

# Cleveland Composers Guild presents

## *New Wine in Old Bottles*

Friday, March 25, 2022 | 7:30pm

Fynette Kulas Recital Hall | Baldwin Wallace University

49 Seminary Street | Berea

### Works by

Sebastian Birch | Jennifer Conner

Karen Griebling | Margi Griebling-Haigh

Jeffrey Quick | Ryan Charles Ramer

William Rayer

### Performances by

Burning River Baroque

David Ellis



Masks and vaccination or negative test required.  
Distancing enforced. Video posted soon.

Celebrating 61 years of presenting new music in Northeast Ohio.

Made possible by generous support from: the Bascom Little Fund, the Cleveland Foundation, and Cuyahoga Arts and Culture.

## Our COVID Requirements

1. Masks are required for all audience members, regardless of vaccination status.
2. Audience members will be spaced apart as either individuals or small groups.
3. If you are not vaccinated and cannot show proof of a negative test, please rejoin us when the current COVID-19 surge has ended.
4. A professional video of the concert will be posted on our website and social media at a later date for all to enjoy.

*Thank you for your help in keeping our community healthy!*

Cleveland Composers Guild  
2021-2022 Season Concert 3  
New Wine in Old Bottles

Friday, March 25 | 7:30pm  
Fynette Kulas Recital Hall  
Berea, Ohio

## Program

*This Music Certified Virus-Free*

*(Introduction and Variations on "Wer nur den lieben Gott läßt walten")*

Fantasia

Variation I: Rococo

Variation II: The Wayfarer

Variation III: Pensive

Variation IV: Polka

Variation V

Schlusschoral

David Ellis, viola da gamba    Paula Maust, harpsichord

Jeffrey Quick

*Five Songs for Soprano and Basso Continuo*

A Bag of Tools

Untitled

Untitled

Untitled

A Minor Bird

Malina Rauschenfels, soprano    Paula Maust, harpsichord

Ryan Charles Ramer

*Alpenmusik*

I. Legend

IV. Tarantella

David Ellis, violoncello

Karen Griebling

*Atteggiamenti*

Nervosamente

Altezzosamente

Rimbalzante!

Malina Rauschenfels, violoncello    Paula Maust, harpsichord

Margi Griebling-Haigh

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Intermission

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*Truly Free* Jennifer Conner

Malina Rauschenfels, soprano and violoncello

*Ghosts of the Baroque* Sebastian Birch

Prelude  
Eine Kleine Fuge  
Pavane  
Saltarello

Malina Rauschenfels and David Ellis, violoncellos Paula Maust, harpsichord

*Three Miniatures* William Rayer

Allegro moderato  
Slowly, with grace  
Fugal

Malina Rauschenfels and David Ellis, violoncellos Paula Maust, harpsichord

Suite from *Piedigrotta* Lorenzo Salvagni

Spider Dance  
Hymn to the Sun  
Children's Chorus

Malina Rauschenfels and David Ellis, violoncellos Paula Maust, harpsichord

## About the Musicians & Music

Cleveland-based **BURNING RIVER BAROQUE** brings diverse communities together through vibrant musical performances that inspire engaging dialogues and meaningful social change. Inspired by the tremendous environmental reform that occurred after the Cuyahoga River burned, they strive to engage listeners of all ages and walks of life by offering most concerts free of charge or by donation. They bring the drama and vitality of Baroque music to life for contemporary audiences by demonstrating the profound connections between issues in the Baroque era and those of modern times.

**DR. PAULA MAUST** is a performer, scholar, and educator dedicated to fusing research and creative practice to amplify underrepresented voices and advocate for social change. As a harpsichordist and organist, she co-directs Musica Spira and Burning River Baroque, curating programs that connect Baroque music to social issues.

**MALINA RAUSCHENFELS** is a soprano, composer, and multi-instrumentalist now residing in Mérida, México. She is co-founder and executive director of Burning River Baroque, with whom she sings and plays Baroque cello. She holds degrees from the Eastman School of Music and the Juilliard School in cello performance and composition.

A conductor, cellist, and viola da gambist, **DAVID B. ELLIS** has performed repertoire ranging from Renaissance to contemporary. He holds degrees in cello performance, historical performance, and orchestral conducting from the Oberlin Conservatory of Music, where he assembled and directed the Oberlin Baroque Orchestra. As a viola da gambist and Baroque cellist, David has performed in many ensembles in Ohio and throughout the United States, including the Newberry Consort, Les Délices, Ampersand, Three Notch'd Road, Apollo's Fire, Burning River Baroque, and the Atlanta Baroque Orchestra. He is a native of Solon, Ohio, and currently resides in Cleveland.

