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Acknowledgements

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Sincerest thanks to **Stephen T. and Mary Ann Griebing** for their meaningful and generous gift in support of the Cleveland Composers Guild.

Upcoming Performances

NEOSonicFEST V (2018)

WEDNESDAY, APRIL 11, 2018, 7PM

Cleveland Chamber Symphony Young & Emerging Composers Concert

Music by outstanding collegiate composers

BW Gamble Auditorium \96 Front Street \Berea

NEOSonicFEST.ORG

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

2018-2019 SEASON

Watch CLEVELANDCOMPOSERS.COM for news about upcoming performances and collaborations.

2017-2018 Season

CLEVELAND COMPOSERS GUILD

PRESENTS

the
SYNDICATE
for the NEW ARTS

SMALL PIECES / BIG IMPRESSIONS

JENNIFER CONNER

ROBERT ROLLIN

COLIN HOLTER

DOLORES WHITE

JEFFREY QUICK

JAMES WILDING

RYAN CHARLES RAMER

& Jiří TRTÍK

COLLEGIATE CONTEST WINNER

Thursday 4-5-2018-7:15pm

Sunday 4-8-2018-7pm

Heiser Auditorium

Judson Manor

Kendal at Oberlin

1890 E 107th Street

600 Kendal Drive

Cleveland Ohio

Oberlin Ohio

Part of NEOSonicFest V (2018)

ClevelandComposers Guild

2017-2018 SEASON: CONCERTS 3/4

THE SYNDICATE FOR THE NEW ARTS

DANA JOHNSON, VIOLIN
WESLEY HORNPETRIE, CELLO
BRENDAN JACKLIN, PIANO

THURSDAY, APRIL 5, 7:15PM
HEISER AUDITORIUM
OBERLIN, OHIO

SUNDAY, APRIL 8, 7:00PM
JUDSON MANOR
CLEVELAND, OHIO
PART OF NEOSONICFEST V

Program

Improvisation No. 30

Ms. Hornpetrie

red river of the north

Ms. Johnson Ms. Hornpetrie

I Have Wasted This Life, and Would Waste Any Other

You Can Fly through the Swollen Mirrors
Your Uniform Does Not Impress Me
I Rained Nasturtiums, I Rained Hearts of Mushrooms, I Was
Cocktail Waitresses Weeping into Avocado Dip
...for the Bible Tells Me So

Ms. Johnson Ms. Hornpetrie Mr. Jacklin

Piano Trio

Experience

Ms. Johnson Ms. Hornpetrie Mr. Jacklin

Preludes

Epic: Mix 'o Lydian and Mixolydian
Blues: Serialism
Desperado: Viennese Trichords

Mr. Jacklin

Rhapsody on Themes by Rachmaninoff

Fuga

Ms. Johnson Mr. Jacklin

Sevenwaters

Ms. Johnson Ms. Hornpetrie Mr. Jacklin

Trio Tango

Ms. Johnson Ms. Hornpetrie Mr. Jacklin

Jiří Trtík

Colin Holter

Ryan Chales Ramer

Jeffrey Quick

James Wilding

Robert Rollin

Jennifer Conner

Dolores White

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.

Cellist **Wesley Hornpetrie**, an Oklahoma native, is an active performer and educator living in Ann Arbor, Michigan. She is currently earning her graduate degree at the School of Music, Theatre, and Dance at the University of Michigan, studying with Anthony Elliott. She enjoys performing in a multitude of environments: she is mostly active performing with Trio Continuum, her piano trio, and Girlnoise, an all female contemporary ensemble that focuses on improvisation and commissioning works by female composers. Additionally, she directs The Third Place Concert Series, a chamber arts series hosted in Ann Arbor that works towards programming contemporary works and works by historically underrepresented identities.

