



**CONTACT US** FOLLOW US

**WEB**

CLEVELANDCOMPOSERS.COM

**EMAIL**

CLECOMPOSERS@GMAIL.COM

**FACEBOOK**

CLEVELAND COMPOSERS GUILD

**TWITTER | INSTAGRAM**

@CLECOMPOSERS

#CLECOMPOSERS

#CLENEWMUSIC

## UPCOMING PERFORMANCES

**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

### CHECK OUT THESE NEOSONICFEST IV EVENTS:

#### CLEVELAND CHAMBER SYMPHONY

Young & Emerging Composers Concert  
Wednesday, March 22, 2017, 7pm  
Gamble Auditorium

#### PATCHWORK AND STEPHAN HALUSKA

Thursday, March 23, 2017, 8pm  
The Bop Stop

#### No EXIT

Friday, March 24, 2017, 8pm  
Heights Arts

#### CLEVELAND CHAMBER SYMPHONY

Donald Erb 50th Anniversary Performance  
Sunday, March 26, 2017  
Harkness Chapel

## 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

## CHAMBER WORKS BY

LARRY **BAKER**

PAUL **EPSTEIN**

JULIÁN **FUEYO**

MARY ANN **GRIEBLING**

MARGI **GRIEBLING-HAIGH**

SCOTT **MICHAL**

WILLIAM **RAYER**

MATTHEW **SAUNDERS**

## PRESENTED AS PART OF NEOSONICFEST IV

**SUNDAY** MARCH 19, 3:00PM

**JUDSON** MANOR

**1890 EAST 107TH** STREET

**CLEVELAND** OHIO

**CLEVELAND COMPOSERS GUILD**  
**2016-2017 SEASON: CONCERT 4**

SUNDAY, MARCH 19, 3:00PM  
JUDSON MANOR  
CLEVELAND, OHIO

**PROGRAM**

*The Unreasoning Mask*

Samantha Holloman, flute   Craig Wohlschalger, clarinet   Courtney Lambert, marimba

**Larry Baker**

*The Specious Present*

Juan Carlos Ortega, violin   Jacqueline Eichhorn, clarinet

**Matthew Saunders**

**Sonata for Viola and Piano**

I

II

III

Aaron Mossburg, viola   Natumi Shibagaki, piano

**Scott Michal**

**INTERMISSION**

*Igra za RAR*

Victoria Marra, clarinet   Coren Mino, piano

**William Rayer**

*Pianobook*

Piano Piece 1967

Very Old Stories

Movie Dialogue

A (Brief) Memory

Harmonic Field

Theme from...

Ride

Paul Epstein, piano

**Paul Epstein**

*Amor por Tango*

Cabeco? (Shall We Dance?)

Teniendo (Considering)

Abrazo (The Embrace)

Calista (The Carousel)

Espejo (The Mirror)

Molinete (The Windmill)

Seguidillas (Tiny Quick Steps)

Patada (The Kick)

Black Squirrel Winds

Diane McCloskey, flute   Danna Sundet, oboe   Amitai Vardi, clarinet

Mark DeMio, bassoon   Kent Larmee, horn

**Mary Ann Griebing**

*Triskadekaphilia*

Chiasmus

Apostrophe

Aristeia

Sae Shiragami, Yun-Ting Lee, and Beth Woodside, violins

**Margi Griebing-Haigh**

*Zafiro*

Peter Otto, violin   Randall Fusco, piano

**Julián Fueyo**

**Margi Griebing-Haigh** is chairman of the Cleveland Composers Guild and **PROGRAM NOTES** composer-in-residence at the Kent/Blossom Music Festival. Now hard at work writing her first opera, she has received commissions from Cleveland Orchestra principal hornist Richard King and assistant principal bassoonist Barrick Stees, Vandoren USA, the Schenectady Symphony, the Cleveland and Kulas Foundations, and the Greater Akron Musical Association. Her recordings of the Norwegian folktale “Askelad and the Seven Silver Ducks,” and her chamber music version of *The Story of Babar, the Little Elephant*, recently won rave reviews from the International Society of Bassists. Her music is published by Jeanne, Inc., Trevco, Inc., Ludwin Music, Inc., and her own company, Musicalligraphics.

*Zafiro* is a work that was born out of my love for gemstones. Possessing a small collection of obsidian and jade, I was deeply intrigued by the well-known “Star of India” sapphire. One of the most well-known objects in the world, the “Star of India” is a star-sapphire. This unique type of sapphire is famous for the tiny fibers of rutile in a three-fold pattern that reflect incoming light into a star pattern. This effect, called asterism, served as the basic premise to the construction of this piece. *Zafiro* opens abruptly with a variation of the central figure, and features G#-A-C#-A across a modal spectrum from beginning to end. The piece constantly fluctuates with subito dynamic changes and tempo changes to depict the crystalline and sharpness of sapphire stones. Harmonies derived from a symmetrical division of the scale give the piece its blue and starry-like nature.

