vardi, clarinets Eric Charnofsky, piano

Eric Charnofsky

INTERMISSION

True Blue

Ms. Tweed, Mr. Diodore, and Mr. Epstein

Paul Epstein

Three Moods for Piano

Impatience

Tranquility

March Diabolique

Randall Fusco, piano

Stephen T. Griebing

eight musings...revisiting memories

Capriccioso

Insistente

Dolcissimo

Molto espressivo

Maestoso

Etereo e lontano

Molto espressivo

Sonoro e cantabile

Caroline Chin, violin

Jeffrey Mumford

Race Riot

Powerhouse 5

Larry Herman, trumpet Tom Lempner, alto saxophone
George Foley, piano Bill Nichols, bass Darren Allen, drums

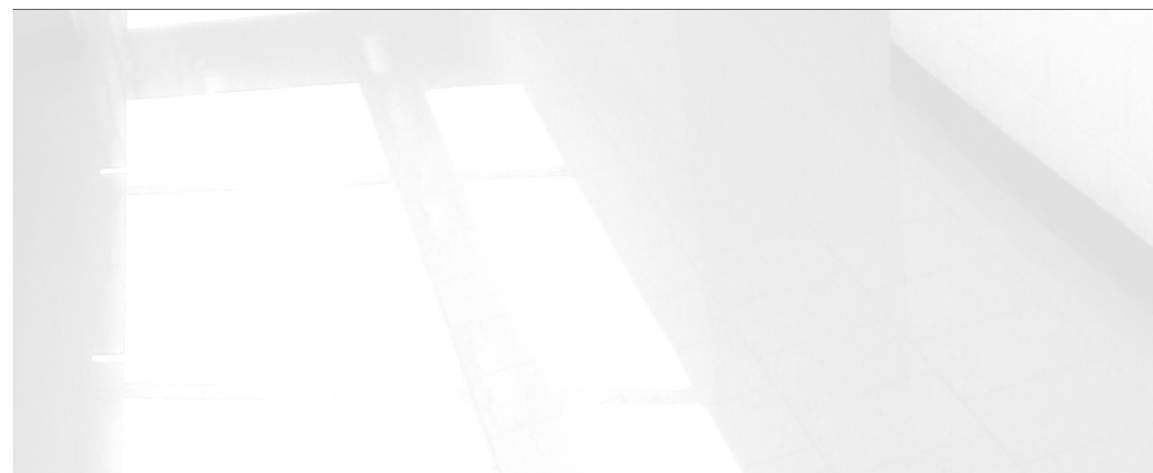
Geoffrey Peterson

Program Notes

On May 2, 1963, under direct orders from Birmingham's then-Commissioner of Public Safety, Eugene "Bull" Connor, all African Americans participating in a nonviolent demonstration organized by the Southern Christian Leadership Conference were to be subdued with high-pressure water blasts from fire hoses and violently attacked and taunted by police dogs. *Race Riot* is inspired by a photo essay of appalling images of these events taken by the American photographer Charles Moore that first appeared in the May 17, 1963, issue of *Life* Magazine. The introduction bluntly stated: "The pictures on these 11 pages are frightening. They are frightening because of the brutal methods being used by white policemen in Birmingham, Alabama, against Negro demonstrators . . . And they are especially frightening because the gulf between black and white is here visibly deepened." Moore's photographs of this senseless brutality sent shockwaves throughout the country and the world of the deeply-embedded social and institutional racism and segregation of the South. After seeing Moore's photos in *Life*, artist Andy Warhol created a series of *Race Riot* paintings, applying his trademark acrylic and silkscreen process using a Moore's terrifying image of a man being attacked by a German shepherd. Ironically, the title *Race Riot* is a contradiction, since the photographs arose from a peaceful protest interrupted by police brutality. There is a menacing quality to the music that conveys both Moore's original and Warhol's appropriation.

Powerhouse 5 is an ensemble of six musicians from Northeast Ohio established in 2014. The group performs the "Quintette" music of Raymond Scott (1908-1994) a "composer, inventor, pianist, engineer, electronic music pioneer, and control freak (sometimes mistaken for a guy who wrote scores for Bugs Bunny cartoons)." In late 1936, Scott recruited a band from among his CBS colleagues, calling it the "Raymond Scott Quintette." It was a six-piece group, but the puckish Scott thought Quintette (his spelling) sounded "crisper." He also told a reporter that he feared "calling it a 'sextet' might get your mind off music."