Canadian pianist **Brendan Jacklin**, currently based in Ann Arbor, Michigan, is an active performer, teacher, and new music advocate. He is especially interested in interdisciplinary and multimedia music, performing works that include electronics, video, poetry, and dance. He has performed solo and chamber recitals throughout both North America and Europe. As an avid performer of contemporary music, Dr. Jacklin has premiered dozens of new works, including solo and chamber music. He has worked with many composers, including David Lang, Missy Mazzoli, Libby Larsen, John Orfe, Jorge Cordoba, and Nicole Lizée. He is currently teaching piano and chamber music at the Flint Institute of Music. Dr. Jacklin completed his doctoral studies at the University of Cincinnati's College-Conservatory of Music with Prof. Awadagin Pratt and Dr. Michelle Conda, with cognates in both pedagogy and multimedia music. He earned a Master of Music in Piano Performance at Bowling Green State University with Dr. Thomas Rosenkranz and visiting professor Robert Shannon, and completed his Bachelor of Music in Piano Performance with Megumi Masaki, with minors in cello with Dr. Leanne Zacharias and history.

A recent graduate of the Oberlin Conservatory of Music, violinist **Dana Johnson** is currently pursuing a master's degree at the University of Michigan under the tutelage of Danielle Belen. As an active performer of contemporary music, Johnson has premiered multiple student compositions in addition to performing as a member of the University of Michigan's Contemporary Directions Ensemble, Oberlin's Contemporary Music Ensemble, and as a member of the student-led contemporary music collective, Semble N. Recent highlights include appearing as featured soloist with Oberlin Contemporary Ensemble and performing alongside members of the International Contemporary Ensemble (ICE) at the Ojai Music Festival in California. Additionally, Johnson has performed at the Kennedy Center with her string trio, Trio Ligatura, served as concertmaster of both Oberlin Orchestras, and most recently as a principal of the New York String Orchestra at Carnegie Hall. Her musical endeavors have taken her around the world, participating in such festivals as soundSCAPE (Italy), the International String Academy (England), Litomysl Violin Masterclass (Czech Republic), Le Domaine Forget (Canada), and the Bowdoin International Music Festival (USA).

Performers

ProgramNotes

Sevenwaters was inspired by the Sevenwaters Trilogy, a fantasy by Juliet Marillier. This movement is based on the first book, *Daughter of the Lake*. Set in a mystical Celtic past, it is a moving retelling of the folk tale of the six brothers turned into swans. *Daughter of the Lake* centers around the seventh child, Sorchia who, to save her brothers from the enchantment, is called to weave shirts for each of them from the barbed fibers of the starwort plant, not speaking until the task is completed. Sorchia's act of sacrificial love leads her into themes of isolation, prejudice, hatred, betrayal, and finally redemption. *Sevenwaters* begins with a mystical setting of the scene followed by a simple theme evoking a Celtic folk song. The theme then develops through the emotional track of the novel. The cycling of the thematic fragments through increasingly dissonant key centers mirrors the tortuous weaving of the shirts. The music ends with a redemptive return of the opening materials.

A native of California, **Jennifer Conner** studied composition at the University of California, Irvine as a Regents scholar, receiving a Presidential Fellowship Grant for the performance of her music. She completed her masters and doctoral work at the Cleveland Institute of Music under Donald Erb. She also studied with New York composer George Tsontakis and participated in the Aspen Music Festival Center for Advanced Compositional Studies under Bernard Rands. Her orchestral music has been performed by the Cleveland Orchestra, Oregon, Akron, Canton, and Grand Rapids Symphonies. Her organ work, *A Teller of Tales* with Tom Trenney appears on Capstone Records' *Telling Tales*, and the Pro Organa's CD *American Organ Music*, and her Christmas anthem *Quiet Promise* is included on *Carols for Quire from the Old and New Worlds 2*, released by Quire Cleveland. Dr. Conner teaches theory and composition at the Cleveland Institute of Music and at Baldwin Wallace Conservatory. She is author of the theory curriculum, *Foundations in Music*, which is used by teachers and institutions in Cleveland and beyond. She has been a frequent adjudicator of young composition competitions for both MTNA and OFMC. Dr. Conner is a member of ASCAP, and her works are published through Imaginings Publishing.

Trio Tango was inspired by the captivating, provocative, seductive, and stimulating dance movements and rhythms of the Argentine Tango. The piece presents a variety of moods and textures, some flowing seamlessly into each other, and others with clearly-defined boundaries. *Trio Tango* asks each instrument both to assume a prominent role as well as a supporting role for the other instruments. The musical language is primarily tonal, in the sense of major, minor, and modal constructions. It begins with a bravura, improvisational introduction by the solo cello with aggressive, punctuating rhythms from violin and piano, then arrives at the basic idea in the violin, accompanied by the other instruments. The middle section has each string instrument playing very emotional and lyrical ideas followed by faster rhythmic sections and ends in a ravishing fortissimo by all instruments with lots of slides and glissandos.

