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Upcoming Performances

NEOSonic Fest

Cleveland Chamber Symphony
with Verb Ballets and the BW Chorus
Wednesday, March 16, 2016, 7pm
Baldwin Wallace University
Gamble Auditorium
96 Front Street
Berea

Cleveland Composers Guild

Sunday, May 1, 2016, 3pm
Creativity: Learning Through Experience XXIV
Music School Settlement
University Circle

Sunday, July 17, 2016, 3pm

Bascom Little Fund Anniversary Celebration
Tucker Hall
St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights

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

We are pleased to be a part of the **2016 NEOSonic Fest**. Visit them on the web at neosonicfest.org.

Cleveland Composers Guild

2015-2016 Season

Sunday, March 13, 2016, 3:00pm
Fynette Kulas Hall
Baldwin Wallace University
presented as part of the 2016 NEOSonic Fest

Cleveland Composers Guild

2015-2016 Season—Concert 3

Sunday, March 13, 2016, 3:00pm
Fynette Kulas Hall
Baldwin Wallace University

Three French Songs

Le temps a laissé son manteau
Dans la forêt sans heures
Nuits de juin

Gabrielle Haigh, soprano

Randall Fusco, piano

Mary Ann Griebling

Rhapsodic Sonata

Caritas
...fair as the moon, bright as the sun...
Blithesome Spirit

Eliesha Nelson, viola

Shuai Wang, piano

Margaret Brouwer

Poems of Emily Dickinson

Safe in their alabaster chambers
I never saw a moor
I heard a fly buzz when I died

Heidi Skok, mezzo-soprano

Randall Fusco, piano

Matthew Saunders

INTERMISSION

Five Songs of Yasparia

Corrie Anne Riberdy and Laura Simna, violins
Jamie Thornburg, viola
Gregory A. Kinat, cello

Jeremy Piper
Illustrations by Jason Riberdy

Episode on Lake Erie

Linda White, flute

Randall Fusco, piano

Stephen Griebling

Lucid Dreaming

Winner, Third Annual Cleveland Composers Guild Collegiate Composition Contest

Windsor Quartet (Annie Fullard, coach)
John Bian and Dillon Welch, violins
Matthew Ross, viola
Logan Dailey, cello

Daniel Karcher

Episode on Lake Erie cont'd. Flutist **Linda White** leads an active musical life as both a performer and a teacher. She is a founding member of the BlueWater 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 collaborates frequently with pianist-composer Marshall Griffith.

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, Musicallygraphics, 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.

The composer writes: "I wrote *Lucid Dreaming* during a solitary period when I didn't have much contact with other people. Because of the lack of outside influence, the music became an attempt to capture very abstract and personally images that I only wanted to share through music. As such, the piece is filled with dream-like textures and melodies that journey through and capture imaginary places and feelings that can be expressed only sonically."

John Bian, violinist, is a second-year Master's student studying under William Preucil. He participated in St. Paul, Minnesota's chamber music and youth orchestra programs. During undergraduate studies at Boston University, John developed an interest in new music and participated in recitals around Boston and in the new music ensemble Time's Arrow. John hopes to be able to join one of the great symphony orchestras.

Dillon Welch, violinist, is a second-year Master's student of William Preucil at the Cleveland Institute of Music. Dillon received his Bachelor's Degree from the University of Texas at Austin. He is assistant principal second violin of the Canton Symphony, and is also a member of the Akron and Firelands Symphony Orchestras. Dillon hopes to win a job soon, since his dream is to play great symphonic music for the rest of his life.

Violist **Matthew Ross** is in the first year in his Professional Studies degree, studying with Lynne Ramsey. He developed an interest for music at an early age, eventually joining the Pittsburgh Youth Symphony where the musicians around him fueled his drive to excel. He completed his Bachelor's degree at Pennsylvania State University, and then a Master's degree at the Cleveland Institute of Music. He aspires to play viola in one of the nation's fine orchestras.

Cellist **Logan Dailey**, of Burlington, North Carolina, is a first-year Master's student of Mark Kosower. Logan began playing cello as a ten-year-old, but his interest was piqued by his first experiences with a symphony orchestra four years later. He attended East Carolina University in Greenville, where he received his undergraduate degree and Certificate of Performance Studies with Emanuel Gruber. Logan dreams of winning a position in a major orchestra.

