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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 Griebing** for their meaningful and generous gift in support of the Cleveland Composers Guild.

Upcoming Performances

SUNDAY, NOVEMBER 26, 2017, 3PM

New Music at the Museum

Science and nature-themed compositions by CCG members.
Cleveland Museum of Natural History's Murch Auditorium
1 Wade Oval Drive\Cleveland
Free with museum admission

JANUARY 28 & 30, 2018, 7PM

Cleveland Opera Theatre's NOW Festival

2nd Annual CCG/COT production of scenes by CCG members
Maltz Performing Arts Center\1855 Ansel Road\Cleveland
Free admission

THURSDAY, APRIL 5, 7:30PM

Kendal at Oberlin\600 Kendal Drive\Oberlin

SUNDAY, APRIL 8, 2018, 3PM

Judson Manor\1890 E 107th Street\Cleveland

CCG and The Syndicate

2nd Annual Collaboration between two champions of new music.
Free admission

SUNDAY, MAY 6, 2018, 3PM

Creativity: Learning Through Experience XXVI

Collaborations between CCG members and young performers
The Music Settlement\11125 Magnolia Drive\Cleveland
Free admission

2017-2018 Season

CLEVELAND COMPOSERS GUILD

Presents

New Chamber Music

LARRY BAKER

JEREMY PIPER

RYAN CHARLES RAMER

LORENZO SALVAGNI

DOLORES WHITE

JAMES WILDING

KEVIN WILSON

Sunday 10-15-2017-3pm

Drinko Recital Hall - Cleveland State University

2001 Euclid Avenue

Cleveland Ohio

Cleveland Composers Guild

2017-2018 SEASON: CONCERT 1

SUNDAY, OCTOBER 15, 3:00PM
DRINKO RECITAL HALL

Program

Clouds

Erie Waters

Larry Baker

Sue Ingersoll, conductor

Martha Somach and Kathleen Mylecraine, piccolo Cathy Spicer and Becky Chen, C flute

Linda Miller and Sara Lambert, alto flute George Sterbenz and Tom Brown, bass flute

Esperança waits

Randall Fusco, piano

Kevin Wilson

Sonata in G minor

Malina Rauschenfels, cello Lorenzo Salvagni, piano

Lorenzo Salvagni

Yasparia Warrior Battle

Baldwin Wallace Conservatory Brass Choir

John Brndiar, conductor

Nicholas Giralico, Brianna Volkmann, Nicholas Cantello, and Klara Farren, horn

Riley Conley, Garrett Folger, and Casidy Reed, trumpet

Vincent Longo, Brian Pattison, and Brendan Loeb, trombone

Maxwell Godfrey, tuba

Jeremy Piper

Intermission

Taste of Addiction (selection from the opera)

Liz Huff, soprano Leah Frank, piano

Ryan Charles Ramer

Six Miniatures

Linda Miller, flute Daniel Pereira, cello

Dolores White

Melencolia

Caroline Oltmanns, piano Stacie Mickens, horn Brian Kiser, tuba and cowbell

Program Notes

Stacie Mickens is Assistant Professor of Horn at the Dana School of Music, Youngstown State University. She completed degrees at the University of Michigan, the University of Wisconsin-Madison, and Luther College, and studied with Adam Unsworth, Bryan Kennedy, and Douglas Hill. Mickens serves as principal horn of both the Wheeling and Youngstown Symphonies and as fourth horn of the Akron Symphony. She has performed with the Detroit Symphony Orchestra, Detroit Chamber Winds, and Blossom Music Festival.

Brian Kiser has carved out a unique performing career with a wide range of ensembles. In addition to his role as principal tuba of the Roanoke Symphony Orchestra, he performs with the River City Brass, and as solo tuba with the Mr. Jack Daniel's Original Silver Cornet Band. Dr. Kiser joined the faculty of Youngstown State University in 2005. He currently serves as Associate Professor of Music and Brass Area Coordinator in the Dana School of Music. His orchestral experience includes performances with symphony orchestras in Pittsburgh, Indianapolis, Akron, Canton, Youngstown, New Mexico, the Malaysian Philharmonic Orchestra, and the Indianapolis Chamber Orchestra. Kiser is featured with the Bach 'n Blues 'n Brass on their CD *American Popular Songbook for Brass Quintet*.