Geoffrey Peterson attended the Oberlin College Conservatory of Music and the Cleveland Institute of Music where he studied with Donald Erb and received his bachelor's degree in composition. He is Director of Music and the Fine Arts at John Knox Presbyterian Church in North Olmsted, Ohio. His music has been performed throughout the United States, Canada, and Europe at venues including the Curtis Institute of Music, Cleveland Institute of Music, University of Miami, Northwestern University, DePaul University, Penn State University, Temple University, Cleveland Museum of Art, Beck Center for the Arts, San Salvatore Church in Prague and Duino Castle in Italy. Recent works and performances include: *A Mighty Handful: Symphonic Portraits of the Russian Five* for wind ensemble; *Danse Diabolique* for orchestra; *Seasons* premiered by the award-winning Cavani Quartet; *Three Haiku* commissioned by the Beck Center Children's Choirs; and *Homage to Donald Erb* performed by renowned French bassoonist Pascal Gallois at the Boyer College of Music and Dance at Temple University. His music is published by Theodore Presser, Tenuto Publications and Cimarron Music Press.



Program Notes

On June 24, 2016, I gave my good friend Randall Fusco a collection of medium-length piano solos and suggested that he pick three of them to make a suite of contrasting music.

The result is **Three Moods for Piano**. The three movements represent anxiety, calm, and bitterness, with a final march in the style of Prokofiev.

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, and introductory courses, serves as co-staff accompanist, and chairs the Music Department.

Stephen Griebling is a self-taught composer who retired after forty years' service as an engineer with the Firestone Tire and Rubber Company in Akron. He was awarded four patents and the President's Award for creative thinking. Griebling has composed music for solo piano, piano duets, chorus, solo singers, orchestra, band and various chamber ensembles. His music is published by Southern Music Company, Willis Music Company, Manduca and Ludwig Masters and by his daughter's company, Musicalligraphics, of Cleveland. Louis Lane and the Akron Symphony Orchestra premiered his tone-poem, *Queensmere*. His Symphony in F# received a standing ovation at its premiere by the Springfield (Ohio) Symphony Orchestra under the baton of John Ferritto, and his songs and piano music are performed frequently in Europe and the USA.

eight musings . . . revisiting memories was written for Ole Bohn in 2005, who premiered it at the Monadnock Festival in New Hampshire. It is, as the title implies, a recasting of fragments of several of my earlier chamber works, seen in a new light in the context of a work for solo violin. The present performance, by Caroline Chin, is one for which I am tremendously grateful.

Violinist **Caroline Chin** has performed in concert halls including the Kennedy Center, the White House, New York's Carnegie and Weill Halls, and the Amsterdam Concertgebouw. Ms. Chin is currently a member the Hudson Piano Trio and has collaborated with members of the Takacs Quartet, Vermeer Quartet, the Juilliard Quartet as well as with artists Gary Hoffman, Raphael Wallfisch, and Charles Neidich. She has performed works by Paul Moravec, Christopher Theofanidis, Michael Gotanska, and Lisa Bielawa, and the world premiere of George Walker's *Triple Concerto: Da Camara*. Recordings include the premiere recording of Elliott Carter's *Tre Duetti* on Centaur Records as well as recordings on Avie Records, Somm Records, and New World Records. Ms. Chin toured with tap dancer Savion Glover and performed and recorded as leader of SONYC. Ms. Chin is Assistant Professor of Violin at Bowling Green State University and holds degrees in music from Indiana University and the Juilliard School.

Born in Washington, D.C. in 1955, composer **Jeffrey Mumford** has received numerous fellowships, grants, awards, and commissions including the Academy Award in Music from the American Academy of Arts and Letters, and a Guggenheim Fellowship. He was also the winner of the inaugural National Black Arts Festival/Atlanta Symphony Orchestra Composition Competition. Mumford's most notable commissions include those from the San Antonio Symphony, Washington Performing Arts, the Fulcrum Point New Music Project (through New Music USA), Duo Harpverk (Iceland), the Sphinx Consortium, the Cincinnati Symphony, the VERGE Ensemble /National Gallery of Art/Contemporary Music Forum, the Cleveland Orchestra, and the Chicago Symphony Orchestra. Current projects include: *verdant cycles of deepening spring*, a violin concerto for Caroline Chin; a new string quartet for an international consortium; *of radiances blossoming in expanding air*, for cello & chamber orchestra, for Deborah Pae; and *unfolding waves*, a piano concerto for Italian pianist Pina Napolitano. Mumford 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 Northern Ohio. Mr. Mumford is published by Theodore Presser Co. and Quicklight Music.