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**JEFFREY QUICK** was born in Cass City, Michigan in 1956. He earned degrees in music history and composition from the University of Michigan and Cleveland State University, where he studied composition with William Bolcom, Leslie Bassett, Bain Murray, Rudolph Bubalo, and Edwin London. Until his recent retirement, he was assistant music librarian at Case Western Reserve University, and has been a professional church chorister for three decades, currently at St. Sebastian Parish in Akron. He lives in Windham, Ohio on six acres with his wife Rusty and assorted livestock.

The admittedly odd title of **THIS MUSIC CERTIFIED VIRUS-FREE** was inspired by an arts organization that discussed avoiding performances by vocalists and wind players as being too dangerous for this season, which “chapped my hide,” so I wrote for instruments that don't exhale, from a time that had more than its share of plagues but no Institutes of Virology. My originally-planned fantasia became an introduction followed by a Barocken setting of *Wer nur den lieben Gott läßt walten* (He who allows dear God to rule him) with five variations and a recapitulatory closing chorale. The opening variation might have been written by C.P.E. Bach, if he'd had the habit of changing keys at the end of every period. Next, our theme meets a poor wayfaring stranger, who describes the land he's headed towards. The theme then ponders the Wayfarer's words but is unsure he has the courage for the journey. After turning to the world for some drinking and dancing, which leads only to chaos and a recapitulation of the introduction, the last variation shows the theme's world literally (by inversion) turned upside-down. There is nowhere else to go, except... back to God and 1641 (when the theme was written) for some early-Baroque cadential games.

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**RYAN CHARLES RAMER** is an award-winning composer, playwright, performer, and producer, and a 2019 Cleveland Arts Prize Verge Fellow. In 2017, he became the composer for Gordon Square Classical Concerts. Since 2020, Ramer has collaborated with Context Fine Art Services to produce three concerts of his work taking place in a gallery featuring art that had been created by local artists directly inspired by his music. He also composes for MIDI video animators to create complex, pre-programmed music using nostalgic, 88-bit for “MIDI Orchestra” recalling 1980s videogame music.

These **FIVE SONGS** were premiered at the Hermit Club in 2012, presented originally as a song cycle for soprano and toy piano, are set with simple, tuneful melodies that are lyric-forward.

Isn't it strange That princes and kings, And clowns that caper In sawdust rings, And common people Like you and me Are builders for eternity?	I have wished a bird would fly away And not sing by my house all day;  Have clapped my hands at him from the door When it seemed as if I could bear no more.  The fault must partly have been in me. The bird was not to blame for his key.  And of course there must be something wrong In wanting to silence any song.	maggie and milly and molly and may went down to the beach (to play one day)  and maggie discovered a shell that sang so sweetly she couldn't remember her troubles, and  milly befriended a stranded star whose rays five languid fingers were;  and molly was chased by a horrible thing which raced sideways while blowing bubbles: and  may came home with a smooth round stone as small as a world and as large as alone.
—R. L. Sharpe	—Robert Frost	For whatever we lose (like a you or a me) it's always ourselves we find in the sea

—e cummings

The saddest noise, the sweetest noise,  
The maddest noise that grows,—  
The birds, they make it in the spring,  
At night's delicious close.

Between the March and April line—  
That magical frontier  
Beyond which summer hesitates,  
Almost too heavenly near.

It makes us think of all the dead  
That sauntered with us here,  
By separation's sorcery  
Made cruelly more dear.

It makes us think of what we had,  
And what we now deplore.  
We almost wish those siren throats  
Would go and sing no more.

An ear can break a human heart  
As quickly as a spear,  
We wish the ear had not a heart  
So dangerously near.

—Emily Dickinson

here is little Effie's head  
whose brains are made of ginger-  
bread  
when judgment day comes  
God will find six crumbs

stooping by the coffinlid  
waiting for something to rise  
as the other somethings did—  
you imagine his surprise

bellowing through the general noise  
Where is Effie who was dead?  
—to God in a tiny voice,  
i am may the first crumb said

whereupon its fellow five  
crumbs chuckled as if they were  
alive  
and number two took up the song  
might i'm called and did no wrong

cried the third crumb, i am should  
and this is my little sister could  
with our big brother who is would  
don't punish us for we were good;

and the last crumb with some  
shame  
whispered unto God, my name

is must and with the others i've  
been Effie who isn't alive

just imagine it I say  
God amid a monstrous din  
watch your step and follow me  
stooping by Effie's little, in

(want a match or can you see?)  
which the six subjective crumbs  
twitch like mutilated thumbs;  
picture His peering biggest whey

coloured face on which a frown  
puzzles, but I know the way—  
(nervously Whose eyes approve  
the blessed while His ears are  
crammed

with the strenuous music of  
the innumerable capering damned)  
—staring wildly up and down  
the here we are now judgment day

cross the threshold have no dread  
lift the sheet back in this way  
here is little Effie's head  
whose brains are made of ginger-  
bread

—e e cummings

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**DR. KAREN GRIEBLING** holds degrees in music from the Eastman School of Music, University of Houston, and University of Texas, Austin. From 1987 to 2018 she taught at Hendrix College, and was the founding conductor of the Hendrix College Chamber Orchestra while serving as violist with the Arkansas Symphony Orchestra and the internationally-acclaimed Cross Town Trio. Her music appears on several internationally-released commercial CDs and has been commissioned, performed, and warmly received in Asia, Europe, and North America.