**Peter Otto** currently holds the position of First Associate Concertmaster of the Cleveland Orchestra. Prior to his engagement in Cleveland in 2007, he served as Assistant Concertmaster of the Saint Louis Symphony. Over the past several years he has performed as a soloist with orchestras such as the Czech Philharmonic, the Saint Louis Symphony, the Cleveland Orchestra, the Rostock Philharmonic, the Heidelberg Chamber Orchestra and the National Youth Orchestra of Germany. Mr. Otto joined the violin faculty of Cleveland State University in September 2010 and plays a 1769 G.B. Guadagnini.

**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 from the Eastman School of Music. He is Professor of Music at Hiram College, where he teaches piano and chairs the Music Department.

**Julián Fueyo** is the winner of the Fourth Annual Cleveland Composers Guild Collegiate Composition Contest. Julián came to United States in 2013 to study music composition at the Interlochen Arts Academy. As a 2014 MATA Jr. Festival winner, his chamber piece *Catrina's Dance* was performed at the DiMenia Center in New York City in the first edition of the MATA Jr. Festival. Julián was also a select YoungArts 2015 Composition Merit Award winner, first prize winner at the Belvedere Chamber Music Festival, and a finalist in the 2016 ASCAP-Morton Gould Young Composers Awards. Julián's compositions have been featured on NPR and iTunes and have enjoyed premieres in NYC, Colorado, Cleveland, and Memphis. In 2016, he co-founded the CIM Student String Orchestra and developed a concert series which he leads as the artistic and musical director. Julián is a composition major at the Cleveland Institute of Music studying with Keith Fitch.

**PROGRAMNOTES** Clarinetist **Amitai Vardi**, an avid soloist, orchestral, and chamber musician, was recently appointed Assistant Professor of Clarinet at Kent State University. Mr. Vardi holds degrees from Indiana University and the Cleveland Institute of music.

Bassoonist **Mark DeMio** received undergraduate and graduate degrees from the Cleveland Institute of Music. He performs frequently with the Cleveland Orchestra as well as with Kent State University's Black Squirrel Winds, the Akron Symphony, Erie Philharmonic, and Youngstown Symphony.

**Kent Larmee**, a native of Ohio, is Associate Professor of Horn at Kent State University. His professional performing experience includes principal horn with the Ohio Chamber Orchestra, Cleveland Opera and Ballet, Sinfonia da Camera (of Illinois), and the Champaign-Urbana Symphony.

**Mary Ann Griebing's** possessive mother prevented her from attending to Eastman, her first choice, reminding Mary Ann that she was too young, having skipped three grades in school. Her father's dream for her was a career playing violin. After two years at Baldwin Wallace, Mary Ann insisted on going to Ohio State, studying theory and composition, but to placate her father, she played in a string quartet and the orchestra, with a fine director, George Hardesty, where she was thrilled to play Holst and Vaughan Williams. Better still, after a rehearsal she met Stephen Griebing, to whom she has been blissfully wed for over sixty years.

---

**Triskadekaphilia** was commissioned by the Kent/Blossom Music Festival in July 2015. My daughter, Gabrielle, a graduate in classics from Cambridge University, helped me settle on the titles for this piece, which is full of tricks. "Chiasmus" is a rhetorical or literary figure in which words, grammatical constructions, or concepts are repeated in reverse order, in the same or a modified form. Examples of this are "We should eat to live, not live to eat" or "Do adults produce children or do children produce adults?" "Apostrophe" is a direct address to an absent or imaginary person or of a personified abstraction, especially as a digression in the course of a speech or composition, such as "O, Death, where is thy sting?" In Greek heroic literature the term "Aristeia" refers to the soldier's highest moment of glory in war, when he fights so bravely and single-mindedly as to experience no fear and to appear nearly invincible, even though he likely dies in the end. There is a driving and single-minded element to this movement, but rest assured that no violinists will actually die from playing it! The whole piece is thirteen minutes long, of course.

**Sae Shiragami** violin, joined the Cleveland Orchestra in 2001. Ms. Shiragami holds degrees from the Cleveland Institute of Music and the San Francisco Conservatory of Music. She has won prizes in the American String Teachers' Association and the Fischhoff Chamber Music Competition.

