



CLEVELAND CHAMBER SYMPHONY
MUSIC
THAT DARES TO
EXPLORE

Cleveland Chamber Symphony
Young & Emerging Composers Concert
Steven Smith, Music Director
Saturday, March 8, 4:00pm
Baldwin Wallace University - Gamble Auditorium

www.clevelandchambersymphony.org

Cleveland Chamber Symphony
March 8th, 2025 Musicians

****concertmaster *principal**

Flute: *Sean Gabriel

Oboe: *Marty Neubert

Clarinet: *Lou Gangale

Bassoon: * Cynthia Cioffari

Horn: *Ken Wadenpfuhl

Trumpet: *Jack Brndiar

Trombone: *Dave Mitchell

Percussion: *Andy Pongracz

Harp: *Emily Laurance

Violin 1: ****Leah Goor Burtnett, Kelsey Ferguson**

Violin 2: *Andrea Belding, Sara Schaft

Viola: *Laura Shuster, Amber Rogers

Cello: *Julie Myers King, David Ellis

Bass: *Tracy Mortimore

Audio Engineering: David Yost

Streaming Video & Audio: William Hartzell

Steven Smith, Music Director and Conductor

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NEOSonicSpring

Cleveland Chamber Symphony Young & Emerging Composers Concert

Saturday March 8th, 2025, 4pm
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Steven Smith, Music Director

Chamber Symphony

Theodore Lovinski
Kent State School of Music

Standing on the Knife's Edge

Colin Schrein
Wooster College

Book of Spells

Graham Lazorchak
Oberlin Conservatory of
Music

Radiance

Jose Howard-Guerra
University of Akron School of
Music

Come What May

Anthony Malinowski
Baldwin Wallace
Conservatory of Music

Overture

Joshua Beacom
Cleveland State School of
Music

Steal the Groove!!

Yeonsuk Jung
Bowling Green College of
Musical Arts

*please, no digital recording during the performance.

CCS supporters include: Cuyahoga Arts & Culture, Amphion Foundation, Bascom Little Fund, George Gund Foundation, 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. In 2019 he 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. An active composer, his works have been performed by many soloists, ensembles and orchestras, including CCS.

Bio's and Program Notes

Theodore Lovinski is a third-year Bachelor of Music Composition at Kent State University studying with Dr. Adam Roberts. His interests lie in a variety of musical styles, from neo-tonal to purely textural. The use of texture and color as a theme pervades his work, whether this be through the use of microtones, extended techniques, or combinations of timbres. Additionally, he is interested in the use of synthesizers or other electronic music techniques in chamber music as well as soli. He is currently interested in pursuing further education in music composition.

Chamber Symphony seeks to use a wide sonic palette with a variety of colors and utilize the entire ensemble to pass lines and melodies from one member to another. It seeks to use both textural, formal, and contrapuntal techniques to evoke the sense of a vague hauntological memory of days gone by. It reflects this

especially in its inspirations taken from early modern and impressionistic compositions, yet seeks as well to possess novel formal structure and timbral contrast.

Colin Schrein (b. 2002) is a Minnesota-based composer who is currently in his senior year at the College of Wooster in Wooster, Ohio. He is to graduate with a Bachelor's of Music, Music Composition degree in May, 2025 having studied under Dr. Cara Haxo, Ph.D., (University of Oregon) and Dr. Peter Mowrey, DMus., (Indiana University). Colin's music is most always inflected with a sense of specific narrative, in which personal experiences and sociological themes are often woven (sometimes with a bit of wit). After receiving his degree from the College of Wooster, Colin will be taking a gap year to further his professional skills and save funds to therefore enroll in a graduate degree program as he hopes to one day become a college professor of music.

Standing on the Knife's Edge, yet in no way witty, is most certainly a piece informed by personal experience and social commentary. As stated in the program note: "This piece explores a metaphorical splitting of the psyche. As time goes on, one may slowly slide down the edge of a knife, dividing who they once thought themselves to be."

Graham Lazorchak is a composer, improviser, and arranger based in Arlington, Virginia. His influences include contemporary and early 20th century concert music, as well as jazz, film music, and prog rock. His work has been performed by groups such as the International Contemporary Ensemble, the Oberlin Contemporary Music Ensemble, and Metropolis Ensemble, as well as by members of TAK Ensemble and Ensemble Dal Niente. Lazorchak's teachers have included Stephen Hartke, Jihyun Kim, and Jesse Jones. He currently works as a computer science researcher at Oberlin College studying the symbiotic relationship between music and technology.

Book of Spells - It is not unusual for me to take a break from working on a piece and return months later to finish it. It is, however, unusual for me to come back to a piece no fewer than three times over a period of as many years.

I first penned the piece that would become **Book of Spells** near the beginning of 2022, but despite being ostensibly finished, something about it never sat right with me. I tried reworking the piece, first for wind ensemble and later for piano trio, but both attempts eventually fizzled out. Still, there was something about the piece that kept me coming back, something that made me want to do the music justice.

Book of Spells is a piece that plays with energy. The music ranges from restrained and murky to overtly and unapologetically power-mad. It has been a tremendous joy to be able to recompose this piece for the Cleveland Chamber Symphony, and to share with you its particular flavor of elusive magic.

