

Cleveland Composers Guild

presents

New Music for Spring



Larry Baker: Three Pieces for Piano

Ty Alan Emerson: *Book of Trios*, No. 2

Karen Griebing: *Persistence of Melody*

William Rayer: *Chanson*

Dolores White: *Three Art Songs*

and featuring

Maxwell Lowery's *Moonlit Seascape*

winner, 2019 Collegiate Composition Contest

Performances by:

Linda Atherton | Eric Charnofsky
Jason Fuh | Randall Fusco | Kim Gomez
Karen Griebing | Gayle Morgan Klaber
Jessica Martin | Victoria Marra
Ethan Remaly | Laura Shuster
Brian Slawta | Dolores White

A livestreamed concert from The Bop Stop

<https://www.facebook.com/bopstop/live>

CCG celebrating 60 years of presenting new music in Northeast Ohio.

Made possible by generous support from: the Bascom Little Fund, The Bop Stop, the Cleveland Foundation, Cuyahoga Arts and Culture, and the Ohio Arts Council.

Sunday, April 11, 2021: 3pm

**Cleveland Composers Guild
2020-2021 Season Concert 2
New Music for Spring**

**Sunday, April 11, 2021 | 3:00pm
Bop Stop at The Music Settlement
Cleveland, Ohio**

Program

Chanson William Rayer

Victoria Marra, clarinet Randall Fusco, piano

THREE PIECES FOR PIANO

Larry Baker

PENDULUMS

WAITING

WAITING NOT

Eric Charnofsky, piano

Moonlit Seascape

Maxwell Lowery

Winner, 7th Annual Collegiate Composition Competition

Fae Trio

Ethan Ramaly, flute Brian Slawta, viola Jessica Martin, harp

Book of Trios No. 2

Ty Alan Emerson

Kim Gomez, violin Laura Shuster, viola Linda Atherton, violoncello

Persistence of Melody

Karen Griebing

The Persistence of Memory

The Red Orchestra

Three Young Surrealist Musicians

Karen Griebing, viola Gayle Morgan Klaber, violoncello Randall Fusco, piano

Three Art Songs

Dolores White

Joy

On a Fly Drinking from His Cup

Night Song

Jason Fuh, baritone Dolores White, piano

About the Music & Musicians

I composed *Chanson* for my brother, a clarinetist, and his wife, a pianist. In years past I had composed accompaniments for the *Jeanjean Clarinet Studies*. Paul Jeanjean (1874-1928) was a French composer known primarily for his clarinet compositions in the tradition of the Paris Conservatory. In composing accompaniments for these studies, I was able to develop an appreciation for Jeanjean's style, which led me to employ concepts discovered in those etudes in my own work. This particular solo is a reflective journey through melody with melancholic accentuated chords in the piano, and is a gift to my brother.

William F. Rayer is a composer, trumpeter, author, and painter. He holds degrees from Cleveland State University and Kent State University. His compositions have been performed by the Ohio Chamber Orchestra, Lakeland Civic Band, and Lakeland Civic Orchestra. In 2007 the Lakeland Civic Orchestra premiered his work *Pluto, Requiem For A Dead Planet*, inspired by a *Newsweek* article of the same title. In 2008, the Lorain Civic Orchestra premiered his work *The Reach Beyond Tomorrow*, an orchestral background to his book by the same name, and *Chaos Dreams*, the tone poem written for his second novel called *The Legacy of Pnomos*. In 2012 he composed *Celebration Overture* for Symphony West Orchestra commemorating that ensemble's 50th anniversary. His four novels are available at Lulu.com and Amazon.com.

Clarinetist and conductor **Victoria Marra** graduated from Baldwin Wallace University and completed additional studies at the Johannesen School of the Arts in Vancouver. As a soloist she has performed in Cleveland, Niagara-on-the-Lake, and Toronto. She has presented many premieres of orchestral, chamber, and solo works by Ohio composers. In 2000, Ms. Marra was guest conductor of the Cleveland Philharmonic Orchestra and later directed its Chamber Ensemble. For 40 years she served as music director of the German Concert Orchestra, maintaining a special affinity for the music of the Viennese composers. She is the current music director of Symphony West, a community orchestra in western Cuyahoga County. An active teacher, Victoria joined the faculty of the Music Settlement in 1985. Her students are winners of concerto competitions and emerging artist competitions and one holds a tenured position in a major American Orchestra.

