



## UPCOMING PERFORMANCES

CHAMBER MUSIC SOCIETY OF OHIO

THURSDAY, FEBRUARY 6, 2020 | 7PM

Kent State University—Stark (free admission)

6000 Frank Avenue NW | North Canton

*Chamber works by Guild members*

CREATIVITY: LEARNING THROUGH EXPERIENCE XXVIII

SUNDAY, MAY 6, 2020 | 3PM

The Music Settlement (free admission)

11125 Magnolia Drive | University Circle

*Young music students perform pieces written*

*specially for them by Guild members.*

### 2019-2020 SEASON

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

### 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.

The **CLEVELAND COMPOSERS GUILD** is one of the nation's oldest new music organizations, and has had over 200 composer members over its sixty-year history. Over the past six decades, 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 Chamber Music Society of Ohio, Cleveland Opera Theater, the Cleveland Chamber Choir, The Syndicate For The New Arts, Cleveland Ballet, 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. 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!*

### CONTACT US | FOLLOW US

#### WEB

CLEVELANDCOMPOSERS.COM

#### EMAIL

CLECOMPOSERS@GMAIL.COM

#### FACEBOOK

CLEVELAND COMPOSERS GUILD

#### TWITTER | INSTAGRAM

@CLECOMPOSERS

#CLECOMPOSERS

#CLENEWMUSIC

# CLEVELAND COMPOSERS GUILD

2019-2020 SEASON

## CHAMBER MUSIC

SEBASTIAN BIRCH

MARGARET BROUWER

MARGI GRIEBLING-HAIGH

SCOTT MICHAL

RYAN CHARLES RAMER

ROBERT ROLLIN

MATTHEW SAUNDERS

JAMES WILDING

OCTOBER 13, 2019 | 3PM

DRINKO RECITAL HALL

CLEVELAND STATE UNIVERSITY



**CLEVELAND COMPOSERS GUILD**  
**2019-2020 SEASON: CONCERT 1**

**SUNDAY, OCTOBER 13 3:00PM**  
**DRINKO RECITAL HALL**  
**CLEVELAND STATE UNIVERSITY**  
**CLEVELAND, OHIO**

**PROGRAM**

*Pour un Chat Mort*

Prelude: Chaton sur les touches  
La chasse  
Lacrimosa breve (Insanely Short Lament)  
Pavane pour un chat mort  
Passacaglia

Matthew Bickett, harpsichord

**Scott Michal**

**Ballade**

James Albrecht, trombone      James Wilding, piano

**James Wilding**

*Eli Ata*

Galo Arboleda Solorazano, violin      Caitlin Rhoads, piano

**Robert Rollin**

*And I Live With the Fiction that I Never Get Mad*

Loren Reash-Henz, baritone      Benjamin Malkevitch, piano

**Matthew C. Saunders**

*A Simple Child*

Espressivo  
Andante  
Pesante  
Andante

Renovare String Quartet  
Ann Yu and Minju Kim, violins  
Esther Nahm, viola      Rebecca Shasberger, violoncello

**Ryan Charles Ramer**

---

**INTERMISSION**

---

**Rhapsody**

Peter Otto, violin      Randall Fusco, piano

**Margi Griebeling-Haigh**

*This Morning is Beautiful*

Brian Skoog, tenor      John Simmons, piano

**Margaret Brouwer**

*Life in a Day*

Prestissimo – Adagio – Prestissimo – Adagio - Prestissimo  
Adagio  
Prestissimo

Cavani Quartet  
Annie Fullard and Catherine Cosbey, violins  
Eric Wong, viola      Kyle Price, cello

**Sebastian Birch**

**PROGRAMNOTES**

**Margaret Brouwer** has received accolades for her music’s lyricism, imagery, and emotional power, and honors from the American Academy of Arts and Letters, Meet the Composer, the Guggenheim Foundation, the Ohio Arts Council, and the Cleveland Arts Prize. She has been commissioned by the Dallas Symphony, Detroit Symphony, and CityMusic Cleveland. Her ensemble Blue Streak is currently in its eighth season. Dr. Brouwer served as head of the composition department at the Cleveland Institute of Music.

