



Upcoming Performances

CHAMBER MUSIC SOCIETY OF OHIO

SUNDAY, FEBRUARY 17, 2019 | 3PM

Steinway Piano Gallery (tickets req'd)

334 E. Hines Hill Rd | Boston Heights

Works by Guild members for flute, oboe, horn, cello, and piano

WWW.CMSOHIO.ORG

CREATIVITY: LEARNING THROUGH EXPERIENCE XXVII

SUNDAY, MAY 5, 2019 | 3PM

The Music Settlement (free admission)

11125 Magnolia Dr | University Circle

Young music students perform pieces written specially for them by Guild members.

CLEVELAND CHAMBER CHOIR

SATURDAY, MAY 18, 2019 | 7:30PM

Fairmount Presbyterian Church (tickets sold at door)

2757 Fairmount Blvd | Cleveland Heights

SUNDAY, MAY 19, 2019 | 7:30PM

First Congregational Church (tickets sold at door)

292 E Market St | Akron

New works including the winner of the 2018 Collegiate Composers Competition

2019-2020 SEASON

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

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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.

These concerts are also made possible in part by support from The Cleveland Foundation.



CLEVELAND COMPOSERS GUILD

2018-2019 SEASON

PRESENTS

CHAMBER MUSIC SOCIETY OF OHIO

MATTHEW SAUNDERS

SCOTT MICHAL

WILLIAM RAYER

MARGI GRIEBLING-HAIGH

TY ALAN EMERSON

ERIC CHARNOFSKY

GEOFFREY PETERSON

JAMES WILDING

FEBRUARY 10, 2019 | 3:00PM

FAIRMOUNT PRESBYTERIAN CHURCH

CLEVELAND HEIGHTS

Cleveland Composers Guild

2018-2019 SEASON: CONCERT 2

CHAMBER MUSIC SOCIETY OF OHIO

Jane Berkner, flute
David Brockett, horn
Eric Charnofsky, piano

Jack Cozen Harel, oboe
Miles Richardson, violoncello

SUNDAY, FEBRUARY 10, 3:00PM
FAIRMOUNT PRESBYTERIAN CHURCH
2757 FAIRMOUNT BLVD
CLEVELAND HIEGHTS, OHIO

Program

My Uncle Was in Derry

Ms. Berkner, Mr. Brockett, and Mr. Charnofsky

Matthew C. Saunders

Elegy—Thoughts that Do Often Lie too Deep for Tears

Mr. Richardson and Mr. Charnofsky

Scott Michal

Memories of Childhood Dreams

Ms. Berkner and Mr. Charnofsky

William Rayer

Bocadillos Floridianos

III. El Sereno (...el Dueño de la Playa)

IV. Lagartijas Ligeras (...los que saltan cerca la piscina)

Mr. Harel and Mr. Charnofsky

Margi Griebing-Haigh

INTERMISSION

Rogue

Ms. Berkner, Mr. Brockett, and Mr. Charnofsky

Ty Alan Emerson

Lament

Mr. Harel, Mr. Brockett, and Mr. Charnofsky

Eric Charnofsky

Three Hopper Paintings

Nighthawks
Rooms by the Sea
House by the Railroad

Mr. Charnofsky

Geoffrey Peterson

Aeternum

Ms. Berkner, Mr. Harel, Mr. Brockett, Mr. Richardson, and Mr. Charnofsky
James Wilding, conductor

James Wilding

Performers



Jack Cozen Harel, oboe, is Associate Professor of Oboe at The University of Akron. Mr. Harel has been recognized with numerous awards including: Best Classical Soloist by *Downbeat* magazine, winner of the Baroness Leni Fe Bland Competition, winner of the Yamaha Young Performing Artist Competition, and the Guinness World Record for “Fastest Oboe Playing.” Mr. Harel began his professional career at age 18 as principal oboist of the San Francisco Sinfonietta. He has performed with the Jerusalem Symphony Orchestra and serves on the faculty of the Cleveland Institute of Music and as solo oboist of the Solaris Quintet. Mr. Harel holds degrees from the San Francisco Conservatory of Music, Northwestern University, and the Colburn School, and is a Yamaha Performing Artist.