Pianist **Caroline Oltmanns** reveals in her playing a deep connectivity between music and culture. This season features two concert tours to Switzerland, recital performances in Germany, and a return invitation to perform with Youngstown Symphony Orchestra. Past seasons have included concerto appearances with Johnson City Symphony Orchestra, Harburger Orchester Akademie, and Cleveland Philharmonic Orchestra in addition to the commission, premiere and recording of several new concerti. Caroline Oltmanns has recorded six solo CDs on the Filia Mundi label. Her new concept album *Ghosts* features Robert Schumann's final work, *Ghost Variations*. She is Professor of Piano at Youngstown State University and holds degrees from the Staatliche Musikhochschule Freiburg and the University of Southern California in Los Angeles.

South African composer **James Wilding's** mastery of structure and lyricism, and his use of ethnic instruments, folk tunes, connections to art, photography, literature, and stories, capture audiences in the United States and abroad. Projects for this season include music for the Escher String Quartet to be performed at the opening concert of Tuesday Musical's main stage, and a piece for the TEMPO ensemble at California State University, Northridge. He recently toured South Africa with his concept show *Crumb Kaleidoscope*, commissioned by the Bayerischer Rundfunk. His work has been championed in Zimbabwe, Lesotho, Senegal, Germany, Holland, France, Switzerland, Britain, Canada, South Africa, and the US. Wilding is Professor of Instruction and Co-Chair in Composition and Theory at the University of Akron, where he also directs the New Music Series and Festival. He studied at the University of Cape Town, Youngstown State University, and Kent State University. His musical mentors were Neil Solomon, Stewart Young, Peter Klatzow, and Thomas Janson. His music is published by the Foundation for the Creative Arts, the University of South Africa, and Wilding Publications.

ProgramNotes **Six Miniatures** reaches into the rich resources of the flute and cello with spheres of innovation and discovery. The unique timbre of the contrasting instruments is explored and displayed with great skill and ingenuity. Each miniature is similar to unrelated, short verses in an abstract poem. There is no tonal, melodic, or harmonic connection between the six untitled sections; rather each miniature has its own character, mood, setting, tempo, and eclectic musical language. A common thread between the pieces is the brilliance, sharp precision, dramatic sweeps, and subtle poignant tones and phrasings, all of which are idiomatic for the flute.

Having earned degrees from the University of Michigan and the Cleveland Institute of Music in flute and Dalcroze eurythmics, **Linda Miller** has performed as a member of the Woodycock Duo, and the Ingersoll Trio, and with Australian folk singer Seona McDowell on flute and piano. She is a member of Erie Waters flute choir, enjoys playing new music, and is learning how to beatbox on flute.

Daniel Pereira, a native of Caracas, Venezuela, is an active orchestral and chamber musician in the Cleveland area. He has been a member of the cello section of the Harrisburg Symphony Orchestra since 2006. He performs regularly with Cleveland Pops and has served as substitute cellist with the Cleveland Orchestra.

Dolores White, freelance composer, pianist, educator, and adjudicator is a native of Chicago, Illinois. She attended Howard University and the Oberlin College Conservatory of Music, earning a bachelor's degree in piano performance, received a master's degree in piano performance and composition from the Cleveland Institute of Music, and completed postgraduate studies at Columbia College, Ohio State University, and Kent State University. Her work *Celebration* has been performed by the Detroit Symphony Orchestra, Dallas Symphony Orchestra, and the Columbus Symphony Orchestra. She has enjoyed recent performances of her work by Rachel Barton Pine (*Blues Dialogues*), the Greater Cleveland Flute Society (Three Pieces for Flute and Piano), and on programs presented by the Chicago Emmanuel Baptist Church (Eight Art Songs and Spirituals), and the Cleveland Composers Guild (*Thoughts Like Haunting Melody*).

Melencolia (2013) derives from my fascination with the magic square of Albrecht Dürer's *Melencolia I* (1514), in which rows and columns add up to thirty-four in any direction. Use the QR code below to view *Melencolia I* on your smartphone. My composition opens with a long, brooding melody that becomes restless with its thought, then bursts out in a triumph of inspiration, before retreating to its melancholic reflections. Then, the ringing of a bell draws our attention to the etching itself, as if an invisible hand had pulled the rope of Dürer's bell. Just beneath the bell is the magic square, whose numbers become coldly realized as clinical piano chord groupings. Again our thoughts return to melancholy, before an innocent change of pace depicts the child on a wheel, breaking free from the scales of justice to enjoy a kaleidoscopic dream. The brooding opening melody returns, this time leading restlessly to the glorious radiance of Dürer's comet. Finally, a mood of resignation takes over, and we are left to contemplate the play of light on the polyhedron, with the bell occasionally tolling, and the hourglass running out. *Melencolia* was written for Caroline Oltmanns (piano), Stacie Mickens (horn) and Brian Kiser (tuba and cowbell).