Randall Fusco is an active piano soloist and collaborative artist who has performed solo and chamber music concerts in numerous states and Ireland. He has appeared as soloist with the Cleveland Orchestra Youth Orchestra, Cleveland Institute of Music Orchestra, Alliance Symphony Orchestra, Hiram College Concert Band, and the W. D. Packard Band of Warren, Ohio. Mr. Fusco has performed and recorded vocal and chamber music with members of the Cleveland Orchestra, Chicago Symphony, Metropolitan Opera Orchestra, Pittsburgh Symphony and numerous artists from Northeast Ohio. Mr. Fusco also studied conducting at the University of Illinois and was a Conducting Fellow at the Conductors Institute of South Carolina. Mr. Fusco earned baccalaureate and master's degrees in piano performance from the Eastman School of Music. He also studied vocal coaching and accompanying with John Wustman and orchestral conducting with Donald Schleicher at the University of Illinois, and was a music faculty member at Hiram College from 1988-2018.

The **THREE PIECES FOR PIANO** represent over a decade of my development. The first, "PENDULUMS" is a constant variation moving around a five-note home. It was written for James Mathis. "WAITING" is a chorale-like setting somewhat reminiscent of Stravinsky composed for Eric Benson. "WAITING NOT" is a reworking of "VARIATIONS ON A HORSE," a piece for marimba written for Cornelia Monske. For me, it represents a horse and rider constantly changing visually breed, color, and style.

Larry Baker taught at the Cleveland Institute of Music from 1973 to 1993. He also directed the new music ensemble, various performance groups and Reconnaissance, conducting numerous performances and premieres 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; in 1983, he received the Cleveland Arts Prize for Music. His work has been performed by the Atlanta Symphony Orchestra, Lyric Opera Cleveland, the Cleveland Chamber Symphony, and at the 2010 Musical Olympus Gala at Carnegie Recital Hall. Recordings of his music 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 Piano with James Mathis at the University of Oklahoma and composition with Donald Erb at the Cleveland Institute of Music.

Eric Charnofsky enjoys a multi-faceted career as a pianist, composer, classroom music teacher, and lecturer. As a collaborative pianist, he has performed throughout North America, has concertized with members of major American orchestras, and has performed as an orchestral keyboardist 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 from California State University, Northridge. Originally from Los Angeles, Mr. Charnofsky currently works as an Instructor at Case Western Reserve University in Ohio, teaching music-related seminars and keyboard ensemble, and serving as Coordinator of Undergraduate Studies for the music department. He has also taught numerous courses at the Cleveland Institute of Music and was a member of their faculty for sixteen years. He appears on recordings on the Capstone, Albany, and Crystal labels. Mr. Charnofsky's radio program, *Not Your Grandmother's Classical Music*, airs Monday afternoons on WRUW-FM in Cleveland.

Scored for a favorite ensemble of the last 100 years, *Moonlit Seascape* takes its listeners to the quiet coastline of a nighttime ocean whose calm waters reflect the light of a full moon. Although it does not reference a specific work of visual art, it is inspired by the tradition of landscape painting. The six-minute piece opens with a slow introduction that features meandering viola and flute solos before the tempo quickens toward a flowing central section. Churning cross rhythms in the harp give a sense of the constant but irregular motion of ocean currents, while rising and falling gestures in the flute and viola depict gently lapping waves. After a climax, the flowing music gradually relaxes back to the tempo and mood of the introduction. In this final section, a peaceful flute melody leads to a subdued end.

Maxwell Lowery is a music educator, composer, and performer, and graduate of the Cleveland Institute of Music. His goal as a composer is to use performance experience and academic study to inform and enhance his music. As a violist, he prefers composing for ensembles that include the viola; as a nature lover, he is most inspired by programmatic music that captures images or moods from the world. In 2020, he earned prizes in the Cleveland Composer's Guild's Collegiate Composition Contest and the American Viola Society's Maurice Gardner Composition Competition.

Ethan Ramaly is a student at Case Western Reserve University and the Cleveland Institute of Music, and studies flute with Mary Kay Fink. Native to Chicago, Ethan has garnered numerous awards and prizes in competitions such as the Society of American Musicians Young Artists Competition, the Walgreens National Concerto Competition, and the Chicago Flute Club. He also has participated in master classes with Stefan Ragnar Hoskuldsson, Linda Chesis, Alberto Almarza, Lorna McGhee, and Jonathan Keeble. In his spare time, Ethan enjoys arranging and composing. When not playing music, Ethan enjoys experiencing the outdoors by hiking and cycling as well as flying and designing airplanes.

Violist **Brian Slawta**, hailing from Bethesda, Maryland, studied with Jeffrey Irvine at the Cleveland Institute of Music. Brian is currently a member of the Elara Quartet as well as the flute-violaharp Fae trio at CIM. Before beginning his studies at CIM, he was a member of the Liedergeld Quartet, which in 2016 was a semifinalist in the Fischhoff National Chamber Music Competition, a finalist in the Saint Paul String Quartet Competition, and a winner of the Misbin Family Memorial Chamber Music Competition. In addition to being a dedicated chamber musician, Brian is also an accomplished soloist, having won first prize in the Advanced Viola Division of the 44th Annual Washington Performing Arts Feder Memorial String Competition in Washington, D.C. in the spring of 2015.