**Yun-Tin Lee**, violin, joined the the Cleveland Orchestra in April 2013. Yun-Ting holds bachelor and masters degrees in music from the Cleveland Institute of Music. Mr. Lee has performed as soloist with the Cleveland Institute of Music, Music Academy of the West, and National Repertory Orchestras.

**Beth Woodside**, violin, has been a member of the Cleveland Orchestra since 1994. She holds degrees from Indiana University and the Eastman School of Music. Ms. Woodside is a former member of the Rochester Philharmonic Orchestra and the New World Symphony.

The title of *The Unreasoning Mask* originates as a quote from *Moby Dick*, **PROGRAMNOTES** used in turn for a science fiction book by Philip José Farmer. The unreasoning mask, to me is a set of patterns, which continue to be remolded as they occur. While each of the three instruments plays somewhat independently, that independence comes with a great deal of dependence on what the other two instruments are doing. Those who only hear repeats should consider that Gertrude Stein questioned whether there was repetition as she believed that is really only insistence. After all, while "a rose is a rose is a rose," each rose is different.

Flutist **Samantha Holloman**, is a recent graduate of Kent State University. Samantha maintains a private flute studio and works for Nordonia High School as a chamber coach and marching band instructor. She also performs in the pit orchestras for Kent State University and Malone University.

Clarinetist **Craig Wohlschlagel** often performs for musical theater venues including Porthouse Theatre, Great Lakes Musical Theater, and Kent State University. Mr. Wohlschlagel is a woodwind specialist for Nordonia Hills City Schools and teaches applied clarinet at Notre Dame College.

Marimbist **Courtney Lambert** has worked as a percussion educator and professional musician in Northeast Ohio since 2007. She is a band director for Cuyahoga Falls City Schools, and is co-owner of C & R Percussive Endeavors with her husband, percussionist Rob Hassing.

**Larry Baker** taught at the Cleveland Institute of Music from 1973 to 1993. 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 music has been performed by the Atlanta Symphony Orchestra, Lyric Opera Cleveland, the Cleveland Chamber Symphony, and at Carnegie Hall and the XXI Central European Music Festival. Mr. Baker studied composition with Spencer Norton and piano with James Mathis at the University of Oklahoma. He studied composition with Donald Erb at the Cleveland Institute of Music.

---

**The Specious Present** is a term that describes that what we perceive as "now" is in fact already the past and we have no way of living in the true present. The term was coined by E. Robert Kelly and elucidated by American philosopher William James. All music seems to exist in the specious present: once played, it has no existence, and it does not exist before it is played. The act of performing or listening to music is, in part, the act of attending extremely closely to the immediate past, and in some cases, using memory to expand the specious present more fully into the past in order to draw connections between events that, once heard, disappear almost completely. But for our memory of music, there would be no music. This piece receives its first performance today.

**Dr. Jacqueline Bretz Eichhorn** is currently affiliate instructor of clarinet at Denison University in Granville, Ohio. An active chamber musicians, Dr. Eichhorn performs with the Central Ohio Symphony, Newark-Granville Symphony Orchestra and Heisey Wind Ensemble.

**Juan Carlos Ortega** is on faculty at Mount Vernon Nazarene University. He has performed as soloist with several orchestras and has served as concertmaster of the OSU, the National Conservatory of Music, the Quito Philharmonic, and the McConnell Art Center Chamber Orchestras.

**PROGRAMNOTES** **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, 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. Dr. Saunders is Professor of Music at Lakeland Community College, and directs the Lakeland Civic Orchestra.

---

Gentle. Sweet. Peaceful. In my 1992 **Sonata for Viola and Piano**, I attempted to find those feelings while expressing them in a fresh and vibrant way. The first movement opens with peaceful ascending chords in the piano while the viola floats above in a diaphanous glaze. A second theme fractalizes the first, offsetting the inverted intervals and rhythms. A stark development leads to a sweeping restatement of the opening theme. The second movement creates an immediate contrast, a bleak and unforgiving treatment of the same concepts from the first movement. The finale opens with a humorous theme based on the second theme of the first movement. The movement unfolds as a rondo. In the coda, a seeping recap of the first movement brings the movement to a close.

**Aaron Mossburg**, violist, completed his undergraduate studies at the Oberlin Conservatory of Music and earned the Master of Music from the Cleveland Institute of Music. Aaron is principal viola of the Akron and Canton Symphonies and serves on the viola faculty at Cleveland State University.

Pianist **Natsumi Shibagaki**, a native of Japan, received degrees in solo piano performance from the San Francisco Conservatory of Music. She moved to Cleveland in 2011 to pursue a Professional Studies diploma at the Cleveland Institute of Music, where she currently serves on the collaborative piano staff.

