

GUEST ARTISTS



Jack Cozen Harel, oboe, is Associate Professor of Oboe at the University of Akron. Active as a soloist and chamber musician, Mr. Harel has been recognized with numerous awards.

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, where was the first oboist ever accepted into the prestigious conservatory program. His teachers include John de Lancie, James Moore, William Bennett, Grover Schiltz, and Allan Vogel. Mr. Harel is a Yamaha Performing Artist.



David Brockett, horn, has performed with many orchestras including the Cincinnati Symphony, the Pittsburgh Symphony Orchestra, the 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 and Cleveland State University.



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 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. CMSO is a non-profit 501(c)(3) organization.

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FOR FLUTE, OBOE, HORN, CELLO, AND PIANO.

Sunday, February 17, 2019
Steinway Piano Gallery

OUR GRATITUDE TO
OUR GRACIOUS HOSTS
STEINWAY PIANO GALLERY
TERESA & TED GOOD
CATHERINE GOOD BRULPORT



CATERING BY SPLENDID FARE



"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 of 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.

Scott Michal: 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 con-

ducting 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.

"The Cuban Spanish word bocadillo, for "little morsel," is a parallel to the French bagatelle. **Bocadillos Floridianos** was composed in 2000 to fulfill a commission from iconic 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 an imperturbable 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 speedy 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 for 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 Collective, No Exit, and ASSEMBLY. His work has been featured at music festivals from Bowling Green, Ohio to Huddersfield, England. In addition to his work for the concert hall, Mr. 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 ASSEMBLY, 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."

Eric Charnofsky is a collaborative pianist, composer, classroom music teacher, radio programmer, and lecturer. He has performed throughout North America, and with the Los Angeles Philharmonic and the Cleveland Orchestra. A graduate of The Juilliard School, Mr. Charnofsky also holds degrees from California State University, Northridge. Mr. Charnofsky is an Instructor at Case Western Reserve University and taught at the Cleveland Institute of Music. He has received commissions from the Chamber Music Society of Ohio and the Cleveland Chamber Collective, and was the Ohio Music Teachers Association 2012 Composer of the Year.

"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."

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, Ohio.

"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. Mr. 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.



My Uncle Was in Derry.....Matthew Saunders
flute, horn, piano

Elegy—Thoughts That Do Often Lie Too Deep for Tears Scott Michal
cello, piano

Memories of Childhood DreamsWilliam Rayer
flute, piano

Bocadillos Floridianos.....Margi Griebing-Haigh
oboe, piano

INTERMISSION

Rogue Ty Alan Emerson
flute, horn, piano

Lament Eric Charnofsky
oboe, horn, piano

Three Hopper Paintings Geoffrey Peterson
Nighthawks
Rooms by the Sea
House by the Railroad
piano

AeternumJames Wilding
flute, oboe, horn, cello, piano



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ARTISTS

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Horn
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Piano
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Oboe
- Miles Richardson**
Cello
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