Miles Richardson, cello, plucked his first cello string at age eleven, and became principal of the Dallas and Atlanta youth orchestras. He studied cello with Martha Gerschefski, a pupil of Nadia Boulanger. Since moving to Ohio he’s been principal cellist with the Akron, Ashland, Wooster, and Akron Baroque orchestras, and featured soloist with them.

The Chamber Music Society of Ohio (CMSO) was founded in 1989 by flutist George Pope, pianist David Fisher, and soprano Valerie Thorson, to promote and preserve the tradition of presenting chamber music in an intimate setting; to further the composition and performance of new chamber works by regional composers; and to bring to audiences performances by talented local and regional musicians.

JOIN THE CMSO FOR THEIR SEASON FINALE, STORY TIME

Sunday, June 9, 2019, 5:30 pm

Guest House in Bath

The CMSO revisits a favorite theme: music and story. Selections include Hagen’s *The Story of the Cat*, Chansons de Bilitis by Debussy, Roussel’s *2 Poems de Ronsard*, Coleman’s *Langston Hughes*, and Nancy Daley’s *The Owl and the Pussycat*. Guest artists Lara Troyer, soprano; Amitai Vardi, clarinet; and Miles Richardson, cello; join George Pope, Eric Charnofsky, Jane Berkner, and David Fisher. Dinner and champagne included. Tickets at WWW.CMSOHIO.ORG

Performers

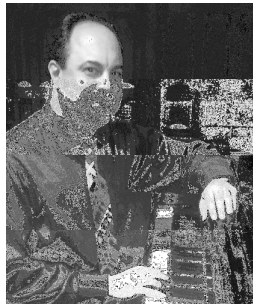
Jane Berkner, flute, is Founder and Artistic Director of Urban Troubadour, and has performed with the Akron, Ashland, Canton and Youngstown Symphonies, the Ohio Ballet Orchestra, and the O'Neil Chamber Players. With guitarist Stephen Aron, the AronBerkner Duo presents concerts across the US and Europe. Ms. Berkner and pianist Kim Bak-kum have performed with Singers Company at the National Gallery, Washington, DC, and Sere Musicale and Corofest Assisi in Italy. She was named by the National Flute Association's Flute Clubs and Choirs as one of five Outstanding Flute Choir Directors in 2014, and is currently the Director of a summer flute choir camp for adults at the Interlochen Center for the Arts.



David Brockett, horn, has performed with many orchestras including the Cincinnati Symphony, Pittsburgh Symphony Orchestra, Utah Symphony, and The Cleveland Orchestra. He has performed frequently with The Cleveland Orchestra since 1980 on horn and Wagner tuba, as well as having played several full seasons as Acting Assistant Principal Horn, and Acting Second Horn. Mr. Brockett teaches horn at Baldwin Wallace University and Cleveland State University.



Eric Charnofsky, composer and piano, enjoys a multi-faceted career as a collaborative pianist, composer, classroom music teacher, radio programmer, and lecturer. He has performed in recital throughout North America and as an orchestral keyboardist with the Los Angeles Philharmonic and The Cleveland Orchestra. A graduate of The Juilliard School where he majored in piano accompanying, Mr. Charnofsky also holds degrees in solo piano performance and composition from California State University, Northridge. Mr. Charnofsky is an Instructor at Case Western Reserve University and has taught numerous courses at the Cleveland Institute of Music. His 2016-released CD with flutist George Pope features Mr. Charnofsky's own *Four Characters*. He has received composition commissions from Pacific Serenades, The Chamber Music Society of Ohio, the Cleveland Chamber Collective, and others. He was named "Composer of the Year" for 2012 by the Ohio Music Teachers Association. Mr. Charnofsky's radio program, *Not Your Grandmother's Classical Music*, airs Monday afternoons on WRUW-FM in Cleveland.



ProgramNotes

My Uncle Was in Derry is a response to a long poem by my Uncle Rob, who met his first wife while he was stationed in Northern Ireland with the U.S. Navy, during the worst of the Troubles. In that poem, my uncle described a night in a pub that ended with his being stopped by a man in the street who warned him about a bombing to take place the next morning. I have in my imagination placed this event on November 20, 1974, the night before the Birmingham Pub Bombings, which killed 21 and injured 182, and are considered to be the deadliest act of terrorism in Britain between the end of the Second World War and the July 2005 London Bombings.