The music of composer **Scott Michal** combines lyric, harmonic and rhythmic ingenuity with exceptional craftsmanship in a unique stylistic manner that remains true to the spirit of the great masters. Playing cello in the Columbus Symphony for thirteen seasons, he has been immersed in music-making nearly all of his life. In 2004 he joined the faculty of the University of Rio Grande, developing an immersive entrepreneurship program for the performing arts. Recently, a new musical (Michal's fourth) was published by Dramatic Publishing. New projects include the *Prairie Sonata* for pianist Helen Linn, celebrating the life of his grandmother, Bertha Tice, who in the nineteenth century traveled throughout north central Kansas by horse and buggy to teach piano lessons on isolated homesteads.

---

**Ingra za RAR** (*A Game for RAR*) is a clarinet solo for my brother, Richard Anthon Rayer. Since we are of Slovenian decent, I chose a Slovenian title. The piece is a fanciful flight of fantasy, wandering about the range of the clarinet and the accompanying piano. It is a challenging piece for both performers, but, since it is to be played freely, it becomes more of a chase with each performer declaring his or her own claim to the musical ideas. The tempo and the rhythm are freely interpreted as the performers chase each other through the piece.

Clarinetist **Victoria Marra** has been principal clarinetist of the Cleveland Philharmonic Orchestra for thirty-three seasons, and was recently recognized for thirty years of service on the faculty of The Music Settlement in University Circle.

**Coren Estrin Mino** holds a degree in piano performance from the Cleveland Institute of Music. She is a founding member of the Double Digit Piano Duo with Ron Palka and maintains a very active teaching studio in her home in Avon Lake.

**William F. Rayer** is a composer, trumpet player, author, and painter. He holds a baccalaureate degree in music education from Kent State University and a master's in music composition from 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, Lorain Civic Orchestra as well as local high schools and junior high schools. In 2008, the Lorain Civic Orchestra premiered his work *The Reach Beyond Tomorrow*, an orchestral background to his book by the same name. In 2012 he was commissioned to write a work called *Celebration Overture* for Symphony West Orchestra commemorating the Symphony's fiftieth anniversary.

---

All the pieces in *Pianobook*, except "Piano Piece 1967," were first sketched in the 1980s, but only recently polished and collected. "Very Old Stories" came out of an unrealized TV project with Maurice Sendak. All are heard here for the first time and all reflect (perhaps too strongly) some of my many early influences: Berg, Prokofiev, Stravinsky, Miles Davis, Debussy, Morton Feldman, Cecil Taylor, Thelonious Monk, Chopin, and three master drummers named Jones—"Papa" Jo, "Philly" Joe, and Elvin.

**Paul Epstein**, a Cleveland native, studied at the Cleveland Institute of Music and the Juilliard School with Elliott Carter and Luciano Berio; he received his master's degree from Stony Brook University. He has received commissions from the National Symphony, the Emerson Quartet, and the Library of Congress, and served as composer-in-residence at the Aspen and South Mountain music festivals. He has also written for off-Broadway and television. His large-scale works include the "concept album" *Echo Park* (for chamber orchestra), *The Adventures of Matinee Concerto, as Broadcast Live from the Late 20th Century; with Notes* (for violin and orchestra/big band). Mr. Epstein has played piano with the Emerson Quartet, at Symphony Space's "Wall-to-Wall Stravinsky," and with Dance Theater of Harlem and American Ballet Theater.

---

My own *Amor por Tango* (*Love of the Tango*) began after I flew down twelve steps and did serious damage to my left foot. I was dismayed that I had never learned to dance. I had three years in which to heal and learn this tricky dance. Steve loved the tango also, but our teacher *really* loved the tricky Argentinean Tango. The dances started with the *ocho* (figure 8) on my bad foot and it hurt like crazy. We stuck it out for a year, then found a man who taught American Tango, and on our fiftieth wedding anniversary, we sort of danced some tangos, with a lovely string quartet who surprised me by playing an exciting tango by composed by my husband Steve.

**Diane McCloskey**, flutist, is currently Associate Professor of Music at Kent State University where she performs with the Black Squirrel Winds. Ms. McCloskey holds degrees from the University of Cincinnati College-Conservatory of Music and Capital University Conservatory of Music.

**Danna Sundet** serves as full-time Assistant Professor of Oboe at Kent State University. She is Artistic Coordinator of the Kent/Blossom Music Festival, and is the musical director of the John Mack Legacy Oboe Camp in Little Switzerland, North Carolina.