Dolores White, freelance composer/pianist/educator and adjudicator is a native of Chicago, Illinois. She attended Howard University and 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*).

Jiří Trtík's *Improvisation No. 30* for solo cello is the winner of the Cleveland Composers Guild Fifth Annual Collegiate Composition Competition. The composer writes: "I completed *Improvisation No. 30* for solo cello, inspired by the painting by Wassily Kandinsky of the same name, on Valentine's Day 2016. Kandinsky's paintings are, in his words, "largely unconscious, spontaneous expressions of inner character, nonmaterial in nature." Although *Improvisation No. 30 (Cannons)* at first appears to be an almost random assortment of brilliant colors, shapes, and lines, the artist also included leaning buildings, a crowd of people, and a wheeled, smoking cannon." Scan the QR code to view Kandinsky's *Improvisation No. 30 (Cannons)*.

ProgramNotes



Jiří Trtík is a Czech composer and conductor. He is currently working toward a Bachelor of Music in composition at the Cleveland Institute of Music in the studio of Keith Fitch. He has studied composition and conducting at the Prague Conservatory. Mr. Trtík has received a number of commissions and performances from world-class performers and ensembles, such as members of the Metropolitan Opera's Lindemann Young Artist Development Program, the Cleveland Chamber Symphony, Kühn Mixed Choir, and principal cellist of The Cleveland Orchestra Mark Kosower. His works have been performed in the Czech Republic, Slovakia, Germany, Latvia, United States, and Japan. He has also composed music for several Czech movies and theatrical productions, such as *The Hunch*, *Zelená Vdova*, *Jdi dál*. As a conductor, he has conducted performances of Mozart's *Requiem*, and B. Martinů's *Opening of the Wells*, and has premiered choral works by several young Czech composers. Jiří studied philosophy at the Charles University. He writes a blog about music as well as he organizes benefit concerts.

red river of the north is inspired by the river of the same name flowing along the border between North Dakota and Minnesota, which separates the North Dakota cities of Fargo and Grand Forks from Moorhead and East Grand Forks, their respective Minnesota counterparts. Flooding is common in the region, displacing residents and causing billions of dollars of damage, so the technical and political challenges of developing a long-term solution are pressing matters in Red River Valley communities. However, the fundamental problem—namely, that we expect the river to stay in one place as we build towns on its banks, even though its natural tendency is to move around—is one that no amount of civil engineering can solve.

Colin Holter is a musician and writer on music based in Northeast Ohio. He holds degrees in composition from the University of Minnesota, Brunel University, the University of Illinois, and the University of Maryland, Baltimore County. In addition to his work as a composer of concert music, electroacoustic music, and music for theatre and dance, Dr. Holter is the general manager of the Northern Ohio Youth Orchestra (NOYO) and managing editor at 113 Composers Collective. He directs NOYO's Lab Group, its collaborative composing ensemble.

ProgramNotes

I Have Wasted This Life, And Would Waste Any Other is an homage to contemporary poet Terry Stokes. I've set nearly one-hundred of his poems to music, and created numerous instrumental pieces based on his themes of chaos in the modern world. The title of the suite and the names of individual movements are taken directly from the specific poems that inspired them. This piece was premiered in 2012 by the Alameda Trio in Cleveland Heights. I am thrilled to have the music revived and reinterpreted by the

Ryan Charles Ramer is an active member of the Cleveland Composers Guild, and has studied under many past and current members including Mary-Ann Griebing, Monica Houghton, Lisa Rainsong, Loris Chobanian, and David Gooding. His works have been premiered locally by the Cleveland Classical Guitar Society, the Greater Cleveland Flute Society, the Alameda Trio, Cleveland Opera Theater, and Cleveland Contempora, and such distinguished local performers as the illustrious Liz Huff, Jaelyn Surso, and Benjamin Czernota. He has produced several concerts for Cleveland's Ingenuity Fest, and has had work played locally at the Hannah Theater, the Hermit Club, Cleveland Public Theater, 78th Street Studios, and the Cleveland Music Settlement. In 2017, Leah Frank recorded a full length album of Ramer's piano works, available on iTunes, Pandora and Spotify. This year he has received a grant from the Ohio Arts Council to publish the music from the album in Braille.