Iona Walks is the mostly slower and lyrical second movement of my forthcoming

Piano Trio , a composition featuring near-continuous dialogue among different combi-

nations of performers throughout the entire piece. The first movement of this work was premiered by the Almeda Trio in December, 2014 at the Cleveland Museum of Natural History as part of their Winter Solstice Concerts.

Violinist **Cara Tweed**'s playing has been described as “dazzling” and “captivating”, finding “nuance and character in every part of the phrase.” She embraces the classical canon, yet eagerly explores new music in a variety of genres. Ms. Tweed is a founding member of the Cleveland-based No Exit and Almeda Trio, and has performed in concert halls throughout the United States and abroad. She holds degrees in violin performance from The Cleveland Institute in Music and Cleveland State University and counts David Updegraff and Paul Kantor among her most influential teachers. Ms. Tweed was the principal second violinist of the Opera Cleveland Orchestra from 2004-2010 and has been a member of The Canton Symphony, City Music Cleveland, red [an orchestra], and the Spoleto USA festival orchestra. She has performed as a violin soloist with The Cleveland Philharmonic, Cleveland State University Orchestra, The Marion Philharmonic and Cleveland's Suburban Symphony. Ms. Tweed has served on the faculty of Cleveland State University, The Aurora School of Music, and The Music Settlement, and currently directs the Music Academy of the Laurel School in Shaker Heights.

Cellist **Nicholas Diodore** was born in Marion, Indiana to a musical family and received his early musical instruction from Geoffrey Lapin of the Indianapolis Symphony. Mr. Diodore attended high school at Interlochen Arts Academy, where he excelled in the study of twentieth-century compositions and in chamber music. He was a prize winner at the Fischhoff International Chamber Music Competition, and was awarded Grand Prize in the *Downbeat* Magazine Chamber Music Competition. Mr. Diodore attended the Cleveland Institute of Music, where he was a student of Alan Harris, Merry Peckham and Richard Weiss. He currently holds a faculty position at the Aurora School of Music, and teaches privately at Laurel School and Hudson Montessori School. Mr. Diodore performs regularly as a member of No Exit, Pizzicato 4, and Dadband, and serves on the board of directors of the Cleveland Cello Society. Nick lives with his wife, violinist Cara Tweed, and two small children in Chagrin Falls, Ohio, and he also enjoys mountain biking, fly fishing and hiking with his family.

Please see pianist **Paul Epstein**'s biography accompanying the notes on his composition.

Stephen Stanziano is an active composer, educator, and bassist in Northeast Ohio who holds a doctorate in music theory and composition from Kent State University. His commissions include works for The Panoramicos, The Saint Cecilia Choir, John Carroll University's Schola Cantorum, The Lakeland Civic Band, The Hiram Chamber Orchestra, and baritone José Gotera. His works have been performed by the Cleveland Chamber Collective, guitarist Jason Vieaux, soprano Sandra Simon, and Cleveland Orchestra violist Lisa Boyko, and the Almeda Trio. His music has been performed throughout the United States and Europe, including St. Peter's Basilica in Rome. He is a 2015 ASCAP PLUS award winner, and past president of the Cleveland Composers Guild, and serves on the music faculties of Cleveland State University, Hiram College and Lakeland Community College.

New Hope begins slowly in 5/4 meter with the left hand alone. At the third measure, both hands become active and accelerate in 3/4 for one measure, then change to 4/4 for the rest of the twelve-measure introduction, while establishing the tonal area of E major. The first theme of the work appears at an Allegro tempo, and is restated in related-key forms employing various changing rhythms and meters. This section repeats and leads to a section developing the original theme, progressing to G major for an Adagio section with a new theme. The first theme then returns in its original form, and the composition concludes with a Coda stating the initial theme one final time, and utilizing the intervals of fourths, fifths, and lastly, sixths.

