



CONTACT US FOLLOW US

WEB

CLEVELANDCOMPOSERS.COM

EMAIL

CLECOMPOSERS@GMAIL.COM

FACEBOOK

CLEVELAND COMPOSERS GUILD

TWITTER | INSTAGRAM

@CLECOMPOSERS

#CLECOMPOSERS

#CLENEWMUSIC

UPCOMING PERFORMANCES

JANUARY 20-22, 2017

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

SUNDAY, MARCH 19, 2017, 3PM

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"
Collaborations between CCG Members and Student Performers
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.

Sincerest thanks to **STEPHEN T. AND MARY ANN GRIEBLING** for their meaningful and generous gift in support of the Cleveland Composers Guild.

CLEVELAND COMPOSERS GUILD

2016-2017 SEASON

PRESENTS

THE SYNDICATE FOR THE NEW ARTS

PERFORMING CHAMBER WORKS BY

MARGI **GRIEBLING-HAIGH**

JEFFREY **QUICK**

WILLIAM **RAYER**

ROBERT **ROLLIN**

MATTHEW **SAUNDERS**

DOLORES **WHITE**

FRANK **WILEY**

SUNDAY DECEMBER 4, 2016, 7:00PM

ST. JOHN'S EPISCOPAL CHURCH

2600 CHURCH AVENUE

CLEVELAND OHIO

CLEVELAND COMPOSERS GUILD

2016-2017 SEASON: CONCERT 2

THE SYNDICATE FOR THE NEW ARTS

Noa Even saxophones

Hunter Brown percussion

Justin Gunter percussion

Louis Pino marimba

Joshua Rosner guitar

Caitlin Mehrtens harp

Henry Jenkins violin

Aram Mun flute

PROGRAM

Rainforest Echoes

Mr. Even, soprano saxophone

Robert Rollin

Fugue Odyssey

Mr. Pino

Dolores White

The Great Hunger

Mr. Mun Mr. Jenkins Ms. Mehrtens

Jeffrey Quick

Lady Glides on the Moon

Mr. Even, alto saxophone Mr. Brown

Matthew Saunders

INTERMISSION

Cipher

Ms. Mehrtens

Margi Griebing-Haigh

Awakenings of Earth and Time

Mr. Gunter

Frank Wiley

Dreamland

Ms. Mun Mr. Even, tenor saxophone Mr. Rosner Mr. Pino Ms. Mehrtens

William Rayer

SUNDAY, DECEMBER 4, 2016, 7:00PM
ST. JOHN'S EPISCOPAL CHURCH
CLEVELAND, OHIO

The history of St. John's is deeply rooted in the history of the region and this neighborhood. When what later became Ohio City was called Brooklyn Township, a local tavern owner, recognizing the desire for residents to attend religious services without having to cross the Cuyahoga River, started Trinity of Brooklyn Township, holding religious services in private residences. In 1825, "East Side" members moved the original parish, named Trinity, from Ohio City, to a site near Public Square. "West Side" members remained in Ohio City, naming the new parish St. John's.



Designed by famed architect Hezekiah Eldridge, and constructed between 1836 and 1838, the church is an early example of American gothic revival architecture. The design and construction of St. John's reflects a time of growth in Ohio City. The city's fortuitous location near the new canal resulted in a population and industry boom. The area's newfound prosperity is reflected in the church's early congregation, which included prominent politicians and industrialists.

In the immediate years following the construction of St. John's, the parish became a center in the fight against slavery, most notably for its role in the Underground Railroad. While legend has it that tunnels in the basement of St. John's led runaway slaves to Lake Erie to board boats to Canada, there is no evidence to prove this. However, we now know that the bell tower served as a lookout for boats on Lake Erie taking runaway slaves to freedom. This led to St. John's being known to many as "Station Hope."