I composed **ALPENMUSIK** after a performance tour took me to Slovenia. The bells of one of the big churches in Ljubljana, the capital city, had a rather unique and mournful sound that caught my ear and provided the motif that opens the Legend movement. The three dances that follow represent elements of Slovenian folk culture, with its blend of Austrian, Bohemian, and Italian. In the full suite, the polka and waltz represent Slovenian and Austro-Hungarian influences. The tarantella became a very popular social dance during the nineteenth century in Italy. My Tarantella has an American twist, namely, a basis in the twelve-bar blues.

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The music of **MARGI GRIEBLING-HAIGH** has been characterized as haunting, charismatic, yearning, lyrical, and insouciant. She has been Composer-in-Residence at the Kent/Blossom Music Festival since 2011. Ms. Griebeling-Haigh earned degrees from the Eastman School of Music and the San Francisco Conservatory of Music. Her *Rhapsody* for violin and piano and *Danses Ravissants* have been featured repeatedly on NPR's *Performance Today* and her 2020 dramatic work, *The White Trout* appeared on YouTube to outstanding reviews. Recent local concerts have included *A little moment at the end of all* (Cleveland Jazz Orchestra) and *Cortège d'ascension* (in memory of Thom Moore).

**ATTEGGIAMENTI** (Attitudes) consists of three short colorful pseudo-Baroque movements, filled with a bit of seventeenth-century intrigue. This is my first foray for the harpsichord, and I hope it won't be my last. In a moment of whimsy, I appended a bit of descriptive nonsense to each movement. The first of these is a busy little toccata: "There's a lot of hustle and bustle below stairs, as the beehive of servants prepares for royal guests." The second movement is a highly-embellished larghetto: "A haughty lady adjusts her lace ruff in a looking glass before disappearing down a wood-paneled corridor." The final movement is a jerky and slightly sinister allegro vivace: "She has a cloak; he has a dagger, and there's a dangerous game of hide-and-seek afoot."

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**DR. JENNIFER CONNER** was a Regents scholar at the University of California, Irvine, where she received degrees in music, dance, and fine arts, and was awarded the prestigious Presidential Fellowship Grant for the performance of her music. She earned her doctorate from the Cleveland Institute of Music studying with Donald Erb, and also participated in the Center for Compositional studies in Aspen, Colorado with George Tsontakis and Bernard Rands. Her orchestra music has been performed by the Cleveland Orchestra, and the Oregon, Akron, Canton, and Grand Rapids Symphonies. Ensembles who have performed her choral and chamber works include the Cleveland Chamber Choir, Quire Cleveland, Panrámicos, Solaris, and the Cleveland Chamber Collective.

The words and music of **TRULY FREE** were written specifically for Malina Rauschenfels for this performance. As a country, the idea of personal freedom is part of our national fabric and has been brought to the fore these past few years. I wanted to write a meditation on what it means to me to be truly free.

I yearn to be free, truly free.  
As the baby eagle once loosed from its nest, learns  
to soar.  
But more than chasing cravings of the heart,  
I yearn to loose what tethers me to self,  
And in losing self, find the essence of self.

I yearn to be free, truly free.  
Of voices from within that bruise the soul  
Freed to try and fail, and try again  
And as a child of grace at last made whole,  
I would be free to offer grace to all.

I yearn to be free, truly free.  
My mind released from crippling doubts and fear,  
I would unveil the God that lies within  
And freed to see the child that God holds dear,  
I would be free to share myself with all.

I would surrender pride that clouds my mind,  
And deafens me to thoughts beyond my own.  
Though truth be mine, it is not mine alone.  
Once open to the thoughts that others share  
I'd find at last the deepest truths of all.

And free from fear and insecurity.  
The malcontent that binds me to myself,  
and blinds me to my own true blessed state.  
I yearn to leave all selfishness behind  
In loving servanthood to humankind.

I yearn to be free, truly free.  
As in cocoon, the butterfly transforms.  
So would I be loosed from all that binds  
Emerging as the child of God I am,  
And as I learn to truly love myself,  
Become at last a fount of love for all.