**Brian Skoog** is an American tenor known for his “strong voice” (*Cleveland Classical*) and “fine lyric tenor” (Toledo *Blade*). In the 2019-2020 season, he will sing roles with Toledo Opera and The Cleveland Opera and appear with Heights Chamber Orchestra. He has recently performed roles with Central City Opera, Nashville Opera, Utah Festival Opera, Dayton Opera, and Toledo Opera. In 2017, he was the tenor soloist for the world premiere of Margaret Brouwer’s *Voice of the Lake*.

**John Simmons**, pianist, has appeared in numerous recitals in Europe and the U.S. He holds a piano performance diploma from the Hochschule für Musik und Darstellende Kunst in Vienna, Austria, and a master’s degree from the Peabody Conservatory. Mr. Simmons has performed with Jonas Kaufmann, Christopher Maltman, John Aler, the London Symphony Chorus, the Westminster Choir, and the Joffrey Ballet of Chicago. Mr. Simmons was appointed to the Cleveland Institute of Music faculty in 2005.

---

*Life in a Day* represents a busy day in which our emotions are polluted by stresses and responsibilities. The first movement is built on a semi-aleatoric figure representing daily stressors, interrupted by a lyrical theme that expresses our desire for peace in a chaotic world. The second movement opposes a pizzicato rhythmic motive with a legato motive first played by the violist. The two ideas intertwine until a dissonant climax where the motives are broken to pieces. The deconstructed material slowly reassembles in a return to normalcy. The third movement strives to be a traditionally cheerful finale, but the listener is constantly deceived with disruptions and disconnections infusing slower, disjointed material: at the end of this “life in a day,” many actions and emotions must wait for resolution.

**Sebastian Anthony Birch**, an Ohio native, was brought up in Italy. He holds a master’s in music from Cleveland State University and a doctorate from the Cleveland Institute of Music. Dr. Birch has been commissioned by Cleveland Ballet, The Tom Evert Modern Dance Company, and the University of South Florida. Other projects include *The Hidden City*, commissioned by the city of Cleveland, and *Argentum*, commissioned by the Cleveland Museum of Art. Dr. Birch is an associate professor of music at Kent State University at Stark.

The **Cavani String Quartet** (violinists Annie Fullard and Catherine Cosbey, violist Eric Wong, and cellist Kyle Price) has dedicated its artistic life to communicating the joy of discovery in the service of some of the most powerful music ever written. The quartet continues its unique journey maintaining an energetic balance between performing masterworks, collaborating with living composers, and creating new programming that joins music, poetry, and dance. The quartet’s thirty-year legacy has garnered impressive recognition including the Ohio Governors Award for the Arts and the ASCAP Award for Adventurous Programming. The Cavani Quartet has toured throughout all fifty states and internationally. In addition the quartet has commissioned and premiered the music of more than thirty living composers, and collaborated with some of the greatest artists of our time including Alisa Weilerstein, Itzhak Perlman, Sergei Babayan, Jaime Laredo, Joseph Kalichstein, and Sharon Robinson. For more than 30 years, the Cavani String Quartet served as faculty and Artists-in-Residence at the Cleveland Institute of Music.

---

## PROGRAMNOTES

The music of **Margi Griebeling-Haigh** has been characterized as haunting, charismatic, yearning, wistful, lyrical, colorful, and insouciant. Ms. Griebeling-Haigh has been Composer-in-Residence at the Kent/Blossom Music Festival since 2011. Four scenes from her opera *The Higgler* and her dramatic work *The White Trout* have been performed by the Cleveland Opera Theater. She has been commissioned by Richard King, the late John Mack, Danna Sundet, the Cleveland Foundation, and the Greater Akron Musical Association.

**Peter Otto** was appointed First Associate Concertmaster of the Cleveland Orchestra in 2007 and currently serves as Acting Concertmaster. He has appeared as a soloist with the Saint Louis Symphony, the Czech Philharmonic, the National Youth Orchestra of Germany, and the Cleveland Philharmonic. Mr. Otto has served on the faculty of the Bowdoin, Cactus Pear, Innsbrook, and Kent/Blossom music festivals. He is an adjunct professor of violin at Cleveland State University. Mr. Otto performs on a 1769 G.B. Guadagnini violin.

**Randall Fusco** has performed solo and chamber concerts in many states and Ireland. He has collaborated on recitals with many Cleveland Orchestra members and has been a guest artist at the Kent/Blossom Music Festival. 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 bachelor's and master's degrees from the Eastman School of Music, and served as Professor of Music at Hiram College.