Just as St. John's reflected the prosperity of Cleveland and Ohio City during its economic boom, it has also reflected its struggles. Throughout the 20th century St. John's congregation dwindled as the neighborhood changed. As a reaction, the parish joined the Inner-City Protestant Parish, an ecumenical effort aimed to pool the resources of many Cleveland churches struggling to find a place in a changing city. During this time, St. John's played a strong role in the struggle against poverty and racial injustice. In the 1970's Native American activist Russell Means opened the Cleveland American Indian Center, which was run out of the church's basement. Also in the 1970's, St. John's welcomed the Metropolitan Community Church to its office and worship space, when the MCC could find no other place to meet.

As it has throughout its history, St. John's aims to serve an ever-evolving neighborhood. To do this, we must carefully listen to the voices in the community. The goal is not perfection, but progress through the power of dialogue, outreach, and open-mindedness. The Diocese of Ohio hopes you will join us in this process as St. John's continues for yet another century.

PROGRAMNOTES *Dreamland* is a fanciful excursion into the world of dreams where surreal events play out in our minds every night. Sometimes the events are pleasant, sometimes not. The thematic ideas for the piece come from the first eight notes of the guitar. They represent a simple little dream that expands as the night goes on with fits and troublesome nightmares. As morning dawns, signaled by resounding clock chimes, the nightmares subside into the pleasant dream that started the excursion.

William F. Rayer is a composer, trumpet player, author, and painter. He holds a bachelor's degree from Kent State University and a master's degree from Cleveland State University. His many compositions have been performed by area orchestras and bands, including the Ohio Chamber Orchestra, Lakeland Civic Band, Lakeland Civic Orchestra, Lorain Civic Orchestra, as well as school ensembles in Northeast Ohio. In the spring of 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 eponymous novel. His *Celebration Overture*, for the Symphony West Orchestra, resulted from a commission in 2012 to commemorate that ensemble's fiftieth anniversary. In 2015, his work for trumpet solo debuted in Paris, France. Mr. Rayer performs regularly as the principal trumpet of the Lorain Civic Orchestra, the Broadale Brass Sextet, and the Vermilion Civic Band. He is a member of the Cleveland Composers Guild, ASCAP, and the International Trumpet Guild.

the SYNDICATE for the NEW ARTS

The Syndicate for the New Arts is a Cleveland-based, musician-run, contemporary music ensemble working to engage audiences in collaboration with new music

Committed to championing the works of living composers and specializing in performing works by composers based in the Rust Belt, our artists, musicians and composers go beyond simply playing music for our concert-goers but engage and involve them in intimate and rewarding experiences. Not just limited to traditional concert spaces, The Syndicate collaborates regularly with local restaurants, schools, and libraries. Our performances often involve local artists in other artistic mediums. The Syndicate for the New Arts changes the way that contemporary music is performed and experienced.

In addition to being a performance ensemble, The Syndicate continues to actively support the growth of a contemporary music community in North East Ohio. Our team assists in bringing artists to Cleveland for performances and master classes as well as collaborating and promoting the artists that call this region home.

PROGRAMNOTES *Rainforest Echoes* was commissioned by Jerry Troxell with additional support of a Youngstown State University Sabbatical Leave Grant. The composer's visits to the areas near Quinault Lake and the Hoh River in Northwestern Washington's Olympic National Park and National Forest inspired the piece. There, in the last substantial remains of primeval glacier-carved river valleys, whose narrow placement between ocean and mountain yields huge annual rainfall, the strange landscape contains huge trees draped by club mosses and fern, and decaying fallen logs supporting lines of young saplings and trees. *Rainforest Echoes* follows the approach of the composer's sound-image works, providing aural correspondences to unique extramusical imagery.