“Experience,” the second movement of my Piano Trio (1997), is a set of variations on a tune by Federalist-era composer Jeremiah Ingalls, distinctive for its alternation between sharp and natural leading tones. The variations are a sort of musical *Pilgrim's Progress*, moving farther from the theme and becoming wilder until collapsing into serenity. The work was premiered at the University of Akron on May 1, 2005, at the 5th Annual Akron New Music Festival, by Takako Masame, violin, Linda Atherton, cello, and Nicholas Underhill, piano, members of the Cleveland Chamber Collective. Subsequent performers have included the Gramercy Trio, as well as this weekend's performances by the Syndicate for the New Arts.

Experience

Come all ye saints and sinners near.
Come listen awhile and you shall hear
The wonders of almighty grace
Which set me free to sing His praise.

I heard of Jesus, who they say
Could wash a sinner's sins away.
How to find Him I did not know,
Nor how to meet with Him below.

I laid me down to take my rest,
Bemoaning of my dreadful case.
I thought I would for mercy wait
But then I feared I'd come too late.

I never thought He'd been so nigh.
His speaking made me smile and cry.
He said, "I've come to you my love.
I have a place for you above."

Jeffrey Quick was born in Cass City, Michigan in 1956, and began composing at age 11. He received a Bachelor of Music in music history in 1978 from the University of Michigan, where he studied composition with William Bolcom and Leslie Bassett, and master's degree in music 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 past 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. Further information on his works can be found at www.jeffreyquick.com.

ProgramNotes

These **Preludes** create a fusion of compositional ideas with pedagogical principles, the result of being a theory lecturer by day and a composer by night. I based each piece on a particular concept of twentieth-century music, and gave it a descriptive title that I thought brought out that mysterious beauty lying on the boundary of tonality. “Epic” is based on a scale that uses a raised fourth and flattened seventh, mixing the two modes, Lydian and Mixolydian, also known as the Lydian Dominant scale. The title is stolen from a 1960s *Avengers* episode, a cinematic nightmare in which the villain tries to make a film with real consequences, called “The Death of Mrs. Peel.” “Blues” rejects the expected twelve-bar structure, but incorporates the twelve-note technique: four notes in the bass (two groups of two), and eight notes in the right hand, gradually articulating a languid theme. Disclaimer to all dodecophiles: it's not strictly serial! “Desperado” uses the superposition of two types of fourth, one perfect, the other augmented, to recreate the dissonant underworld of the criminal and reckless mind. The harmonic structure was a favorite of composers of the second Viennese School: Schoenberg, Berg, and Webern.

Praised by the Cape Times as ‘highly original,’ 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 US and abroad. Projects for this season include music for the Escher String Quartet performed at the opening concert of Tuesday Musical’s main stage, and a piece for the TEMPO ensemble at California State University Northridge. Recently he toured South Africa with his concept show *Crumb Kaleidoscope*, which was commissioned by the *Bayerischer Rundfunk*. His work has been championed in Zimbabwe, Lesotho, Senegal, Germany, Holland, France, Switzerland, Britain, Canada, South Africa, and the United States, published and broadcast internationally, and achieved considerable acclaim. A dedicated teacher, committed to sharing his knowledge, 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. 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.

Since Rachmaninoff used the theme from Paganini’s twenty-fourth caprice for solo violin as the theme for his *Rhapsody on a Theme by Paganini* for piano and orchestra, I decided to use themes from Rachmaninoff’s piano concertos for a piece for solo violin and piano, the reverse conceit. The resulting piece, *Rhapsody on Themes by Rachmaninoff*, is in two parts: the virtuosic rhapsody portion, followed by a double fugue on the same themes. The performers for the recent New Music Guild, Inc. premiere were Wanda Sobieska, violin and Anthony Ruggiero, piano, and I look forward to the interpretation on these concerts by a new duo of performers.

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 Hochschule für Musik Hamburg. His works are published and commercially recorded, have been performed or broadcast on six continents, and have been used as required jury pieces in the United States, 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).