



## UPCOMING PERFORMANCES

**CLEVELAND OPERA THEATRE {NOW} FESTIVAL**

**THURSDAY, FEBRUARY 7, 2019 | 7PM**

*New Opera Forum panel featuring Guild members and composer Jake Heggie*

**Baldwin Wallace Gamble Auditorium (free admission)**

96 Front Street | Berea

**SATURDAY, FEBRUARY 9, 2019 | TBD**

*Operatic works by Guild members in workshop performance*

**Location to be announced (free admission)**

334 E. Hines Hill Rd | Boston Heights

[WWW.CLEVELANDOPERATHEATER.ORG](http://WWW.CLEVELANDOPERATHEATER.ORG)

**CHAMBER MUSIC SOCIETY OF OHIO**

**SUNDAY, FEBRUARY 10, 2019 | 3PM**

**Fairmount Presbyterian Church (free admission)**

2757 Fairmount Blvd | Cleveland Heights

**SUNDAY, FEBRUARY 17, 2019 | 3PM**

**Steinway Piano Gallery (tickets req'd)**

334 E. Hines Hill Rd | Boston Heights

*Works by Guild members for flute, oboe, horn, cello, and piano*

[WWW.CMSOHIO.ORG](http://WWW.CMSOHIO.ORG)

**CREATIVITY: LEARNING THROUGH EXPERIENCE XXVII**

**SUNDAY, MAY 5, 2019 | 3PM**

**The Music Settlement (free admission)**

11125 Magnolia Dr | University Circle

*Young music students perform pieces written specially for them by Guild members.*

**2018-2019 SEASON**

Watch [CLEVELANDCOMPOSERS.COM](http://CLEVELANDCOMPOSERS.COM) for news about

upcoming performances and collaborations.

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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.

These concerts are also made possible in part by support from **THE CLEVELAND FOUNDATION**.



**CLEVELAND COMPOSERS GUILD**

**2018-2019 SEASON**

## CHAMBER MUSIC

**FRANK WILEY**

**JAMES WILDING**

**STEPHEN GRIEBLING**

**ERIC CHARNOFSKY**

**LARRY BAKER**

**STEPHEN STANZIANO**

**NICHOLAS PUIN**

**SEBASTIAN BIRCH**

**OCTOBER 7, 2018 | 3:00PM**

**DRINKO RECITAL HALL  
CLEVELAND STATE UNIVERSITY**

**CLEVELAND COMPOSERS GUILD** SUNDAY, OCTOBER 7 3:00PM  
**2018-2019 SEASON: CONCERT 1** DRINKO RECITAL HALL  
CLEVELAND STATE UNIVERSITY  
CLEVELAND, OHIO

**PROGRAM**

*The Magus* Frank Wiley

Incantation  
Spectral Visions  
Exultation

Matthew Holm, marimba

*Cleansing Waters* James Wilding

Lindsay Leach-Sparks, flute Stanislav Golovin, clarinet  
Todd Gaffke, saxophone James Wilding, piano

*Six Miniatures in Slavic Style* Stephen Griebing

Snap Dance  
Mazurka  
Moresca  
Sarabande  
Sardana  
Csárdás

Mio Arai, piano

余韻 (*echo*) Eric Charnofsky

George Pope, alto flute

INTERMISSION

*Circumzenithal Arc* Larry Baker

Matthew Holm, marimba

*Suite for Flute and Guitar* Stephen Stanziano

Sonatine  
Bossa Blue  
Fantasia  
Plugged In, Funked Out

Linda White, flute Robert Gruca, guitar

*Three Deadlines: Etude for Piano Solo* Nicholas Puin

Coren Estrin Mino, piano

*Suite for Flute Quartet* Sebastian Birch

Ragtime  
Waltz  
Tango  
Tocatta Piccinina

Diane Rechner and Elizabeth Root, flutes  
Meghan Naxer, alto flute Carrie Heavrin, bass flute

**PROGRAM NOTES**

**Diane McCloskey Rechner**, flutist, is currently associate professor of music at Kent State University where she performs with the Black Squirrel Winds quintet. In addition, Rechner has performed with the Canton Symphony, the Akron Symphony, the Erie Philharmonic, and the Indianapolis Symphony. She was chosen through juried competition to perform solo compositions at three separate National Flute Association conventions. Dr. Rechner holds degrees from the University of Cincinnati College-Conservatory of Music and Capital University Conservatory of Music.