ProgramNotes *Clouds* was a 2016 Christmas present for the Greater Cleveland Flute Society. I have always been interested in illusions. Most everyone knows a bit about optical illusion, but there is also the idea of aural illusions: melodies which aren't really there or double lines which seem to be in counterpoint with each other, both lines actually being from a single line. This may also mean that one member of the audience hears something different than another. In *Clouds*, I create an illusion of single notes almost making a melody—a melody just out reach.

Erie Waters is the professional performing group of the Greater Cleveland Flute Society (GCFS) and includes both professional and amateur musicians. Erie Waters has performed for the Chicago Flute Festival and the Northeast Ohio Flute Association Festival, and presented full-length programs of its own at the Chagrin Concert Series, Brecksville United Methodist Church, and the Port Clinton Musical Arts Series. All proceeds collected by Erie Waters support events for GCFS, a 501(c)3 non-profit organization. For more information about GCFS, visit www.gcfs.org.

Larry Baker taught at the Cleveland Institute of Music from 1973 to 1993, where he also directed the New Music Ensemble, Performance Group and Reconnaissance, conducting numerous performances and premieres in Cleveland and throughout the United States. In 1983, he received the Cleveland Arts Prize for Music. Performances of his music include *Tarantula* by the Atlanta Symphony Orchestra with Tim Adams, soloist, *Haydn's Head* by Lyric Opera Cleveland, *Scarlet Dances* by the Cleveland Chamber Symphony, and *Rainmusic* at both the 2010 Musical Olympus Gala and the XXI Central European Music Festival. Recordings include *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 at the University of Oklahoma and with Donald Erb at the Cleveland Institute of Music.

Esperança waits is an introspective expression of emotional longing and waiting for something to happen. Large, luscious, and colorful chords, and conjunct melodies demonstrate this emotion. It is deeply rooted and relies deeply on each individual performer's sense of expression to provide it a new life with each interpretation. Inspiration for this work comes from Portuguese *fado*, and the rhythmic and colorful vitality of Brazilian nationalism.

Randall Fusco, piano, is an active soloist and collaborative artist who has performed concerts in numerous states and in Ireland. He has appeared as soloist with the Cleveland Orchestra Youth Orchestra, Cleveland Institute of Music Orchestra, and the Alliance Symphony Orchestra. 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, and music history, serves as co-staff accompanist, and chairs the Music Department.

Kevin Alexander Wilson is a composer curious about various perspectives on life and music held by world cultures throughout. His works reflect a musical characteristics from various origins. He is particularly interested in interculturalism and the confluence of composition, and the collaboration and inclusion process of performer input through improvisation, often leaving the performer to freely interpret sections or full pieces. He currently studies with Frank Wiley at Kent State University.

ProgramNotes

Sonata for Cello and Piano is a 2017 composition and is the first movement of a planned larger work.

Malina Rauschenfels is a vocalist, baroque and modern cellist, composer, and co-director of Burning River Baroque. Equally comfortable with both early and contemporary music, she has recorded with Toby Twining Music, The Newberry Consort, Duo Mignarda, Quire Cleveland, and the Marble Sanctuary Choir. She performed Davidovsky's Divertimento for Cello and Orchestra with the Juilliard Orchestra under Reinbert de Leeuw, in a performance the *New York Times* described as “compellingly played by Malina Rauschenfels.” She holds degrees from the Eastman School of Music and Juilliard in cello performance and composition. Her recent solo CD, *In-D: Solo Cello Through the Ages*, is available on her website, malinaauschenfels.com.

A native of Rome, **Lorenzo Salvagni** earned a masters degree from the Cleveland Institute of Music and a doctorate in Italian Literature from the University of North Carolina. He taught Italian language and literature at Case Western Reserve University, UNC, and Duke University, and now teaches at Cuyahoga Community College in Parma. Dr. Salvagni is a pianist, organist, composer, and arranger who has performed nationally and internationally. He serves as Director of Music Ministries at Holy Rosary Church and is the author of peer-reviewed articles and essays on Italian literature and music and writes for the Italian classical music magazine *Suonare News*. Dr. Salvagni lives in Shaker Heights.

