



CLEVELAND CHAMBER SYMPHONY
MUSIC
THAT DARES TO
EXPLORE

**Cleveland Chamber Symphony
Young & Emerging Composers**

Steven Smith, Music Director

Sunday, September 25, 7:00pm

Baldwin Wallace University - Gamble Auditorium

www.clevelandchambersymphony.org

**Cleveland Chamber Symphony
September 25th, 2022 Musicians**

**concertmaster *principal

Violin 1: **Andrea Belding, Erin Reidhead
Violin 2: *Emily Cornelius, Daley Biddle
Viola: *Laura Shuster, Alexandra Vago
Cello: *Linda Atherton, Katarina Davies
Bass: *Tracy Mortimore
Flute: *Sean Gabriel
Oboe: *Marty Neubert
Clarinet: *Louis Gangale
Bassoon: *Mark DeMio
Horn: *Ken Wadenpfohl
Trumpet: *Jack Brndiar
Trombone: *Paul Ferguson
Percussion: *Mell Csicsila
Harp: *Julia Jamieson

Audio Engineering: David Yost
Streaming Video & Audio: William Hartzell
Steven Smith, Music Director and Conductor

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Cleveland Chamber Symphony Today!!**

***Help keep the Cleveland Chamber Symphony
on the forefront of new music presentation***

Cleveland Chamber Symphony
c/o The Music School Settlement
11125 Magnolia Drive
Cleveland, Ohio 44106

www.clevelandchambersymphony.org

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Sunday September 25, 2022, 7pm
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Live-stream: <https://boxcast.tv/view/09-25-22ccs-bkpf8ttao76bxu7y2kp1>

Manticore

Curtis Lacey

Lapis Lazuli

Geneviève Cecile

**Les Preludes
(The Beginnings) No. 2**

Jimmie A. Parker

Harcourt Fantasy

Aaron Chung

Heatwave

Tylor Davis

Na Daoine Maithe

Kristian Schembri

*please, no digital recording during the performance.

CCS supporters include: The Ohio Arts Council, The George Gund Foundation, the Bascom Little Fund, The Aaron Copland Fund for Music, Cuyahoga Arts & Culture, the Local 4 Music Fund, and the Paul M. Angell Family Foundation. Support also includes ongoing partnerships with Baldwin Wallace University and with The Music School Settlement, ensuring stability and growth in our mission and in our impact.

Steven Smith has been the Music Director of the Grammy Award-winning Cleveland Chamber Symphony since 2005. He recently completed a very successful decade-long tenure as Music Director of the Richmond Symphony, expanding the

orchestra's repertoire, developing new concert series and enhancing the orchestra's connection to the community. He also served as Music Director of Santa Fe Symphony & Chorus from 1999 to 2013, and as Assistant Conductor of the Cleveland Orchestra from 1997 to 2003. Also an active composer, his works have been performed by many soloists, ensembles and orchestras, including CCS.

Program notes

Curtis Lacey is a 2021 graduate of the University of Akron with Bachelor's degrees in Composition and Clarinet Performance. Curtis is primarily a clarinetist but additionally plays guitar, bass, and keyboard. When Curtis is not practicing or composing, he enjoys creating video games as well as drawing.

"Manticore" is a highly segmented and surreal exploration of the rondo form. Its fiery repeating motif features the dissonant locrian mode, which is juxtaposed with graceful pentatonic and growling chromatic sections. While it isn't programmatic, the sudden changes in tone create a jumbled narrative of beauty and horror. In addition, each section of the rondo corresponds a letter in the title, "Manticore", to a musical concept.

Geneviève Cecile is a Cleveland-based composer studying composition and flute performance at the Baldwin Wallace Conservatory. She is currently in her fourth and final year of her undergraduate career. As a multimedia artist, Geneviève has explored cinematography, poetry, and electroacoustic soundscapes. Her compositions are inspired by visualizations of her imagination and propelled by her desire to externalize the mind's inner world. Geneviève's works have been performed by a variety of musicians, such as the Baldwin Wallace Conservatory Symphony Orchestra, founding member and clarinetist of the "Goodwin Avenue Trio," Andrew Buckley, and the "Local 4 Music Fund". As a result of her hard work and ambition Geneviève was a winner of the 2022 "She Score's" Competition; and was selected to be a member of the competitive Summer Scholar's Program at Baldwin Wallace

University, where she created a short film combining original cinematography and music. Those interested in Geneviève's work can visit her on Instagram.com, @genevieve.cecile or Youtube.com, "Geneviève Cecile".

Geneviève Cecile's **"Lapis Lazuli"** is a through-composed orchestral work which capsulizes and synthesizes the experiences of confusion, mourning, and repose.

Jimmie A. Parker is the teacher, leader, and director of a dynamic music ministry. He discovered his gift at the age of four, and by ten was playing the organ and piano at his local church. Jimmie began training in classical piano and contrabass performance at the School of Creative and Performing Arts in Cincinnati, Ohio. By age 15, he had played piano and contrabass in various productions such as "The Wiz", "The Music Man", "The King and I", "Cats", and many other productions culminating in more than 35 years of experience and expertise in the areas of production, composition, arranging, engineering electronics and musical performance at a high level.

Mr. Parker has held the position of National Music Coordinator of the Gospel Music Workshop of America's Youth and Young Adult Department. He currently serves as principal keyboardist for the Cleveland Philharmonic Orchestra and student conductor of the Cleveland State University Symphony Orchestra and Cleveland State University Big Band. He is also a music teacher in the East Cleveland School District and is passionate about the creative arts and shares his passion with others through his renowned seminar master class "The Color of Music".