**Meghan Naxer** (Ph.D. University of Oregon, 2016) is an assistant professor of music theory at Kent State University. Dr. Naxer has presented research on music theory pedagogy, late 19th-century form, and rhythm and meter at regional, national and international conferences, including Engaging Students: An Unconference on Music Pedagogy, the Mythopoeic Society Mythcon, and the European Music Analysis Conference. Her work also can be seen in Engaging Students: Essays in Music Pedagogy. She also holds degrees in flute performance and continues to be an active performer. Dr. Naxer is on Twitter @mnaxer.

**Liz Root** is a flutist and music instructor based in Northeast Ohio. Currently, she serves as adjunct faculty at Kent State University and teaches flute privately. Ms. Root holds degrees from Fredonia State University of New York with a Bachelor of Music in Music Education and Flute Performance with a performer's certificate, and Kent State University with a Master of Music in Flute Performance. She performs with the Chagrin Falls Studio Orchestra and has performed as principal flute at the Shenandoah Summer Music Theatre, second flute with the Southern Tier Symphony and with other local ensembles.

**Carrie A. Heavrin** lives in New Franklin, Ohio, and works as a claims examiner for the Department of Labor. Ms. Heavrin holds music degrees from the University of Illinois at Champaign-Urbana and the University of Akron, and served in the United States Marine Corps as flutist. Ms. Heavrin is a founding member, librarian and piccoloist with the Band of America's Few (BAF), a non-profit organization for honorably discharged, retired and active duty Marine Bandsmen. She is a member of the Kent Stark Concert Band, the Patriots Symphonic Band, Canton Concert Band and the Stark County Fair Band.



The **Cleveland Composers Guild** is one of the nation's oldest new music organizations, and has had over 200 composer members over its more than fifty year history. Over the past half-century, the CCG has built an enviable record of supporting new music, with recordings on the CRI, Crystal, Advent, and Capstone labels, and publication series from Ludwig and Galaxy. There are currently about 40 professional composers in the Guild and each concert features a wide range of musical styles. In recent years the Guild has collaborated with the Cleveland Opera Theater, The Syndicate For The New Arts, Cleveland Ballet, the Rocky River Chamber Music Society, the Cleveland

Classical Guitar Society, and with various local artists to create multi-disciplinary concerts that engage with the arts in a new way. The CCG produces numerous live concerts every season featuring the finest performers available in Northeast Ohio, and all concerts are free-of-charge. In addition to regular series programs, the Guild produces an annual Creativity: Learning Through Experience concert in tandem with the Music Settlement in University Circle. Pre-college age students perform music written for them by Guild members and compose original music as well; it's a great way to encourage the next generation of musicians to love new music. *Listen new, listen local!*

**PROGRAMNOTES** **Linda White**, flutist, is a founding member of the BlueWater Chamber Orchestra, and has also performed with the Cleveland Pops Orchestra, and the Cleveland Opera Orchestra. She regularly performs with classical guitarist Robert Gruca as part of the Gruca White Ensemble. Linda teaches at The Music Settlement, where she has students of all ages and abilities. Linda received a master's degree from the Cleveland Institute of Music as a student of Jeffrey Khaner and a bachelor's from the University of Wyoming.

**Robert Gruca** is an exciting guitarist who performs a wide range of solo, chamber, and concerto repertoire. He has performed with The Cleveland Orchestra and as a concerto soloist with the Marquette and Northwest Indiana Symphony Orchestras. He studied at Olivet College, Grand Valley State University, and the Cleveland Institute of Music. Gruca teaches at The Music School Settlement, where the Gruca White Ensemble, his collaboration with flutist Linda White, are Artists in Residence. He originated the first Suzuki guitar program in Northeast Ohio at the Settlement in 2013.