---

In *This Morning is Beautiful*, a person is walking on the beach on a beautiful morning. He sings of his happiness. He sees something in the distance on the lake that is shiny and green. He is intrigued--at first assuming it is an interesting treasure floating there. As he gets close, he sees that it is a huge patch of algae. His happy mood changes to shock and disbelief, and then to sadness.

### *This Morning is Beautiful*

This morning is beautiful  
The sun is rising over the lake.  
I walk along the shore,  
The sun glints on the water,  
glints and sparkles on the spray.

The birds are singing.  
Those little black birds dip down, dip  
down, swoop up,  
then they dive into the water to catch a  
fish.

This morning is beautiful.  
The air is fresh and crisp.  
I am happy that I am here by the lake.  
I did not know it was so beautiful here.  
I am restful here.

What's that?  
What's that on the water up ahead?  
Something green and shiny - floating in  
the water.  
Huh. It's quite large.  
I am getting closer and soon can see it  
clearly.

No—  
I won't look at that!  
I won't see it. . .  
It's nothing important.  
I will look the other way, and walk past  
quickly.

But – but –it is quite expansive.  
I will hurry along.

Don't look!  
Look the other way.  
That smell. What is that unpleasant odor?  
Oh. It's just a dead fish on the beach.  
And another, and another dead fish on the  
beach,  
And dead fish floating in the water here.

Green!  
The lake is green here.  
A disturbing phosphorescent green here!  
Glowing green swirls in the water.

Ah! What can be done!  
I loathe seeing this algae on the lake!  
Who should help the lake?  
It is complicated.

The farm run-off, the sewers, dumping in  
the lake.  
The expense of changes.  
Bad habits to change.

Gone the sparkling spray here.  
Gone the little black birds.  
All gone, all gone in this part of the lake.  
The fishermen, the swimming children,  
the safe drinking water – here all gone.

All pushed away by shallow needs and  
wants and greed. All pushed away by  
negligence. Sparkling waves are gone  
here.  
The clear blue lake is filled with sludge  
here. Why are we so careless?

I must walk back to the good beach.  
I cannot stand it here.  
Hurry - go back now.  
Walk to the beach that is still pristine, still  
unspoiled.

Go back.  
—Margaret Brouwer (2017)

## PROGRAMNOTES

*Pour un chat mort* came from a phone conversation my wife had with her sister, who noticed that her cat was sound asleep and remarked, “there is a dead cat on my harpsichord.” I thought about cats having “nine lives,” and about Schrödinger's cat, and I came up with a piece that is full of ambiguity about whether the cat is actually dead, and whether I even like cats (I do). The first movement sounds like a kitten walking on the keys. The second is the cat chasing... something? The third movement is the shortest *Lacrimosa* ever written, which leads into a pavane à la Ravel, though it is about cats, who never do things the way you want them to. The suite ends with a *passacaglia-cum-blues* riff, with a quote from Lynyrd Skynyrd's “Freebird,” included at the request of my cat.

American composer **Scott Michal** combines lyric, harmonic, and rhythmic ingenuity with exceptional craftsmanship. After thirteen years as a cellist with the Columbus Symphony Orchestra, Michal served as Composer-in-Residence to The Ann Carson Dater Performing Arts Center and on the faculty of the University of Rio Grande. Mr. Michal is Resident Artist for the Ohio Arts Council Pathways Project at Western Reserve Masonic Community and Music Director at the Black River Church of the Brethren. His music is recorded on Parma records and on the house labels for the Dater Center and the University of Rio Grande.

**Matt Bickett** performs throughout the United States and Europe as organist and harpsichordist. His playing has been recognized with a first prize in the 2017 Quimby Competition, and has been featured on American Public Media's *Pipedreams*. Mr. Bickett has performed at notable venues in Cleveland, Seattle, and Kansas City, and recent international performances have taken him to Sweden, the Netherlands, France, and Italy. Mr. Bickett serves as organist at Fairmount Presbyterian Church in Cleveland Heights, and is a student in religion, organ performance, and historical performance at Oberlin College and Conservatory.