Daniel Karcher is a composer from the Pacific Northwest pursuing a bachelor's degree at Oberlin Conservatory, where he studies composition with Stephen Hartke and electroacoustic composition with Joo Won Park. Daniel was a finalist in the 2013 ASCAP Foundation Morton Gould Young Composers Competition, and won first place and second place in the The Robert Avalon International Competition for Composers in 2011 and 2012, respectively, first place in the Whatcom Symphony Orchestra's Young Composer Project in 2012, and first place in the 2012 WSMATA Young Composers Project. He has enjoyed readings and performances by the Formalist Quartet, by members of the Houston Symphony, by members of the Whatcom Symphony Orchestra. and by various Oberlin student groups.

Program Notes

Program Notes

Matthew C. Saunders has taught music from kindergarten to college in styles from madrigal to mariachi, and strives to make beautiful music for and with captivating people. He has loved, lost, and loved again; helped friends find salvation, and found it for himself as well; taught genius students, and learned from genius teachers. In the course of a long, love-filled, productive life, he wants to compose the Great American Symphony, ride the rails, hike the trails, and read all of the good books. Dr. Saunders is music department chair at Lakeland Community College, where he directs the Lakeland Civic Orchestra.

Five Songs of Yasparia depicts a magical world with many places to visit. During your journey through Yasparia, “You” are represented by a sustained pitch, A. You are transported magically, represented by the ringing of chimes, to the different regions of Yasparia: the Flowing Fields of Dorath, the Noble Trees of Koron, the Weeping Meadows of Warak, the Lamenting Cliffs of Curnew, and the Rolling Hills of Josan. How will your journey proceed? Where will you end up? Can you figure out where you are just by listening to the songs around you? Please enjoy your trip during this world premiere performance!

Violinist **Corrie Anne Riberdy** received a Master’s degree in violin performance from Mannes College of Music in New York City and a Bachelor in Music from Baldwin Wallace Conservatory. She earned Suzuki certifications with Carol Sykes at the International Music Festival. She began teaching at Baldwin Wallace University in 2005 and became director of the Suzuki Center in 2010. She performs regularly with the Ashland Symphony.

Violinist **Laura Simna** holds an M.M. in Violin Performance and an M.A. in String Pedagogy from The Ohio State University, and a B.A. in Music from Case Western Reserve University. She received her Suzuki training from Ronda Cole, Martha Shackford, and Tom Wermuth. She is the concertmaster of the Lakeland Civic Orchestra, and performs with many ensembles in a wide range of styles, including classical, rock, jazz, and bluegrass.

Violist **Jamie Thornburg** began to study violin and viola at the age of six. Her primary teachers include Marcia Ferritto, Molly Fung-Dumm, and Arthur Klima of the Cleveland Orchestra. Jamie earned a Bachelor of Music in viola performance from Cleveland State University and is a regular performer with Ashland Symphony, Chagrin Studio Orchestra, and Tuscarawas Philharmonic. In 2013 Jamie began performing with Black River String Quartet.

Cellist **Gregory A. Kinat** graduated from Baldwin Wallace Conservatory of Music in 2001, and earned a Masters in Cello Performance from Youngstown State University in 2004. While attending YSU, he performed with Youngstown Symphony and other area semi-professional orchestras, and spent two-and-a-half years teaching cello at Thiel College. In 2007, he began a doctorate in Cello Performance and Music Education at Ball State University.

Jeremy Piper has been writing music since 1995, and has composed over sixty works spanning diverse media. His compositions have been premiered by ensembles throughout Northeast Ohio. Jeremy earned a bachelor’s degree in composition and theory, with an emphasis in jazz studies, from the Baldwin-Wallace Conservatory of Music, where he was the first student to compete with his own piano concerto in the annual concerto competition. Jeremy received his Master’s Degree in Music Composition from Kent State University in May of 2006. He studied with Loris Chobanian, Frank Wiley, Thomas Janson and Chas Baker. He is the worship leader at the United Methodist Church of Berea, and also performs as a solo jazz pianist and with his Jeremy Piper Jazz Combo.

Episode on Lake Erie was inspired by a painting by Robert Merriweather Smith depicting a storm-tossed Lake Eire freighter’s deck with its crew fighting to keep the ship afloat. Mr. Smith had been a passenger on this voyage, so he was painting from an unforgettable memory of this dramatic episode. The piece, scored for flute and piano, uses the flute as a substitute for a bosun’s pipe. The strident harmonies represent tension and danger. An extended flute cadenza begins the seven-minute piece before the piano enters on a dissonant but resonant chord. There are several dramatic hand crossings in the piano part. The music ends with trills in both piano and flute, followed by a quiet, thoughtful, and relieved resolution.