—J. Conner

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**SEBASTIAN ANTHONY BIRCH**, a native of Ohio, was brought up in Italy where he began his musical training. He holds a master's degree in music from Cleveland State University, studying with Edwin London and Bain Murray, and a Doctor of Musical Arts degree from the Cleveland Institute of Music where he studied composition with Donald Erb. Dr. Birch has composed numerous works for the stage including the opera *Ligeia* and the musical, *Cricket on the Hearth*. He has been commissioned by Cleveland Ballet, The Tom Evert Modern Dance Company, The College of Wooster, and the University of South Florida. Dr. Birch is associate professor of music at Kent State University at Stark, where he teaches theory, composition and piano.

In **GHOSTS OF THE BAROQUE**, sprits of past music intertwine with the present in four short movements. The Prelude sets up the key of D followed by a short fugue that pushes the boundaries of baroque chromaticism. The Pavane (or is it a chaconne?) leads into an energetic Saltarello (or is it a gigue?). Distorted memories of past pieces appear here and there...

**WILLIAM F. RAYER** is a composer, trumpet player, author, and painter. He is a member of the Cleveland Composers Guild, ASCAP, and the International Trumpet Guild. He holds a bachelor's degrees in music education and composition from Kent State University and Cleveland State University. He has written many compositions which have been performed by area orchestras and bands including the Ohio Chamber Orchestra, Lakeland Civic Band, Lakeland Civic Orchestra, and the Lorain Civic Orchestra. In 2012 he was commissioned for Symphony West Orchestra to commemorate their 50th anniversary. He performs regularly as the principal trumpet of the Lorain Civic Orchestra, and with the Broadale Brass Sextet.

The **THREE MINIATURES** are short movements based on cluster chords and the expansion and contractions of those chords. The instruments engage in dialogue by sharing the chords in either arpeggio or chordal form, with melodic ideas drawn from the clusters. I wanted to compose a piece that would take advantage of the difference in the sonorities of the three instruments, giving each instrument a bit of the melodic twist in each of the movements. Since the piece was composed around the Halloween season, the three pieces have a bit of a macabre feeling.

A native of Rome, Italy, **DR. LORENZO SALVAGNI** is a pianist, organist, composer and language instructor. He currently serves as director of music at Holy Rosary Church in Little Italy and is a faculty member at Hathaway Brown School and John Carroll University. Dr. Salvagni is the author of scholarly articles and book essays on music and literature. The Cleveland Orchestra invited him to introduce the world premiere of a piano concerto by the Italian composer Salvatore Sciarrino at Severance Hall. Dr. Salvagni studied piano performance with Benedetto Lupo, Sergio Fiorentino, Charles Rosen, Robert Levin, Rosalyn Turek, and Anita Pontremoli, and holds degrees in collaborative piano and Italian literature from the Cleveland Institute of Music and the University of North Carolina, Chapel Hill. He currently lives in Shaker Heights with his wife and his daughter.

The **SUITE FROM PIEDIGROTTA** is extracted from an opera first featured in the 2018 edition of Cleveland Opera Theater's New Opera Workshop. The opera was inspired by the many legends surrounding the Crypta Neapolitana (Naples, Italy), home to an ancient Mithraic temple and final resting place of the poets Virgil (70-19 BCE) and Leopardi (1798-1837). Over the years, through a syncretic process, many generations of worshippers have continued to venerate various deities: Bacchus, Mithra, and finally the Virgin Mary, with the construction in the thirteenth century of a sanctuary dedicated to the Madonna di Piedigrotta. Young brides still pray to the statue of the Virgin and caress her foot, in what probably is a remnant of an ancient cult of fertility.

The **CLEVELAND COMPOSERS GUILD** is one of the nation's oldest new music organizations, and has had over 200 composer members over its sixty-two-year history. 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 Jazz Orchestra, ContempOpera Cleveland, the Chamber Music Society of Ohio, Cleveland Opera Theater, the Cleveland Chamber Choir, The Syndicate For The New Arts, School of Cleveland Ballet, and with various local artists, to create multidisciplinary 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. 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. ***Listen new, listen local!***



## Upcoming Performances

**CCG @ McGaffin Carillon | Fridays at 12:15pm this Spring**

*Original compositions for the 47-bell tower heard throughout University Circle. For more information visit <http://www.ucbells.org/events>*

**Creativity: Learning Through Experience XXX | May 15, 2022 | 3pm**

**The Music Settlement: 11125 Magnolia Drive, Cleveland**

*Come and celebrate the 30th anniversary of our annual junior concert! Works written specially for young musicians by Cleveland Composers Guild members.*

Free

**Our 2022-2023 Season: A Year of Vocal Music**

*Concerts of art song, vocal chamber music, opera scenes, and choral music by Cleveland Composers Guild members, plus the winner of the 10th annual Collegiate Composition Contest and our annual Junior Concert.*

Watch our website for dates, locations, and programs!

**Innovations!**

**Sundays | 9pm | WLCV 90.3FM**

*Don't miss Mark Satola's weekly radio program of music by local composers.*

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