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**Three Deadlines** is an etude in one movement centered around three themes. The seven bar introduction contains an eighth note rhythm in the left hand in octaves, establishing D major key and shifting meters of three, four, and five beats to a bar. This serves as an accompaniment in this section and is also heard in the piece's other sections which follow. The second theme, in D minor, is in a five-to-a-bar meter, and is followed by a slower segue to the third theme. This final section, in mixed meter, moves to the key of F minor, and the piece closes with a brief active section featuring the recurrent eighth-note rhythm and quartal harmonies.

A native Clevelander, **Nicholas Puin** holds degrees from the 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 most recently the Baldwin-Wallace University and The Case-Western University Jazz Ensembles. For many years a drum instructor at Motter's Music, he also leads his own ensemble, The Nick Puin Band, which performs in Cleveland and Akron. Since 1987, Mr. Puin has been the Music Director of The Italian Band of Cleveland.

**Coren Estrin Mino** holds a degree in piano performance from the Cleveland Institute of Music where she studied with the late Eunice Podis. Before that her teacher was her late father, concert pianist Morton Estrin. She and her students frequently perform in recitals for the Cleveland Composers Guild. Coren is a founding member of the Double Digit Piano Duo with Ron Palka. The duo has performed on CCG concerts several times, and on October 13-14 they will perform the piano solos in Saints-Saëns' *Carnival of the Animals* with the Cleveland Philharmonic. Coren maintains an active teaching studio in Avon Lake.

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I have spent over half of my life improvising waltzes, ragtimes, tangos and motoric 16th-note pieces for dance classes. In writing **this Suite for Flute Quartet**, I have let myself relive these past experiences, while also taking leave from the limits of the dance exercise that requires a steady meter in eight-measure phrases.

Ohio native **Sebastian Anthony Birch** was brought up in Italy, where he began his musical training. He holds graduate degrees from Cleveland State University and the Cleveland Institute of Music. Dr. Birch has composed numerous works for the stage including the opera *Ligeia* and the musical, *Cricket on the Hearth*. He has been commissioned electronic and acoustic works by Cleveland Ballet, the Tom Evert Modern Dance Company, the College of Wooster, and the University of South Florida. Currently associate professor of music at Kent State University at Stark, Dr. Birch teaches theory, composition and piano. This is his first appearance on a Guild concert.

**PROGRAMNOTES** *The Magus* was composed for percussionist Michael Burritt, who presented the premiere at Kent State University on February 9, 1989 and recorded it on his CD *Perpetual* (1991). Mystery and mysticism are present in the expressive and lyrical first movement, "Incantation," which incorporates chant-like material. "Spectral Vision," which is mostly very fast and very quiet, conveys a sense of mystery in a contrasting manner. "Exultation" consists of two sections, a fanfare-like introduction with extreme dynamic contrasts, and a section based on ostinato patterns which build to the climax of the piece. A cadenza marked *molto agitato* appears just prior to the ending of the piece.

**Frank Wiley** recently retired as a member of the composition and theory faculty of Kent State University. He is the founding director of the KSU New Music Ensemble and served as Director of the KSU Orchestra. He holds bachelor's and master's degrees from the University of North Carolina, where he studied organ with Rudolph Kremer and composition with Roger Hannay, and a doctorate from the Cleveland Institute of Music, where he studied composition with Donald Erb. He has received numerous grants and awards for his work as a composer, including the Cleveland Arts Prize. His works are available on the Albany, Truemedica, Centaur, and AMP Labels.

**Dr. Matthew Holm** is currently Director of Percussion Studies at Kent State University. Holm's extensive orchestral experience includes performances with the Phoenix Symphony, Minnesota Orchestra, and Baton Rouge Symphony Orchestra. As an advocate of new music, Dr. Holm has performed with the Janus Percussion Duo, Penumbra Percussion Duo, Crossing 32nd Street, and the Arizona Contemporary New Music Ensemble (ACME). Dr. Holm is an Innovative Percussion Artist, performing exclusively on Bergerault marimbas and Dynasty drums, and is a member of the Black Swamp education team.