Three French Songs are settings of texts by three of the superlative poets of French literature. They were premiered in the summer of 2015 by the present performers.

Le temps a laissé son manteau

Le temps a laissé son manteau
De vent, de froidure et de pluye,
Et s’est vestu de broderie,
De soleil luyant, cler et beau.
Il n’y a beste ne oyseau,
Qu’en son jargon ne chante ou crie;

The season removed his coat
Of wind, cold, and rain,
And put on embroidery
Gleaming sunshine, bright and beautiful.
There is neither animal nor bird
That doesn’t tell in its own tongue:

Le temps a laissé son manteau.
Rivière, fontaine et ruisseau
Portent, en livre jolie,
Gouttes d’argent d’orfaverie,
Chascun s’abille de nouveau:
Le temps a laissé son manteau.

The season removed his coat.
Rivers, fountains, and brooks
Wear, as handsome garments,
Silver drops of goldsmith’s work;
Everyone puts on new clothing:
The season removed his coat.

—Charles d’Orleans (1394-1465)

Dans la forêt sans heures

Dans la forêt sans heures
On abat un grand arbre.
Un vide vertical
Tremble en forme de fût
Près du tronc étendu.
Cherchez, cherchez, oiseaux,
La place de vos nids
Dans ce haut souvenir
Tant qu’il murmure encore.

In the forest without hours
A tall tree is being cut down.
A vertical vacuum
Trembles in the form of a shaft
Near the stretched-out trunk.
Birds, look, and look again
For where your nests were
In this high memory
While it’s still murmuring.

—Jules Supervielle (1884-1960)

Nuits de juin

L’été, lorsque le jour a fui, de fleurs couverte
La plaine verse au loin un parfum enivrant;
Les yeux fermés, l’oreille aux rumeurs entrouverte,
On ne dort qu’à demi d’un sommeil transparent.

June Nights

In summer, when day has fled, the plain covered with flowers
Pours out far away an intoxicating scent;
Eyes shut, ears half-open to noises,
We only half sleep in a transparent slumber.

Les astres sont plus purs, l’ombre paraît meilleure;
Un vague demi-jour teint le dôme éternel;
Et l’aube douce et pâle, en attendant son heure,
Semble toute la nuit errer au bas du ciel.

The stars are purer, the shade seems pleasanter;
A hazy half-day colours the eternal dome;
And the sweet pale dawn awaiting her hour
Seems to wander all night at the bottom of the sky.

—Victor Hugo (1802-1885)

Program Notes

Program Notes

Gabrielle Haigh, soprano, graduated in 2014 with a *Three French Songs* cont'd. 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.

Mary Ann Griebing is heavily committed to Tuesday Musical, where she is program chair for the members' recitals. For the past eight seasons, she has been able to include living local music on every program, including premiere performances. She is a member of the Saint Cecilia Choral Society, and the Friends of Music, and she teaches piano, theory, and composition to fine students. She will soon have been teaching for sixty-five years. Her music is of extended tonality, and often whimsical. If she could compose music as well as her husband of nearly sixty years, she would be a happy woman.

Rhapsodic Sonata portrays a person on an internal journey. In the first movement the viola begins with a mood of questioning and anger, contrasted with blurred color and more tranquil melodic fragments in the piano. Under the influence of the piano, the passionato mood of the soloist gradually dissolves, with only occasional references to the opening tensions. Near the end of the movement the Gregorian chant, "Ubi Caritas" appears, followed by a related melody, first in the piano, and then the viola. The second movement is simply a love song. Opening with soft, breathless, quick motion in the piano, "like a light breeze through white clouds", it quickly goes to a melody in the viola that exudes warmth and pleasure. The same chant, "Ubi Caritas," resurfaces in the piano near the end of the movement. The light-hearted last movement, becomes buoyantly playful, mischievous, and sometimes a bit jaunty.