Program Notes

Program Notes

Leah Frank is a pianist, violinist, violist, organist, and a graduate of the Baldwin Wallace Conservatory of Music. At BW, she served as pianist and principal violist in the Baldwin Wallace Symphony Orchestra and was named runner-up in the annual concerto competition. Ms. Frank studied piano with Mitsuko Morikawa, Mary Dobrea-Grindahl, Dr. Thomas Kronholz, Dr. Robert Mayerovitch, and Dr. Sungeun Kim. She studied violin with Jeanette Drinkall Meyer and Dr. Barton S. Rotberg. She is currently music director at Heritage Congregational Church. Ms. Frank performs, collaborates, and teaches in the greater Cleveland area, and is a U.S. Army veteran.

Native Clevelander **Nicholas Puin** holds degrees from Berklee College of Music and Cleveland State University. His compositions and arrangements have been performed by members of the Cleveland Orchestra, the Cleveland Chamber Symphony, the Cleveland Jazz Orchestra, the Singing Angels, the Bop Stop Jazz Unit, and jazz ensembles at Baldwin-Wallace University and Case Western Reserve University. Mr. Puin has taught general and instrumental music for Beachwood City Schools, Maple Heights City Schools, and Berea and Strongsville City Schools. During his tenure at Maple Heights, Mr. Puin implemented a very successful high school jazz studies program. He served as director of percussion for the Strongsville High School Marching Band from 2012 to 2014. In addition he has been a substitute percussionist for the Strongsville Community Band since 2002. Mr. Puin has been a drum instructor at Motter's Music House in Lyndhurst since 1975. He leads his own ensemble, the Nick Puin Band, which performs in Cleveland and Akron metropolitan areas. Since 1987, Mr. Puin has been the Music Director of the Italian Band of Cleveland, a unique ensemble which performs for Italian church festivals.

I composed ***Rituals of Earth and Fire*** in 1999 for my good friend Jameson Cooper, to whom the piece is dedicated. Jamie provided the following program note for his recording of the piece for Centaur Records: *"Rituals of Earth and Fire* is a series of variations on an idea that plays on the dark/ light tension between minor and major thirds. Numerous techniques are employed to create a primal quality in the music, including open string drones and a remarkable extended pizzicato section. The final variation is a frenzied dance in uneven meters, which starts softly and gradually builds in intensity. The thrilling climax is punctuated by lightning fast scales and savage chords, representing clashing elemental forces."

Jameson Cooper, a native of Sheffield, England, began playing the violin at age 6. He studied with Malcolm Layfield and Wen Zhou Li at The Royal Northern College of Music, where he earned a Graduate of Music Degree with Honors and a Professional Performance Diploma. Mr. Cooper first came to the U.S. as a participant in the Aspen Music Festival. He earned master's degrees in violin and conducting from Kent State University, where he later served as Assistant Professor of Violin and Viola at the university's Hugh A. Glauser School of Music. He has performed as soloist with orchestra, recitalist, and chamber musician throughout the U.S. and Europe. Mr. Cooper has recorded Icelandic music for Musart, and new music by Kent State University composers on Centaur. His recording of the music of Prokofiev for violin and piano has just been released on Afinat Records. He is first violinist of the Euclid Quartet and a member of the faculty of the Ernestine M. Raclin School of the Arts, Indiana University South Bend.

Frank Wiley studied composition with Donald Erb and Roger Hannay at the University of North Carolina at Chapel Hill, and the Cleveland Institute of Music. He is currently a member of the faculty of the Hugh A. Glauser School of Music at Kent State University, where he teaches courses in composition, orchestration, and 20th/21st century music, and co-directs the Kent State University New Music Ensemble. He is a winner of Kent State University's Distinguished Teaching Award. His compositions include a broad range of solo, chamber, orchestral, vocal, choral, multi-media, 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 Kent State University Research Council, the American Society of Composers, Authors, and Publishers (ASCAP), and the American Music Center. In 1986 he was awarded the Cleveland Arts Prize. His music has been performed throughout the United States, Europe and the Far East by numerous orchestras, chamber ensembles, and soloists.