Yasparia Warrior Battle was inspired by the 2D fighting video games, such as *Mortal Kombat*, that I enjoyed growing up. Yasparia is a fictional world of my own creation, and I have been musically working in it for several years, with the aim of creating an interactive tone poem for chorus and orchestra. The themes for this piece were borrowed from that larger work. Batori and Ryagon are the two main kingdoms of Yasparia. The audience will choose one warrior from each kingdom to compete in single combat. The first chosen warrior theme will be performed, then the opposing warrior theme. Finally, a third piece will pit the two themes together in an all-out brawl to the finish. Who will win? You decide!

Yasparia Warrior Battle Audience Instructions

With a Smartphone:

1. Connect to free wifi by selecting CSUGUEST
2. Download and install the **Poll Everywhere App** (see logo) from the Apple Store or Google Play.
3. Open the App and choose “I’m Participating”
4. Below “Join a Presentation” enter username **jeremypiper831**

By Text Message:

Text **jeremypiper831** to 22333



Warrior Statistics

Batori Warriors

Sath Marley

Age: 23
Height: 6'1"
Weight: 185
Origin: Village of Armanshire
Weapon: Long Sword
(Text:1)

Dosta Hauska

Age: 19
Height: 5'10"
Weight: A lady never tells!
Origin: Island of Ostrovo
Weapon: Naginata
(Text: 2)

Ryagon Warriors

Neemius Devenger

Age: 32
Height: 6'11"
Weight: 270
Origin: City of Karthan
Weapon: Morning Star
(Text:1)

Gastrock Devenger

Age: 35
Height: 7'2"
Weight: 315
Origin: City of Karthan
Weapon: War Hammer
(Text: 2)

ProgramNotes

The Baldwin Wallace Conservatory Brass Choir has been in existence since at least the early 1930s, when Cecil Munk directed groups of student brass players performing Bach chorales from Marting Tower, announcing the start of concerts at the annual Baldwin Wallace Bach Festival. The BW Brass Choir exists to provide experience for students in various forms of brass ensembles and chamber groups, including the Choir, quintet, quartet, trio, and trumpet, horn, trombone, and low brass ensembles. The ensemble is currently led by John Brndiar, and previous directors have included Charles Gorham, Alan Squire, Walter Winzenberger, David Borsvold, and James Darling.

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 from the Baldwin-Wallace Conservatory of Music, and received his Master's Degree in Music Composition from Kent State University in May 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.

The opera *Taste of Addiction* emerged—ironically—for want of a libretto. I decided to explore what might be expressed by eschewing lyrics and using only the simple vowel, "ah." The result was a plot in which the main character is alone for nearly the entire story, avoiding the need for dialogue. *Taste of Addiction* tells the story of one woman's battle with food cravings and overeating. In the arias heard today, she is on the brink of relapse, using all her will-power to forestall another binge. She reads the ingredients of her favorite sweets, and expresses her anguish in a series of wordless outbursts. Her solitude is her attempt to avoid a state of constant consumption, and she delves into a fantasy life that verges on hallucination.

Leah Frank is a pianist, violinist, violist, and organist, and holds a bachelors degree from the Baldwin Wallace Conservatory of Music. Ms. Frank studied piano with Mitsuko Morikawa, Mary Dobrea Grindahl, Thomas Kronholz, Robert Mayerovitch, and Sungeun Kim. She is the music director at Heritage Congregational Church and is on staff at BWCM. Ms. Frank performs, collaborates, and teaches regularly in the greater Cleveland area and is a U.S. Army veteran.

Liz Huff, soprano, performs concert work, improv, and collaborative arts projects throughout the Midwest and locations as far-flung as Estonia and Finland. An advocate for new work in theater and music, Liz has premiered works by many composers, including Ryan Charles Ramer, Sam Guarnaccia, and Marshall Griffith. A graduate of the Cleveland Institute of Music, she studied improv at The Annoyance Theater in Chicago. In 2015, she released her debut Christmas album, *My Favorite Things: A Christmas Collection*. Her blog can be found at tinyletter.com/LizHuff/

Ryan Charles Ramer studied with Guild members Monica Houghton, Mary Ann Griebing, Loris Chobanian, and David Gooding, as well as Dr. George Cherry, Pat Pace, and Lourant Bokoubza. Ramer attended Eastern Michigan University and Baldwin Wallace Conservatory. He is currently publishing several volumes of his oeuvre for donation to the CLEVENET Library System. He is also a member of the Dramatists' Guild and a founding member of the Hildebrandt Artists' Collective.