"Les Preludes (The Beginnings) No. 2", is a condensed chamber version of a larger work that is part of a symphony suite. There are 4 individual compositions in the suite that can be programmed individually or they can be played all together as a symphonic suite. This collection of pieces were inspired by Franz Liszt with his symphonic poems. I wanted to do a work that encompassed the thought of having separate pieces that could

come together and form a large work. This piece is a chamber version of that thought.

Aaron Chung, a Hong Kong native, is currently pursuing his Master of Music in Composition degree at Bowling Green State University. Prior to his studies in the United States, Aaron obtained his B.A. in Music and Master of Music in Composition degrees from The Chinese University of Hong Kong. His composition teachers include Marilyn Shrude, Christopher Dietz, Wendy Lee, Mark Engebretson, and Alejandro Ruty.

Aaron often draws inspiration for his works from events that occur in the city he grew up in, as well as from his personal reflections on life. He is also enthusiastic about cross-disciplinary projects and multimedia works. He is a recipient of the David Gwilt Composition Prize, the HKSAR Talent Development Scholarship, and the Peter Curzon Oram Charitable Trust Scholarship. For more, please visit www.aaronchungmusic.com

To the people of Hong Kong, the name **Harcourt** has two layers of significance. At the end of WWII, Admiral Sir Cecil Harcourt of the British Royal Navy received the surrender of Japan in Hong Kong, marking the end of the four-year Japanese occupation. To commemorate the event, the 30th of August was declared "Liberation Day". Over 70 years later, mass protests demanding democracy and freedom occurred along Harcourt Road, a major thoroughfare in the city's heart that bears the admiral's name. Despite the ruthless crackdowns, freedom fighters in Hong Kong remain hopeful that one day they will be able to return to Harcourt Road and celebrate another Liberation Day.

The Cantonese translation of "Liberation Day" (重光日) literally means "seeing the light again", and this serves as the main theme that drives the piece.

Tylor Davis, is a 3rd year undergraduate of Composition and saxophone at Kent State University, studying under Dr. Adam Roberts and Dr. Perry Roth respectively. He has been a member of the Kent State Wind Ensemble since his freshman year and

an avid promoter of the university's New Music Ensemble. He performed for and with the university at the 2020 North American Saxophone Alliance Bi-Annual Conference at Arizona State University, at Severance Hall in winter of 2022, and this past spring, he travelled to the University of Madison-Wisconsin to for the College Band Directors of America (North Central division)'s Intercollegiate Band. Tylor was also awarded runner-up prize in the Cleveland Composers Guild's annual composition competition for the 2021 season. In his free time, he likes to wish for more free time and stream television shows.

“Heatwave” is a piece of blitzing energy and bombastic intensity to grab the attention of anyone nearby (and maybe wake them up). The piece was written generally without a specific meaning, more so “music for music’s sake.” However, one could say that it’s an accurate portrayal of what it can be like to live with ADHD: even whilst physically sitting still, the brain can be experiencing a flurry of emotions, thoughts, and imaginations. Heatwave can also be attributed to the climate crisis we currently face today and worsens in the future. Every year the storms get more violent, the floods get deeper, droughts are longer, the winters more frigid, and the heatwaves more fervent. Though I consider Heatwave a fun piece, the current climate crisis our species face is dire and must be addressed immediately through policy, enactments, and radical change.

Maltese composer **Kristian Schembri** has had his music performed by the Brno Philharmonic Orchestra, Malta Philharmonic Orchestra and University of Delaware Symphony Orchestra. His works were also featured at the Symphonic Middle East festival, Victoria International Arts Festival, and the 47th International Viola Congress. Schembri is also a passionate percussionist and has performed on three continents, in venues such as Musikverein Wien, Berliner Philharmonie, Mariinsky Theater, Jiangxi Arts Center, and Carnegie Hall. Schembri is the co-founder of Duo Schembri-Gallagher, which was recently awarded 2nd Prize in Chamber Music Performance for The American Prize 2022 (collegiate division), performing Schembri’s Scherzo for viola and multi-percussion. He also co-founded

Siren, an international network of musicians dedicated to the cultivation, promotion, and performance of new music. Schembri is the recipient of the Joseph Vella Award in Composition from the University of Delaware and is currently the Donald Erb Scholar in Composition at the Cleveland Institute of Music, where he is pursuing doctoral studies with Keith Fitch.

“Na Daoine Maithe” (pronounced Nuh-deenie-maha) is Irish Gaelic for “The Good People”, a phrase used by the Irish to refer to the fairies prevalent in their folklore. In this work, the composer seeks to explore the fantastic and mysterious nature of these supernatural beings, who are believed within the folklore to be “fallen angels who were not good enough to be saved, nor bad enough to be lost.” (W.B. Yeats.) The music has a subtle, painted narrative throughout, starting with the lone human persona searching for the fairies in the Irish wilderness. The music also ponders on the sense of abandonment the fairies harbor, and their roaming on Earth, seeking an ultimate destination. As the work unfolds, it depicts the persona experiencing a fairy feast, full of dancing, merriment, and mischief, all to disappear in the blink of an eye.

About the Cleveland Chamber Symphony

Since its founding by Dr. Edwin London in 1980, the **Cleveland Chamber Symphony** has served a leading role in the art of contemporary American music through its mission to commission, perform, record and promote musical works by composers of our time. Its history of over 170 world premiere performances and wide range of recordings has been critically acclaimed, and has been recognized by many awards, including a 2007 Grammy Award, numerous ASCAP awards and repeated recognition by the American Music Center. Its recent collaborations with Verb Ballets, the Cleveland School of the Arts and the launching of the annual NEOSonicFest demonstrate CCS’s ongoing commitment to contemporary performance and education in Northeast Ohio.

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