Jose Howard-Guerra is finishing his bachelor's degree in euphonium performance, studying euphonium, trombone, and composition at the University of Akron, where he received the Presser undergraduate scholar award in 2024.

Jose has been described as hard-working and resilient during his studies, striving to become the best version of himself as a performer, teacher, and composer. As an educator, he teaches euphonium, trombone, and tuba lessons in the Akron area, band camps, and sectionals for local high and middle schools. As a performer, he performs regularly in groups inside and outside school, such as the Freedom Brass Band as a principal baritone.

Radiance is defined as light or heat that is emitted or reflected off of something. *Radiance* is the exploration of colors that can be used between this orchestration of instruments. The number of instruments gives plenty of options to create different sounds, but not so many options that it could be overwhelming. The colors

used are used in groups of two or four.

Three main ideas often recur: an opening legato section, followed by a more brisk and energetic B and C section, which reverses itself back to B, and then a slow section based on ideas in the C section. Each group of instruments gets a moment to shine and show ideas of its own. Please enjoy Radiance.

Anthony Malinowski is a Junior Composition Major at Baldwin Wallace University. He was born and raised in Elyria Ohio and plays guitar as his primary instrument. Anthony's background is in alternative rock and heavy metal music, and he plays bass guitar in the Cleveland-based progressive metal band Khandria. Aside from these influences, Anthony has learned much from studying classical and contemporary composers in his classes at BW. Anthony works to blend these two worlds of music in his pieces while creating narrative images in the listener's mind.

Come What May is a struggle with fear. I would consider myself a very anxious person, and I started writing this piece during a particularly turbulent and stressful time in my life. The concept then was an exploration of my personal fears and how I would do my best to overcome them, which is where the title came from. However, as I continued to write and the months passed, many things happened in our country that pushed the concept beyond an observation of my own personal fears. Frightening things are happening in America as greedy, intolerant, and hateful individuals are growing in power at the expense of others. Many people are scared and angry as their freedoms are threatened and taken away. As tensions grow higher every day, we must fight through our anxieties and stand up for human rights. We mustn't let the fear consume us, and if we stand together we will pull through, come what may.

Joshua Beacom is a composer, pianist, and conductor based in Cleveland, OH. He studied music composition at Kent State under Adam Roberts, and now studies at Cleveland State under Andrew

Rindfleisch and Gregory D’Alessio. As a composer, he is most interested in harnessing the beauty of historically-informed counterpoint and harmony into his works. He also has a major interest in historical sacred music.

The phrase “**Overture**” is difficult to define in terms of a definite process, simply because the word has been used so widely by many composers to describe diverse works, not a few of which highly unlike regarding an archetypal formal structure. The composer uses the word to evoke a cinematic or theatrical conception of it’s use: that is, to function as a collection of smaller melodies which serve to foreshadow the contents of a greater proceeding work. The piece is meant to evoke strong feelings of danger, ecstasy, playfulness, and triumph.

Yeonsuk Jung is a Korean-born composer whose works explore harmonies through both analog and digital processes. His compositions span from chamber to electronic music, incorporating acoustic and digital sound production methods. Drawing inspiration from urban planning concepts, he melds eclectic sounds and innovative compositional structures to create immersive auditory experiences.

Yeonsuk’s music has been performed and recognized at prestigious music festivals worldwide, including the 30x30x30 Soli Chamber Ensemble Call for Score (Winner, 2024), The Clements Prize for Composers (Finalist, 2023), and the 2023-24 Klingler Electro Acoustic Residency Competition (Winner, 2023). His works have been showcased at notable venues such as the Conway Hall Sunday Concert Series (London, UK), the International Young Composers' Academy at Ticino (Switzerland, 2022), and the ICEBERG New Music Institute (Vienna, 2022).

Yeonsuk holds Bachelor of Music degrees in Composition and Music Theory from the University of North Texas and is currently pursuing a Master of Music degree at Bowling Green State University under the guidance of Elainie Lillios.

Steal the Groove!! began with my obsession with groove and hockets. I wanted to create an intricate, interlocking rhythmic pattern that cycles back throughout the piece, continuously reshaping itself. As the groove returns, it is never quite the same, transforming through subtle changes and interruptions. The piece explores how different polyrhythmic effects arise—how overlapping rhythmic layers create shifting pulses and evolving textures.

Humans have a funny tendency to reshape and develop things that exist around us, to make them their own while believing they've come up with something entirely new—when in reality, we are shaped by what we've heard and experienced. This piece is me reclaiming that influence, embracing the rhythms and grooves that have inspired me rather than passively inheriting them. When we create, our taste dictates what we make, and our taste is shaped by what we love. ***Steal the Groove!!*** indulges unashamedly in those influence—the sounds and rhythms that I love—hocketing patterns, polyrhythmic textures, and melodies that emerge & dissipate.

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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NEOSonicSpring

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

Upcoming Performance

Cleveland Chamber Symphony New Music Concert

**Steven Smith, Music Director
Fall, 2025**

Baldwin Wallace University - Gamble Auditorium

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