Program Notes

Fantasy for Clarinets and Piano, commissioned by Lindsay Wile Charnofsky in 2004, is a composition about mystery and unity. The first section, "Monologue," for solo clarinet, contains dynamic swells, rapid tremolos, in an improvisatory character. "Dream" is atmospheric, meant to depict the mystery of sleep images. The two instruments occasionally make fragmentary comments to each other. The third section, "Vocalise," is a tribute to my late father, and the bass clarinet melody is a portion of a tune he often sang to me when I was little. My memory of this tune is fragmentary, so the bass clarinet sings as much as possible and then searches for what's next, beginning again when memory fails. "Dance" is a carefree celebration, containing jazz references in its use of polytonal chords and syncopation. The two instrumental parts, in competition, make humorous gestures as if challenging each other to a dance competition. but in the end, after references to earlier movements, the two parts agree on a unified cadence.

Clarinetist **Amitai Vardi**, an avid soloist, orchestral, and chamber musician, serves as Assistant Professor of Clarinet at Kent State University. Since his solo debut at the age of sixteen with the Madison Symphony Orchestra, he has been a featured soloist with the CIM Orchestra, the Round Top Symphony Orchestra, the Spoleto Symphony Orchestra, the Blue Water Chamber Orchestra, and with members of the Pittsburgh Symphony Orchestra. Vardi is currently principal clarinet with the Blue Water Chamber Orchestra and the Erie Philharmonic. He is featured in several chamber music CDs, and later this year will appear on a recording with his father, cellist Uri Vardi. Vardi received his Bachelor of Music degree from Indiana University, where he studied with Eli Eban and his Master of Music degree at The Cleveland Institute of Music, as a student of Franklin Cohen. Mr. Vardi pursued his post-graduate studies with Yehuda Gilad in Los Angeles.

Eric Charnofsky is active as a pianist, composer, classroom music teacher, and lecturer. He has performed as a collaborative pianist throughout North America, has concertized with members of major American orchestras, and has performed as an orchestral pianist with the Los Angeles Philharmonic and the Cleveland Orchestra, among others. A graduate of the Juilliard School, where he majored in piano accompanying, Mr. Charnofsky also holds degrees in solo piano performance and composition. Mr. Charnofsky currently works as an Instructor at Case Western Reserve University, and has also taught numerous courses at the Cleveland Institute of Music. Additionally, he has worked as a classical radio announcer, pre-concert lecturer for the Cleveland Orchestra, Associate Faculty member at the Music Academy of the West in Santa Barbara, and he appears on recordings on the Capstone, Albany, and Crystal labels. His recent CD with flutist George Pope features works by seven living composers, including Mr. Charnofsky's own *Four Characters*. His compositions have been performed in several major U.S. cities, and he was named Composer of the Year for 2012 by the Ohio Music Teachers Association. Mr. Charnofsky's radio program, Not Your Grandmother's Classical Music, airs Monday afternoons on WRUW-FM in Cleveland. His newly-formed piano trio, the Impreza Trio, recently gave its debut concert.

True Blue, for violin, cello, and piano, is a jazzy waltz, with some gospel-tinged echoes in the Trio section. The title may refer to the influence of the blues on its harmony and structure. It is dedicated to my daughter Lily.

Paul Epstein, a Cleveland native, studied at the Cleveland Institute of Music and the Juilliard School where his teachers included Elliott Carter and Luciano Berio. He has received commissions from the National Symphony, the Emerson String Quartet, the Library of Congress, the University of Michigan Dance Ensemble, and the Hartt School of Music and served as composer-in-residence at the Aspen and South Mountain music festivals. Has written also for off-Broadway and television, including theme and background music for ABC, CNN, and Mark Goodson Productions. His large-scale works include the "concept album" *Echo Park* (for chamber orchestra), *The Adventures of Matinee Concerto, as Broadcast Live from the Late 20th Century; with Notes* (for violin and orchestra/big band), and *Dreamsonata or, I Hear America Playing the Violin*. Mr. Epstein has taught music theory and the history of American popular music at Stony Brook University, and jazz history at Pace University, and has played piano with the Emerson Quartet, at Symphony Space's "Wall-to-Wall Stravinsky," and with Dance Theater of Harlem and American Ballet Theater.