Dr. 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 will never write unlistenable music, stop stargazing or lose money in Vegas. 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 music department chair at Lakeland Community College, where he directs the Lakeland Civic Orchestra and lives in Willowick, Ohio with his wife Becky and their children Noah and Melia.

The title of *Elegy* comes from the final line one of William Wordsworth's greatest poems, 1804's "Ode: Intimations of Immortality." In the poem Wordsworth works to define the role that tragedy can take in impacting the perspective of a child, changing us as we become adults and allowing us to find some level of spiritual maturity. At 25, I lost the first love of my life to cancer. In the midst of unbearable grief and struggling just to get through each day, it was impossible to envision how my children and I would eventually find our way to a perspective of life that is full of richness, purpose and love.

Unabashedly tonal and delightfully anachronistic, the music of American composer **Scott Michal** combines lyric, harmonic, and rhythmic ingenuity with exceptional craftsmanship. A cellist with the Columbus Symphony Orchestra for thirteen seasons, and accompanying and conducting great musicians, he has been immersed in music-making nearly all his life. Michal served as Composer-in-Residence to The Ann Carson Dater Performing Arts Center and on the faculty of the University of Rio Grande. Scott is Music Director at the Black River Church of the Brethren, and serves on the adjunct faculty at Lakeland Community College. More information can be found at scottmichal.com.

Memories of Childhood Dreams was conceived as a musical excursion into perception of dreams. The premise of the piece concerns itself with the melancholy memories as a senior adult wondering about the dreams I had as a child. It is a musical excursion into my aspirations and dreams compared to the realities of the present and of my adult accomplishments. Though the dreams are different than the reality of life, I still dream the dreams of my youth. Those dreams are simply softened by the experience of my years.

William F. Rayer is a composer, trumpet player, author, and painter. His undergraduate degree is a B.A. in Music Education from Kent State University. He has a M.A. degree in Music Composition from Cleveland State University. His works 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, and across the United States and in France. His literary and musical projects frequently overlap, as with his tone poems *Reach Beyond Tomorrow* and *Chaos Dreams*, meant as companions to two of his novels. He performs regularly as the principal trumpet of the Lorain Civic Orchestra, the Broadale Brass Sextet and the Vermilion Civic Band.

ProgramNotes The Spanish word *bocadillo*, for “little morsel,” is a parallel to the French *bagatelle*.

Bocadillos Floridianos was composed in 2000 to fulfill a commission from oboist John Mack. The movements depict various creatures inhabiting a Florida beach. The tranquil third movement, “El Sereno (...el Dueño de la Playa),” or “The Watchman (...owner of the beach),” describes a heron which seemed to stand guard over the beach. The work ends with “Lagartijas Ligeras (...los que saltan cerca la piscina)” – “Darting Lizards (...those who cavort around the swimming pool),” a dance in a jerky meter alternating with material based on the Cuban *guaracha*.

The music of **Margi Griebing-Haigh** has been characterized as haunting, charismatic, yearning, wistful, lyrical, colorful, and insouciant! She is concerned with conveying emotions and moods, but firmly believes in the powers of memorable melodies and rhythms and strong formal structure. Her catalogue includes numerous songs and chamber music compositions, piano solo pieces, orchestral works, opera, and dramatic works. Ms. Griebing-Haigh has been Composer-in-Residence at the Kent/Blossom Music Festival since 2011. Her music is published by Jeanné Inc.; Trevco Inc., and her own company, Musicallygraphics.

Rogue was commissioned by Mary Kay Fink, Richard King, and Nicholas Underhill for their joint recital at the Cleveland Institute of Music. I wanted to create something playful for the ensemble, but was slightly terrified of writing for the horn. I decided I would rely on the iconic riff from Richard Strauss’ tone poem *Till Eulenspiegel* as a guide. The result is a kind of variations piece. An interesting note: This was composed during a time when a certain governor from Alaska was splashing national news. Some tongue in cheek? You betcha.