---

*Ballade* is the fifth piece I've written for my good friend Jim Albrecht, but the first including a piano and allow us to perform together. Jim requested a two movement slow-fast structure, but the resulting music fused the two movements into one, with an organic drama that I owe to my acquaintance with Chopin's ballades. The slow part is built from two contrasting ideas: a long tragic trombone melody, and a tense dotted rhythm that plays between the two instruments, while the fast part takes the once-tragic melody and transforms it into a triumphant dance, and the earlier brooding atmosphere resolves with powerful, incessant energy.

South African composer-pianist **James Wilding's** mastery of structure and lyricism and use of ethnic instruments capture audiences in the US and abroad. Recently, the Escher String Quartet performed his *Homeland Portraits* at the opening concert of Tuesday Musical's main stage, and his concept show *Crumb Kaleidoscope* was commissioned by the *Bayerischer Rundfunk*. 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.

**James Albrecht** joined the music faculty at the University of Nevada, Reno in the fall of 2018 and is also the principal trombonist of the Reno Philharmonic Orchestra and a member of the Great Basin Brass Quintet. Prior to his appointment in Reno, he served on the faculty at the University of Akron. He began his undergraduate work at the University of Cincinnati College-Conservatory of Music and completed his Bachelor of Music degree at the Manhattan School of Music. Dr. Albrecht holds graduate degrees from the Cleveland Institute of Music and the University of Memphis.

---

*Eli Ata* (You Are My God), is a Chassidic song for violin and piano. This piece is intended as a contrapuntal song of praise prompted by miraculously answered prayers at a time of a family illness. The composer heard this melody from his grandmother who emigrated from Russia in 1909. The setting employs the invertible counterpoint common in his tonal treatments of traditional melodies.

## PROGRAMNOTES

**Robert Rollin** is Professor Emeritus of Music and former Chair of Composition at the Dana School of Music, Youngstown State. Rollin studied at the Juilliard School, City College of New York, Cornell University, and the Hochschule für Musik Hamburg. His works and have been used as required jury pieces in the United States, France, and South Africa. He is founder of the New Music Guild Festival, and his premieres and residencies have taken him to New York, Guadalajara, Aberdeen, Kiev, and Grahamstown (South Africa).

**Galo Arboleda Solorzano**, a Quito, Ecuador native, started studying violin at the age of 8 in the National Conservatory of Music in Quito. He has performed with the Simon Bolivar Youth Orchestra under Gustavo Dudamel and partnered with Shlomo Mintz in the Bach Double Concerto. He earned a bachelor's degree from Kent State University. He has been concertmaster with the Lakeland Civic Orchestra, and performed as soloist with the Stow Symphony. He has premiered works by Scott Little, Seung Yoo, and Matthew Saunders.

Originally from Wisconsin, **Caitlin Rhoades** moved to Ohio as a child, beginning piano studies when she was eight years old. During her teenage years, she picked up the violin, eventually attending Kent State University. There, she studied violin with Cathy Meng Robinson and composition and conducting with Frank Wiley. She is an active chamber and orchestral musician in Northeast Ohio.

---

Loren Reash-Henz approached me with the idea of setting poetry by Janice Reash, his grandmother, and *And I Live With the Fiction That I Never Get Mad* jumped out at me for its frank discussion of married life, my own love-hate relationship with television, and its exploration of the impact of mass media on our lives and relationships. The solo singer explores both sides of the marriage: for him, TV is a way of avoiding troubling emotions; for her, it represents a threatening replacement. The student of popular culture will hear references to the TV landscape of 1981.

### And I Live with the Fiction That I Never Get Mad

There might be written a marriage ceremony  
For man and his television.  
Pronounce you husband and living color companion.

A mere mortal woman  
Can't match the thrill of victory or agony of defeat  
Nor manufacture instant resolutions.  
Her infinitely changing, dynamic comingling  
Never comes perfectly together.  
Telly makes no emotional demands  
Excepting passive identifications,  
The finger flick of remote control.  
Such a ceremony might sell and sort priority.

One can change channels, if not women, effortlessly.  
It's a shame, though.  
She's so alive, utterly more complex than electronic images.  
It's only that she perceives herself invisible.  
Something got lost in the translation.

(How women long for tenderness, for recognition, for affirmation  
For touch, response, sensitivity, for contact and intimacy.  
The man who meets her there possesses a powerful remote control indeed  
If only he knew it.)

Well, after all, people need their space  
Away from others. To assimilate, to integrate.