Jessica Martin is a student at the Cleveland Institute of Music, where she studies with Yolanda Kondonassis. She performs with regional orchestras around Ohio and is rotating principal harpist of the Cleveland Institute of Music Orchestra and Opera Orchestra. Ms. Martin has had played at various venues around the world, most recently in Salzburg, Vienna, and Prague. She has also played in various festival orchestras around the country, including in Miami, Maryland, and North Carolina. In addition to orchestral and solo performing, she is very passionate about chamber music and has enjoyed working with a variety of CIM instructors, including Jeffrey Irvine, Mary Kay Fink, and Yolanda Kondonassis. Prior to attending CIM, Ms. Martin played in various ensembles in her home town, Grand Rapids, Michigan. In addition to music, she enjoys cooking, hiking, and trying ice cream.

The Book of Trios is an ever-growing collection of two- to six-minute pieces. It is a way for me to exercise my creativity and experiment with different techniques. The movement being performed today is one of my first forays into the minimalist techniques of Arvo Pärt.

Composer **Ty Alan Emerson** has been presenting music in Cleveland since 2000. He is currently director of the Cleveland Chamber Collective. He has been commissioned by the Collective, No Exit, and ASSEM3LY. Notable awards include: MTNA/Ohio Music Teachers Association Composer of the Year, two Individual Excellence Awards from the Ohio Arts Council, the ASCAP Morton Gould Award, and a fellowship to the MacDowell Colony. Most recently his *Prospero on the Beach* was released on an Albany Records CD by ASSEM3LY. In addition to his work for the concert hall, Emerson has composed and arranged works for the stage including several shows with The Musical Theater Project in Cleveland, including *Deconstructing Kurt Weill* at Cleveland Public Theater. Emerson can also be found conducting concert and theatrical works around Cleveland.

Violinist **Kim Gomez** has been a member of the Cleveland Orchestra since 1990. A native of Louisville, Kentucky, Ms. Gomez grew up in a musical family; she studied at the Peabody Conservatory, and holds degrees from the Cleveland Institute of Music, where she was a concerto competition winner. Ms. Gomez has appeared on three occasions as a soloist with the Louisville Symphony Orchestra and has made solo appearances with the Berlin Symphony Orchestra and the Cleveland Institute of Music Orchestra. Kim and her husband James have six children.

Violinist and violist **Laura Shuster** holds music degrees from the Cleveland Institute of Music, the Peabody Institute, and a degree in Religions from Case Western Reserve University. Currently, she is Instructor of Viola at Cleveland State University's School of Music, and maintains a full time violin and viola studio at the Cleveland Institute of Music's Preparatory Department. Principal violist of Blue Water Chamber Orchestra and the Cleveland Chamber Symphony, she has also performed with Pittsburgh Symphony, Opera Cleveland Orchestra, Apollo's Fire, Playhouse Square productions, and various chamber ensembles. . Laura lives in Cleveland Heights with her husband Robert Muller, and their children, Sophie and Christopher. When she is not busy with musical activities, Laura enjoys spending time with her family, swimming, reading, and the outdoors.

Linda Atherton, cellist, is a graduate of Boston University, where she studied with Leslie Parnas. After graduating, Linda moved to Indianapolis where she became a founding member of the Lockerbie String Quartet and was a substitute with the Indianapolis Symphony. Upon moving to Cleveland, she played with the Canton Symphony for several years, as well as the Ohio Chamber Orchestra, the Cleveland Ballet Orchestra, and the Cleveland Opera Orchestra. Linda has been soloist with the Cleveland Chamber Symphony, Ohio Ballet, Trinity Chamber Orchestra, Euclid Symphony, and Blue Water Chamber Orchestra. She was a participant in the Blue Hill Kneisel Hall and Taos chamber music festivals, and is currently very active in the Cleveland chamber music scene as a member of the ART Trio and the Cleveland Chamber Collective. In addition to her chamber work, Linda plays for many musicals including the Broadway Series at Playhouse Square.