In addition to being Professor Emeritus of Music and former Chair of Composition at the Dana School of Music, Youngstown State, **Robert Rollin** has lectured as a guest composer at universities and festivals nationally and internationally. Rollin studied at the Juilliard School, City College of New York, Cornell University, and the Musikhochschule Hamburg. His works are published and commercially recorded, have been performed/broadcast on six continents, and have been used as required jury pieces in U.S.A., France, and South Africa. An active pianist, he is founder and coordinator of the New Music Guild, Inc. Festival. Rollin's premieres and guest residencies have taken him to New York, Cleveland, Quebec City, Zurich, Guadalajara, Aberdeen, Kiev, and Grahamstown (South Africa).

Fugue Odyssey was commissioned by Matthew Coley for his CD, *Souvenirs*. Mr. Coley is currently lecturer of percussion at Iowa State University, and holds degrees from Northwestern University and the University of North Texas. He is committed to expanding the contemporary repertoire for percussion, and especially marimba. Mr. Coley asked me to compose a fugue for marimba, and the resulting piece is an eclectic, polyrhythmic composition that is unwavering in resolution and intensity. The beginning chromatic idea and answer, aggressive in nature, undergo manipulations and transformations in various contrapuntal textures.

Composer, pianist, and educator **Dolores White** was born in Chicago. She started her undergraduate education at Howard University, and completed her baccalaureate study at Oberlin with a degree in piano performance. She received a master's degree in piano performance and composition from the Cleveland Institute of Music and Case Western Reserve University, and continued postgraduate studies at the Ohio State University and Kent State University. She served twenty-five years on the music faculty at Cuyahoga Community College, and as adjunct faculty at the College of Wooster and Kent State University, and has taught at the Cleveland Music Settlement. Her commissioned works include choral, chamber, orchestral pieces. Several of her choral pieces were performed by the Robert Page Chorale in Cleveland and Pittsburgh. One major work, *Give Birth to The Dream* for narrator, soprano, tenor, and orchestra, setting excerpts from Maya Angelou's poem "On The Pulse of Morning," has been performed by several major orchestras. Ms. White was the composer-in-residence for the Chicago Music Association, a yearlong appointment that culminated with a performance by Rachel Barton Pine of *Blues Dialogues*, a solo violin piece in four movements.

PROGRAMNOTES *The Great Hunger* was written in 1995 for the Coryton Ensemble, which premiered it at Lake Erie College in a concert organized by the late Paul Gothard. It was also performed on a Composers Guild concert by an ensemble featuring the late Jocelyn Chang and Michael Leese. It draws inspiration from an exhibit on the Irish Potato Famine. I was interested in the chromatic expansion of gestures from Irish dance music, and the instrumentation is typical of that style. The work is in one movement. After a slow introduction, there is a “reel of rage”, which culminates in a return of the slow music. Out of this emerges a lyrical section, hopeful but uncertain, which might represent the voyage to America.

Jeffrey Quick was born in Cass City, Michigan in 1956, and began composing at eleven years old. He received a bachelor’s degree in music history in 1978 from the University of Michigan, where he studied composition with William Bolcom and Leslie Bassett, and a master’s degree in composition from Cleveland State University in 1991, where he studied with Bain Murray, Rudolph Bubalo and Edwin London. His works are print-published by Hoyt Editions, the American Recorder Society, Lorenz, and CanticaNOVA, while chamber works can be downloaded from newmusicshelf.com and choral works are available at cpdl.org. He is assistant music librarian at Case Western Reserve University, and is a member and former president of the Cleveland Composers Guild. He has been a paid church chorister for about twenty-five years, and currently directs the Gregorian Schola at St. Sebastian Parish, Akron. A resident of Northeast Ohio since 1986, he lives in a small town on six acres with his wife Rusty and assorted livestock.