Ty Alan Emerson has been presenting music in Cleveland since 2000. He has been commissioned by the Cleveland Chamber Collective, No Exit, and ASSEM3LY. His work has been featured at music festivals from Bowling Green, Ohio to Huddersfield, England. In addition to his work for the concert hall, Emerson has composed and arranged works for the stage including several shows with The Musical Theater Project in Cleveland, including *Deconstructing Kurt Weill* at Cleveland Public Theater, and a season with the Texas Shakespeare Festival. Emerson can also be found conducting concert and theatrical works around Cleveland. Most recently his *Prospero on the Beach* was featured on a CD by ASSEM3LY, available through Albany Records.

Lament is a short trio with significant personal meaning, but a listener can apply what they hear in their own way. In its brief six minutes, *Lament* chronicles a difficult life challenge, expressed through sustained, contrapuntal lines and dynamic contrasts. The lament aspect is imparted through the interval of a minor ninth, while moments of reflection on a more innocent time are anticipated by calming repeated notes. Pauses are interrupted by a return to the lament. Then, toward the end of the piece, fragments of quotation appear from a song I composed many years ago, creating a reminiscence about a joyous occasion, but that too dissolves into unavoidable reality at the final cadence.

Read Eric Charnofsky’s biography with the performer biographies on pp. 6-7.

Three Hopper Paintings was written in the early 1990s and is inspired by the work of American painter Edward Hopper’s use of light, shadow, and visual drama, as well as his later surrealist approach. The first movement, “Nighthawks,” is brooding and mysterious attempting to capture those qualities depicted in the painting. “Rooms by the Sea” has a surrealist quality, and the music is predominantly in the sound world of Debussy. Some artistic license is taken with the last two chords to portray a sudden sea breeze closing the door shut. “House by the Railroad” is musically the most literal representation of the three paintings: I lived in a small carriage house a few hundred feet from an active railroad when I composed the work. Scan the QR code on p. 5 for images of the paintings inspiring this composition.



Geoffrey Peterson’s music has been performed throughout the United States, Canada, and Europe. Recent works and performances include: *XIX*, *Drones*, and *The Edmund Fitzgerald*, a piano concerto, premiered by the Sault Symphony Orchestra in Ontario, Canada, and recently performed by the Cleveland Chamber Symphony and the La Crosse Symphony Orchestra. His music is published by Theodore Presser, Tenuto Publications and Cimarron Music Press. Peterson attended both the Oberlin Conservatory of Music and the Cleveland Institute of Music. He is Minister of Music and the Fine Arts at John Knox Presbyterian Church in North Olmsted.

I composed *Aeternum* on a whim, responding to a call for scores from the Chamber Music Society of Ohio. The available instrumentarium caught my imagination and required deeper thought. My mind grew busy constructing a piece for all five performers; before I knew it I had improvised most of the final product. *Aeternum* takes the listener along long roads stretching out to endless horizons, visiting multiple landscapes, and traversing distant paths ominous and mysterious, with each eternal roadway opening up a new vista of color and possibilities. The piece searches for eternity, with wheels continually turning on a long journey of forgotten memories and fantastical imaginings, reaching the brilliant beauty of amazing bright light, and eventually becoming radiant sunshine.

Praised as ‘highly original’ (Beverly Brommert, Cape Times), South African composer-pianist **James Wilding’s** mastery of structure and lyricism, and use of ethnic instruments 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. 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. His musical mentors were Neil Solomon, Stewart Young, Peter Klatzow, and Thomas Janson.



The **Cleveland Composers Guild** is one of the nation’s oldest new music organizations, and has had over 200 composer members over its more than fifty year history. Over the past half-century, the CCG has built an enviable record of supporting new music, with recordings on the CRI, Crystal, Advent, and Capstone labels, and publication series from Ludwig and Galaxy. There are currently about 40 professional composers in the Guild and each concert features a wide range of musical styles. In recent years the Guild has collaborated with the Cleveland Opera Theater, The Syndicate For The New Arts, Cleveland Ballet, the Rocky River Chamber Music Society, the Cleveland Classical Guitar Society, and with various local artists to create multi-disciplinary concerts that engage with the arts in a new way. The CCG produces numerous live concerts every season featuring the finest performers available in Northeast Ohio, and all concerts are free-of-charge. In addition to regular series programs, the Guild produces an annual Creativity: Learning Through Experience concert in tandem with the Music Settlement in University Circle. Pre-college age students perform music written for them by Guild members and compose original music as well; it’s a great way to encourage the next generation of musicians to love new music. **Listen new, listen local!**