Karen Griebing returned to her native Ohio in October 2019 after a 40- year career as a professional musician and educator. She holds degrees in music from the Eastman School of Music, the University of Houston, and the University of Texas at Austin, and is professor emerita of music at Hendrix College. Her professional performing career as violist, violinist, and conductor has included contracted positions with the Houston Ballet and Texas Chamber Orchestras, Dror String Quartet, Assistant Principal violist with the Corpus Christi Symphony and Laredo Philharmonic Orchestras, Albany Symphony, Arkansas Symphony, Cross Town Trio, Die Kegelspieler Trio, and principal violist with Pinnacle Players (a conductorless chamber orchestra). Dr. Griebing currently teaches music at Malone and Ohio Wesleyan Universities, and Bowling Green State University-Firelands. Her composition catalogue includes over 100 works registered with BMI, six commercial CDs, three operas, six symphonies, works for ballet, film, chamber orchestra, wind ensemble, chamber ensembles, solo instruments and voice which have been warmly received in Europe, Asia, and throughout North America.

Persistence of Melody was commissioned by cellist Felice Farrell. Scan the QR code to view the paintings by Spanish surrealist painter Salvador Dali inspiring each movement of this triptych. "Persistence of Memory" is Dali's image of melting clocks. Rondos make a good case for repetition in generating memorable musical hooks. The clock's persistent tick-tock is a component of the rondo subject, while melting is represented by the strings' portamenti, and the asymmetrical meters suggest a distorted clock with its mechanism compromised. The racing piano line represents a clock whose hands race around the clock face as if it were possessed! "The Red Orchestra" is the image of a cellist and a pianist performing with great intensity against the backdrop of a red bullfighter's cape. The cellist is Pablo Casals, whose expressive recordings of the Bach cello suites were groundbreaking. "Three Young Surrealist Musicians" depicts young women in classical dress suggestive of the Muses of antiquity. Each is standing apart, their garments rent, with broken instruments nearby. Showstopping acts of virtuosity ending in instrument destruction began with Paganini and Liszt, and while the impact is memorable and shocking, what is most striking is how disconnected and different each of the women's responses are.

Cellist and string teacher **Gayle Morgan Klaber** holds her degrees in cello performance from the University of Cincinnati College-Conservatory of Music. A faculty member of the Baldwin Wallace University Community Arts School, Ms. Klaber is also an active performer as a member of the Cleveland Pops Orchestra, Firelands Symphony Orchestra, and performing chamber music in the US and Canada.



Three Art Songs

I. Joy

I went looking for Joy,
Slim, dancing Joy,
Gay, laughing Joy,
Bright-eyed Joy—
And I found her
Driving the butcher's cart
In the arms of the butcher boy!
Such company, such company,
As keeps this young nymph, Joy!
— Langston Hughes (1902-1967)

II. On a Fly drinking out of his Cup

BUSY, curious, thirsty fly!
Drink with me and drink as I:
Freely welcome to my cup,
Couldst thou sip and sip it up:
Make the most of life you may,
Life is short and wears away.

Both alike are mine and thine
Hastening quick to their decline:
Thine's a summer, mine's no more,
Though repeated to threescore.
Threescore summers, when they're gone,
Will appear as short as one!
— William Oldys (1687-1761)

Dolores White is a contemporary experimentalist and humorous composer. She studied at Howard University and holds degrees from Oberlin College and the Cleveland Institute of Music, with post-graduate work at Columbia Teachers College. Her piece *Celebration* was performed by the Detroit Symphony on a concert series program, as well as by the Columbus Women's Symphony and the Dallas Symphony Orchestra. Her *Give Birth to the Dream* was commissioned by the Cleveland Philharmonic Orchestra and performed on the at Cuyahoga Community College where Dolores White was assistant professor of music. The Cleveland Chamber Symphony performed *Crystal Gazing* at Cleveland State University, Oberlin College Music Series, and several area churches, and included it on their CD *The New American Scene No. 2*. In 2021, Ms. White was named the winning Ohio composer for the Ohio Chapter of The Franz Liszt International Piano Festival and Competition, where her piano piece *Sound Echoes* will be a required selection.

Jason Fuh, baritone, holds degrees from The Ohio State University and the Cleveland Institute of Music. Dr. Fuh triumphed in Schubert's *Winterreise* in Taiwan National Recital Hall, and made his Taiwan operatic debut in the role Count Robinson in *Il Matrimonio Segreto*. He premiered the title role in Arturo Fernandez' *The Strange Monologues of Edward Derby*. He has performed with Cleveland Opera, Lyric Opera Cleveland, Cleveland Orchestra, CIM Orchestra, Cleveland State University Orchestra, Brevard Music Festival, and Intermezzo Opera. Dr. Fuh maintains a private voice studio and serves as a soloist at St. Paul Shrine and Lakewood Presbyterian Church.

III. Night Song

In the dark
Before the tall
Moon came,
Little short
Dusk
Was walking
Along.

In the Dark
Before the tall
Moon came,
Little short
Dusk
Was singing
A song.

In the dark
Before the tall
Moon came,
A lady named
Day
Fainted away
In the
Dark.
— Langston Hughes



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