Lady Glides on the Moon was composed for Dr. Jennifer Laubenthal, professor of clarinet at Eastern New Mexico University, and a former colleague, in 2012. The present arrangement for alto saxophone comes from the following year. Both the composer and the commissioner are native Ohioans, and the piece originally bore the title *Nineteenth-Century Presidents*, in homage to the seven Ohioans who have served as President of the United States. However, none of these men was particularly memorable in office, with their administrations tending to end early by assassination (Garfield and McKinley) or death (Harding and Harrison), or simply mired in corruption and controversy (Grant and Harding). During composition, news arrived of the death of Ohioan Neil Armstrong, the first man to walk on the moon. The result was a new concept for the piece and a new title. Armstrong and the other men who landed on the moon walked; the first woman will no doubt be more graceful.

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 climbed mountains, saved someone’s life, and watched the moon rise over the prairie. 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. His dreams are to walk on Mars, hear a grand piano fall into an orchestra pit, make more people laugh than cry, and love his wife Becky passionately and forever. He plays trombone and is always getting better at playing piano, and in the course of a long, love-filled, productive life, he wants to compose the Great American Symphony, ride the rails, hike the trails, read all of the good books, finally watch The Godfather, and storm the castles in the air. He will never write unlistenable music, stop stargazing, or lose money in Vegas. He doesn’t call his mother often enough, but he still tries to do a good turn daily. He is always up for a few hands of euchre or a good game of chess, likely winning the former and losing the latter. Dr. Saunders is Associate Professor of Music at Lakeland Community College, and directs the Lakeland Civic Orchestra.

Cipher is a short-but-challenging, episodic, code-based piece for solo harp, **PROGRAMNOTES** written in the summer of 2016 to celebrate the 50th Anniversary of the Bascom Little Fund, an organization whose ongoing support of the Cleveland Composers Guild has been instrumental to the production of new music in northeast Ohio.

Margi Griebing-Haigh, composer, is currently chairman of the Cleveland Composers Guild and composer-in-residence at the Kent/Blossom Music Festival. Now hard at work creating a libretto and writing the music for her first opera, she has received commissions from Cleveland Orchestra principal hornist Richard King and assistant principal bassoonist Barrick Stees, Cleveland Orchestra (deceased) principal oboist John Mack, Vandoren USA, renowned organist Karel Paukert, the Schenectady Symphony, the Cleveland and Kulas Foundations, the Cleveland Institute of Music Cello Ensemble, the Greater Akron Musical Association, Hendrix College Music Department, and the Crosstown, Fiati, and Huntingdon Trios, among many others. Her recordings of the Norwegian folktale “Askelad and the Seven Silver Ducks” (complete with her own illustrated children's book), and her chamber music version of *The Story of Babar, the Little Elephant*, recently won rave reviews in the journal of the International Society of Bassists. Her music is published by Jeanne, Inc., Trevco, Inc., Ludwin Music, Inc., and her own company, Musicallygraphics.

Although it calls for a number of percussion instruments, including metal percussion (cymbals, gongs, tamtam, mark tree) and wooden slit drum, *Awakenings of Earth and Time* is essentially a drumming piece, very primitive in character. The most obvious influence is African drumming, but the piece employs compositional techniques other than those strictly associated with the numerous African drumming traditions. The entire piece is centered around a single tempo or pulse. The various tempi—some slow and some very fast—are all based directly on the tempo introduced at the beginning of the piece, the transformations taking place by means of simple ratios. A fast ostinato, mostly in 6/8 meter and 9/8 meter, follows a brief introduction. Over the course of this section a new accent pattern results in the emergence of a faster tempo, which becomes the tempo of a new section. After a climax, there is gradual fragmentation of the ostinato material as the music diminuendos. A slow, quiet, meditative section contrasts with the intensely energetic drumming that comprises most of the piece. The drumming reappears, first introduced by bass drum played with rute (multi-rods - a bundle of wooden sticks wrapped together). Material from the previous drumming sections returns, in a less extended form, bringing the piece to a close with an appropriate flourish of tom-toms and bass drum. *Awakenings of Earth and Time* was composed for and dedicated to percussionist Erick Saoud.

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. 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, 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.
