



CLEVELAND CHAMBER SYMPHONY
MUSIC
THAT DARES TO
EXPLORE

Cleveland Chamber Symphony
Young & Emerging Composers
Steven Smith, Music Director
Wednesday, October 25, 7:00pm
Baldwin Wallace University - Gamble Auditorium

www.clevelandchambersymphony.org

Cleveland Chamber Symphony
October 25th, 2023 Musicians

**concertmaster *principal

Violin 1: **Leah Burnett, Andrea Belding

Violin 2: *Sam Petrey, Diana Pepelea

Viola: *Laura Shuster, Amber Rogers

Cello: *Khari Joyner, Derek Snyder

Bass: *J. Tracy Mortimore

Flute: *Sean Gabriel

Oboe: *Marty Neubert

Clarinet: *Louis Gangale

Bassoon: *Mark DeMio

Horn: *Kent Larimee

Trumpet: *Jack Brndiar

Trombone: *Paul Ferguson

Percussion: *Andrew Pongracz

Harp: *Julia Jamieson

Steven Smith, Music Director and Conductor

Streaming Video & Audio: William Hartzell

Audio Engineering: David Yost

***Help keep the Cleveland Chamber Symphony
on the forefront of new music presentation and make a
tax-deductible donation today!***

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

www.clevelandchambersymphony.org

Cleveland Chamber Symphony Young & Emerging Composers

Wednesday, October 25 2023, 7pm
Baldwin Wallace University - Gamble Auditorium
Steven Smith, Music Director

Live-stream [HERE](#)

*please, no digital recording during the performance.

**Unstoppable Force/
Immovable Object**

Adam Har-zvi

Of Plankton and Stars

Alexandra R. Văduva

Pleiades

Gabriel Stossel

Lucid Dreams

Julia Grady

Pisces

Haider Riaz

Extremities

Benjamin Brody

CCS supporters include: Cuyahoga Arts & Culture, Bascom Little Fund, George Gund Foundation, Local 4 Music Fund, Ohio Arts Council, Paul M. Angell Family Foundation, and the many individuals that have supported new music for so many years. Support also includes our 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

Adam Har-zvi is a composer and double bassist whose music focuses on rich counterpoint and the interplay between patient lyricism and rhythmic drive. His pieces have been performed by groups such as The Toledo Symphony, The Lansing Symphony, the Mivos Quartet, and the 21st Century Consort. As a bassist, Har-zvi is a member of the chamber quintet, Newphonia, which commissions several pieces annually and gives numerous performances throughout the United States. He is a member of the Lansing Symphony Orchestra, and performs regularly with the Adrian, Mansfield, and Toledo Symphony Orchestras. He holds degrees from Bowling Green State University, CIM, and UMass Amherst, and serves as Adjunct Bass Professor at West Liberty University.

“As a double bassist, I like orchestral music which meaningfully involves every member of the orchestra. In ***Unstoppable Force/Immovable Object***, I made a conscious effort to make this involvement central to the conception of the piece. Many moments are packed with dense textures featuring three or four voice counterpoint, which showcase and challenge the musicians

of the orchestra. This piece is ominous yet playful, with statements and responses that are constantly commenting and evolving together. The opening trumpet fanfare is the source of the motion which propels the entire piece forward. The immovable object is represented by the opening backbeat in the bass drum and the constancy of the motives throughout the piece.”

Alexandra Văduva is a Romanian-American born musician and serves in the Cleveland Romanian Baptist Church as an accompanist, arranger, and conductor. She has studied with composers such as Dušan Bavdek, Ana Sokolović, Dinuk Wijeratne, Philippe Leroux, Roydon Tse, and Matthias McIntire. She is currently studying music composition with Dr. Andrew Rindfleisch, Dr. Greg D’Alessio and Dr. Corey Rubin and Piano Performance with Dr. Angelin Chang at Cleveland State University.

“*Of Stars and Plankton* was written in the late summer of 2023. I attended a composition festival in Nova Scotia where I had the chance to work and collaborate with many artists and where I had the privilege to premiere one of my pieces. One night after a concert, a small group of us composers went to the beach. It was around midnight when I looked up and saw stars sparkling and the Milky Way sweeping across the sky. I put my foot in the crisp, cold water and the bioluminescent plankton lit up all around. Overcome by the beauty of the moment, I decided to write this chamber orchestra piece. This work aims to bring to life the lights from the farthest galaxy to the deepest ocean.”

Gabriel Stossel is currently attending the Cleveland Institute of Music studying composition and piano with Keith Fitch and Derek Nishimura, respectively. As a composer, Stossel likes to explore relationships between broad overarching musical shapes, making connections between a myriad of arts. His works are often inspired by visual arts, architecture, and literature. Stossel has previously

studied with Nicholas Landrum, Jennifer Merkwowitz, and Paul Coleman.