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Inspired by the natural water recycling process known as The Living Machine, *Cleansing Waters* is a realization of the way water is purified through plants and bacteria. It was written in memory of Alex Chun, and dedicated to all involved with the Living Machine. The piano provides the undercurrent for melodies in the wind instruments that move from calm to turbulence, before dying down to almost nothing, and building to a cascading waterfall, before ebbing off in silence. The water begins once more, now recycled, with the watery accompaniment in the wind instruments and sustained melody in the piano. With the cleansing process complete, the music resolves serenely.

Praised as 'highly original' (Beverly Brommert, Cape Times), South African composer-pianist **James Wilding**'s mastery of structure and lyricism, and use of ethnic instruments capture audiences in the US and abroad. Projects for this season include music for the Escher String Quartet performed at the opening concert of Tuesday Musical's main stage, and a piece for the TEMPO. Wilding is Professor of Instruction and Co-Chair in Composition and Theory at the University of Akron, where he also directs the New Music Series. His musical mentors were Neil Solomon, Stewart Young, Peter Klatzow, and Thomas Janson.

Originally from Pittsburgh, PA, flutist **Lindsay Leach Sparks** enjoys a varied performance and teaching career spanning the US, Europe, North America, and Asia. Dr. Sparks currently serves as Visiting Assistant Professor of Flute at the University of Akron and holds the piccolo position with the Symphony Orchestra Augusta (GA). An active Baroque flutist, she holds degrees from the Peabody Conservatory, the Royal Academy of Music, and the University of Cincinnati College-Conservatory of Music, and has studied at the Académie Internationale d'Été de Nice, France.

## PROGRAMNOTES

Clarinetist **Stanislav Golovin** has performed throughout the United States, Europe and Asia. He is a Gold Medal winner of the prestigious Ima Hogg Houston Symphony Young Artist Competition. He has performed with The Cleveland Orchestra, Los Angeles Philharmonic, Houston Symphony Orchestra, CityMusic Cleveland, and the Blossom Festival Orchestra. Dr. Golovin is Visiting Assistant Professor of Clarinet at the University of Akron. He holds degrees in clarinet performance from the Cleveland Institute of Music and the University of Missouri-Kansas City Conservatory of Music and Dance.

Saxophonist **Todd Gaffke** enjoys a diverse musical career as a performer and educator in the United States and Europe. He was named Outstanding Classical Soloist by *Downbeat* magazine, and has appeared as a member of the wind sections in the Flint, Saginaw, Midland, Jackson, and West Michigan Symphony Orchestras. Also adept in jazz, Dr. Gaffke performs frequently with The University of Akron Jazz Faculty Ensemble. Dr. Gaffke is Assistant Professor of Saxophone at The University of Akron. He holds degrees in saxophone performance from Central Michigan University and Michigan State University.

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**Six Miniatures in Slavic Style** were inspired by Béla Bartók's wonderful Romanian Folk Dances, although the present piece contains no actual folk music. Originally written for piano solo, an orchestrated version received its premiere by the Ohio Chamber Orchestra by its conductor, David Lockington. All six very short pieces bear the titles of folk dances of various nations.

**Stephen Griebling** is a self-taught composer who earned his living as a tire construction and process engineer for the Firestone Tire & Rubber Company. He graduated from Mount Union College with a degree in Chemistry, and attended The Ohio State University for a year where he met his future wife, Mary Ann. Mr. Griebling has composed music for symphony orchestra, concert band, and chorus, as well as many songs, piano solos and duets and other chamber works. His symphonic poem *Queensmere* was premiered by Louis Lane and the Akron Symphony Orchestra won first prize in the National School Orchestra Association composition contest. Some of Griebling's music has been published by Willis Music, Manduca Music, Southern Music Co. and Ludwig Masters Music Co. as well as his daughter's company Musicallygraphics.