Eliesha Nelson joined the viola section of The Cleveland Orchestra at the beginning of the 2000-2001 season. She holds bachelor's and master's degrees from CIM and an artist diploma from the Royal Academy of Music in London. Ms. Nelson studied with Robert Vernon (principal viola of The Cleveland Orchestra) while pursuing her master's degree at CIM. She has appeared as a soloist with the Florida Philharmonic and the San Antonio Symphony and in Northern Ohio with the Cleveland Women's Orchestra, Lakeside Symphony Orchestra, and Ohio Chamber Orchestra. In September 2009, Ms. Nelson released a recording of the complete viola music of Quincy Porter.

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. Ms. Wang has performed in venues such as New York's Lincoln Center and Merkin Hall, the Kennedy Center, 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.

Rhapsodic Sonata, cont'd.

Award-winning composer **Margaret Brouwer** has earned critical accolades for her music's lyricism, imagery, and emotional power. Reviewing her 2014 Naxos CD *Shattered*, Jordan Borg of NewMusicBox wrote, "From the relentless, primal energy of 'Shattered Glass' to the naked beauty of 'Whom do you call angel now?'...Brouwer's music represents just how uniquely diverse the output and voice of a single composer can be." Ms. Brouwer's honors include an Award in Music from the American Academy of Arts and Letters, a Meet The Composer Commissioning/USA award, a Guggenheim Fellowship, and an Ohio Council for the Arts Individual Fellowship. Performances of her music include those by the symphonies of Detroit, Dallas, Seattle, Liverpool, Rochester, Cabrillo, the American Composers Orchestra, and the St. Paul Chamber Orchestra. Dr. Brouwer served as head of the composition department Composition at the Cleveland Institute of Music from 1996 to 2008. Her music appears on the Naxos, New World, CRI, Crystal, Centaur, and Opus One labels.

Aside from some juvenilia, *Poems of Emily Dickinson* was my first foray into art song. Emily Dickinson's words are timeless in sentiment, and I have drawn these three texts from the "Time and Eternity" portion of her *Collected Poems*. Shown first is the omnipresence of death, then the diaphanous nature of life, and finally the immediacy and urgency of the moment of death, which should never come as a surprise, but often does. Running through all three songs is the sureness given to us by faith, that is, the safety, the certainty, and the inevitability of knowing that through faith we may ponder death, we may even experience death, but in the end we may conquer it. This cycle is dedicated to the memory of Joanie Apfel, a friend and colleague who succumbed to leukemia in November 2002.

IV

Safe in their alabaster chambers,
Untouched by morning and untouched by
noon,
Sleep the meek members of the resurrection,
Rafter of satin, and roof of stone.

Light laughs the breeze in her castle of
sunshine;
Babbles the bee in a stolid ear;
Pipe the sweet birds in ignorant cadence,—
Ah, what sagacity perished here!

Grand go the years in the crescent above them;
Worlds scoop their arcs, and firmaments row,
Diadems drop and Doges surrender,
Soundless as dots on a disk of snow.

XVII

I never saw a moor,
I never saw the sea;
Yet know I how the heather looks,
And what a wave must be.

I never spoke with God,
Nor visited in heaven;
Yet certain am I of the spot
As if the chart were given.

CXXVIII

I heard a fly buzz when I died;
The stillness round my form
Was like the stillness in the air
Between the heavens of storm.

The eyes beside had wrung them dry,
And breaths were gathering sure
For that last onset, when the king
Be witnessed in his power.

I willed my keepsakes, signed away
What portion of me I
Could make assignable,—and then
There interposed a fly,

With blue, uncertain, stumbling buzz
Between the light and me;
And then the windows failed, and then
I could not see to see.

—Emily Dickinson (1830-1886)

Mezzo-soprano **Heidi Skok** has carved out a unique niche for herself in the world of new music since early in her career. She recorded Ned Rorem's *Women's Voices* and songs by Martin Hennessy on the Newport Classic label in 1998 as a soprano. A veteran of the Metropolitan Opera, Ms. Skok sang in many productions from 1991-2003. She is a recipient of several awards including Opera America and Opera Index. In addition to concert appearances, Ms. Skok teaches voice at The Fine Arts Association in Willoughby, maintains a private studio, and will join the faculty at Lake Erie College for Fall 2016. Ms. Skok is the founder of Resonanz, a 501 c3 (non-profit organization) that supports, discovers, and generates opportunities for talented vocalists while helping them to pursue those opportunities to the fullest. Skok is recording a second album of songs of American composers, to include works by Gerald Busby.

Program Notes