“***Pleiades*** is divided into three major portions. The first portion is based upon a singular melodic line that is reflected upon itself multiple times. The second strand takes this melodic line and atomizes it, gradually speeding it up and refracting the line around. The last major portion takes the melodic line introduced in the first strand and rearranges in a shimmering manner.”

Julia Grady is an undergraduate student studying Music Composition and Viola Performance at Baldwin Wallace University’s Conservatory of Music, where they study with Dr. Clint Needham and Dr. Carolyn Borcharding. Their works, primarily acoustic with unique instrumentations, draw inspiration from natural phenomena and internal processes. Their music also demonstrates a growing focus on using extended techniques, electronic mediums, and visual counterparts in tandem with traditional Western performance practices.

“***Lucid Dreams*** is a two movement work that describes the experience of being within a dream and the subsequent fracturing of that dream upon approaching the brink of waking. The first movement, “Lucidity,” embodies the dream, beginning with uncertainty as we become aware of our dream state. The texture fills out into a light-hearted, flowing section before developing into a faster, energetic, and dance-like character. However, throughout the movement, we become aware of little moments that do not seem to quite line up, reflecting the odd idiosyncrasies of dreams. As the dream continues, approaching the end, the music becomes more unstable, accelerating into a sudden drop as we begin the journey through the bridge between asleep and waking states. “Dream” navigates the fragmentation of the dream we experienced in “Lucidity” as we gradually waken to full consciousness, dipping in and out of memory, dream, and reality. With many instrumental extended techniques and melodic fragments, and no metric confirmations for a majority of the movement, the suspension of

clarity and ambiguity of time describes the indeterminate nature of this in-between state. The fragments come together in one last full picture of the dream before once again fracturing as we wake up fully, losing our remembrance of the dream we experienced. While “Lucidity” and “Dream” both refer to one dream experience, each performance of this piece will be its own dream, thus creating multiple *Lucid Dreams*.”

Haider Riaz is a first year Music Theory-Composition PHD student at Kent State University. A self-taught guitar player, his early music experiences revolved mainly around the Classic Rock genre and performing and improvising on popular music from the 1970's and 1980's. Western Classical Music did not exert an influence until his experiences at Kenyon College, where exposure to the music of Gustav Mahler along with other subsequent composers of the 20th century influenced him to change direction toward classical composition. After receiving his Bachelor's degree at Kenyon College, he did his Master's in Music Composition at Kent State University, writing a four-movement symphony as his thesis. His personal style seeks to follow the Mahlerian ethos of containing the entire world in one's musical offerings. A pursuit of the raw and visceral is ever-present in his music, which still contains glimpses of the fragile and restrained.

“**Pisces** follows a narrative of gradual destruction of consonance and even the idea of pitch. Though troubled from the start with dense textures threatening to spill over, there is still a palpable element of joy. This is gradually counteracted by increasing dissonance, culminating in a section devoid not only of consonance but also of a sense of pitch. Visceral sound itself is all that remains, along with the very physical rhythms of the bass drum. An attempt at reconciliation is made by a solo flute; this is sometimes interrupted by, and other times assisted by other instruments. The effort fizzles out without a sense of triumph, in a kind of acceptance that is resigned but not entirely pessimistic. Musically, the piece aims to be simultaneously maximalist and minimalist:

maximalist in the textures and sheer force, but minimalist in the sense of harmonic stasis and rhythmic figures that are repeated and occasionally phase shifted.”

Benjamin N. Brody is a music composition major at The University of Akron. His music has been performed by ensembles such as the Cleveland Chamber Orchestra, The University of Akron Wind Symphony, The Ohio State University Middle School Concert Band Academy, the Lowellville (OH) Junior High and High School Concert Bands, the Nordonia (OH) Middle School Eighth Grade Band and the Gahanna Lincoln (OH) High School Jazz Band II. Upcoming performances include performances by The Southwestern Oklahoma State University Wind Symphony and The University of Akron Symphony Band. Brody has studied composition with Robert Brownlow, James Wilding and Nicole Piunno.

“***Extremities*** is a two-movement work based off of the melody played in the first eight measures of the work. The first movement is a chaconne, which is a tonal theme and variations based on the original melody. The melody stays consistent throughout, except for some inversions, while the orchestration around it changes. The movement comes to a close with a soft chord that does not sound final to the listener to hint that there is more to come. The second movement, titled “Threes, Fives, Sixes and Sevens” is based on the same material as the first movement, but with a lot more dissonance and drive. There is also a lot of use of ideas with different lengths in rhythms, voicings and length of phrases as the title of the movement suggests. The piece climaxes at a restatement from the first movement, then bursting into a dramatic coda.”

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.

Join us for our Celebrating New Music Concert

Sunday October 29, 2023, 4pm
Baldwin Wallace University - Gamble Auditorium
Steven Smith, Music Director

Charles E. Ives

Set for Theatre Orchestra

Christopher Auerbach-Brown

**Constellation No. 6 "The Cicadas"

Marta Ptaczyńska

**Concerto for Flute featuring Sean Gabriel, flute

**World premiere