Pianist **Mio Arai** has recently appeared as a piano soloist with National Repertory Orchestra with music director Carl Topilow, and has performed as the pianist with the Cleveland Orchestra Choruses, the National Repertory Orchestra, and the Akron Symphony Orchestra and was selected as a substitute keyboardist for the New World Symphony for the 2018-2019 season. She holds a bachelor's degree from the Senzoku Gakuen College of Music in Japan and a professional studies diploma from the Cleveland Institute of Music. She is currently a student at Cleveland State University.

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**余韻 (echo)** was commissioned by shakuhachi performer Shawn Head, and made possible by a grant from the Omomuki Foundation. Mr. Head premiered the piece in Japan in June, 2018. Today's performance marks the American premiere of the work, and the first performance in a version for alto flute. The music takes advantage of the characteristics of the shakuhachi, calling for special extended techniques and making references to the modern, improvisatory, *shinkyoku* style. Following a basic ABABA structure, the music uses the Fibonacci series in its construction of note iterations, often following a statement of 5, 8, or 13 notes by its echo, both in terms of a lower number of notes in the series and dynamically. The music is freely chromatic in the Western sense, and while it is metered, conveys a sense of free rhythm.

## PROGRAMNOTES

**Eric Charnofsky** is a collaborative pianist, composer, classroom music teacher, radio programmer, and lecturer. He has performed throughout North America, and with the Los Angeles Philharmonic and the Cleveland Orchestra. A graduate of The Juilliard School, Mr. Charnofsky also holds degrees from California State University, Northridge. Mr. Charnofsky is an Instructor at Case Western Reserve University and taught at the Cleveland Institute of Music. He has received commissions from the Chamber Music Society of Ohio and the Cleveland Chamber Collective, and was the Ohio Music Teachers Association 2012 Composer of the Year.

**George Pope**, an Altus Artist, is the Emeritus Professor of Flute at The University of Akron and Instructor of Flute at The Baldwin Wallace Conservatory. Principal Flute of the Akron Symphony from 1978-2002, he has also performed with the Cleveland Orchestra, the Blossom Festival Orchestra, the Brevard Music Center Orchestra and many more. He is a founding member of the Solaris Wind Quintet, the Chamber Music Society of Ohio, and performs with the Swannanoa Chamber Players. In 2018 he was presented with the Distinguished Service Award from the National Flute Association.

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I have always been fascinated by optical phenomena and illusions. Several years ago, I discovered circumzenithal arcs, the "smile in the sky" reminding some of the Cheshire Cat's grin. This led me to look for aural illusions: things different audience members might hear differently from each other. I found that repeating patterns sometimes create different residual patterns to different people. I tried to explore this in **Circumzenithal Arc**. *Scan the QR code at the right for more information on circumzenithal arcs, including a photograph of the phenomenon.*



**Larry Baker** taught at the Cleveland Institute of Music from 1973 to 1993, where he also directed the New Music Ensemble, Performance Group and Reconnaissance. In 1983, he received the Cleveland Arts Prize for Music and has enjoyed performances by the Atlanta Symphony Orchestra, Lyric Opera Cleveland, and the Cleveland Chamber Symphony, at the 2010 Musical Olympus Gala at Carnegie Recital Hall, and the XXI Central European Music Festival. Mr. Baker studied composition at the University of Oklahoma and the Cleveland Institute of Music.

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The **Suite for Flute and Guitar** was composed in 2017 especially for The Gruca White Ensemble. "Sonatine," a mostly homophonic movement featuring the flute in C. A trio section appears before the da capo. The second movement, "Bossa Blue" highlights the rhythmic aspect of the guitar, first in five, then in four, while the alto flute plays a quasi-exotic melody. Movement three, "Fantasia," begins with the C flute playing whistle tones. About half-way through and in true fantasia style, the performers are given an unspecified amount of time to improvise before returning to the opening theme. "Plugged In, Funked Out" is a fun, unorthodox finale featuring amplified bass flute and electric guitar.

**Stephen Stanziano** is a composer, educator, and bassist. 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, Cleveland Orchestra violist Lisa Boyko, and the Alameda Trio. He is past president of the Cleveland Composers Guild, and a faculty member at Cleveland State University, Hiram College, and Lakeland Community College. He holds a doctorate in theory and composition from Kent State University.