Otherwise they can feel devoured and the ground gets shaky.  
Distance and defenses are legitimate.  
One can only handle so much.

Still, I wondered if TV's can be murdered. Or divorced.

—Janice Reash, August 1981  
Used by permission.

**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 is always up for a few hands of euchre or a good game of chess. Dr. Saunders is music department chair at Lakeland Community College, where he directs the Lakeland Civic Orchestra and lives in Willowick with his wife Becky and their children Noah and Melia.

## PROGRAMNOTES

**Loren Reash-Henz** is a voice instructor at the Beck Center for the Arts, where he maintains a studio of more than 25 students. Recent engagements include roles with The Cleveland Opera and Resonanz Opera. He completed his bachelor's degree at Miami University under Benjamin Smolder. Mr. Reash-Henz currently serves as section leader for St. Paul Evangelical Lutheran Church, and performs with the Cleveland Orchestra Chorus, and the Westshore Chorale. He currently studies with Christopher Neely.

**Ben Malkevitch** is in demand as music director, vocal coach, collaborative pianist, and organist. He has conducted productions for Resonanz Opera and Opera Western Reserve. Ben is the choir director and organist at Lakewood Congregational Church and is the accompanist for the Master Singers Chorale. Mr. Malkevitch has affinities for new music, American composers, the art song repertoire, and the fine art of designing opera supertitles. He holds a master's degree in collaborative piano from the Cleveland Institute of Music.

---

*A Simple Child* features the performers playing double stops nearly the entire time. This gives the effect of hearing two string quartets simultaneously. Open strings are employed as often as possible to maximize sonority and frame the music's diatonic nature. This composition eschews chromaticism in favor of a traditional church-hymnal sound.

**Ryan Charles Ramer** has studied under many members of the Cleveland Composers Guild including Monica Houghton, Mary Ann Griebing, Lisa Rainsong, Loris Chobanian, and David Gooding. This summer he received the Cleveland Arts Prize Verge Fellowship, as well as the ADAP grant from the Ohio Arts Council. He composes for the Gordon Square Classical Concert Series, which featured three hours of his music last season.

Violinist **Ann Yu** has captivated audiences with her beautiful sound, sensitive musicality, and heartfelt performances, drawing inspiration from her faith and her surroundings. She received bachelor's and master's degrees from the Cleveland Institute of Music, studying with Jaime Laredo, Jan Sloman, and William Preucil. Besides music, Ann enjoys exploring new cities and eating blueberries by the pint.

Born in South Korea, violinist **Dr. Minju Kim** has performed throughout North America, Central America and Europe. She earned bachelor's and master's degrees from the Cleveland Institute of Music and a doctorate from the Jacobs School of Music at Indiana University. Dr. Kim regularly plays in music festivals including Festival de Febrero, Festival del Lago, Caroga Lake Festival, and the Aspen Music Festival. Kim is on faculty at the Cleveland Institute of Music Preparatory Program and the University of Akron School of Music.

Violist **Esther Nahm** performed with the St. Louis Symphony during the 2018-19 season, and was previously a fellow of the New World Symphony and assistant principal of the Richmond Symphony. She directed City-Music Cleveland's educational series from 2017-19. She has performed at festivals including the Sun Valley, Tanglewood, Spoleto, and the National Repertory Orchestra. She earned a bachelor's degree and graduate performance certificate from Boston University, and a master's degree from the Cleveland Institute of Music.

Cellist **Rebecca Shasberger** leads a strings program at the Grafton prison and founded Renovare Music, a quartet dedicated to bringing hope and healing through music. Her performances have taken her across the United States and been broadcast by the Canadian Broadcasting Corporation. Rebecca completed a master's degree at the Cleveland Institute of Music and a bachelor's degree at Westmont College. Festival appearances include Aspen, Banff, Credo, Toronto Summer Music, and McGill International String Quartet Academy.

---

**Rhapsody** was composed for a 2018 chamber music concert celebrating the marriage of the composer's daughter. It begins with a theme representing Gabrielle's appreciation of solitude during her first two years at Cambridge before Mark's appearance. A pizzicato motif represents Mark's entrance, followed by a repetitive figure describing Mark's loquaciousness. After conflicts and resolutions, we hear a moment of serene bonding, as the violinist plays double-stops based on the letters of Mark's and Gaby's names. A joyful ending ensues!