

*Civic* **Music** *Concerts*  
Lakeland Community College  
presents

## The Lakeland Civic Orchestra

*Director, Dr. Matthew C. Saunders*

## The Lakeland Civic Band

*Director, Daniel Crain*

# “Musical Collage”

A joint concert by the Lakeland Civic Orchestra  
and the Lakeland Civic Band, showing  
the many sides of both ensembles.

*Dr. Matthew Saunders  
and Daniel Crain,  
conductors*

*Judith Elias,  
flute soloist*



**Arts**  
at  
**Lakeland**

**Sunday, April 24, 2022**  
**4 p.m.**

**Dr. Wayne L. Rodehorst Performing Arts Center in D-Building at  
Lakeland Community College, 7700 Clocktower Drive, Kirtland, Ohio 44094**

# *Arts* at Lakeland

**A** *rtistic*

**R** *hythmnic*

**T** *heatrical*

Creativity,  
the soul  
of the arts,  
is given  
ample  
outlet at  
Lakeland  
Community  
College

Provide us with your  
feedback on our arts  
programming.

Scan the QR code  
for a survey. →



## Discover the Arts at Lakeland

# Arts at Lakeland

## *Mission Statement*

*“To provide  
a learning environment  
that fosters  
aesthetic literacy  
and expressive capability  
through the cultivation  
of artistic techniques and skills  
and the exploration  
of creative traditions  
and possibilities.”*

# Arts at Lakeland

## **Civic Performance Program**

Lakeland Community College provides talented community members with many opportunities for expressing their artistic abilities in the performing arts. The college's civic performance program, which is a part of the Arts and Sciences Division, offers community members a theater program and music groups through which they can express and advance their talents. The college's five music groups include the Lakeland Civic Orchestra, Lakeland Civic Band, Lakeland Civic Chorus, Lakeland Civic Jazz Orchestra and Lakeland Civic Flute Choir. Additionally, the college offers talented high school students Jazz Impact, an all-star high school music group. The Lakeland Civic Theatre program offers community members the opportunity to perform in or work backstage on several productions each year. The groups and their directors are listed below:

### **Lakeland Civic Band**

*Director, Daniel D. Crain*

### **Lakeland Civic Chorus**

*Director, Ben Richard*

### **Lakeland Jazz Impact**

*Director, Ed Michaels*

### **Lakeland Civic Jazz Orchestra**

*Interim Director, Ed Michaels*

### **Lakeland Civic Orchestra**

*Director, Dr. Matthew Saunders*

### **Lakeland Civic Flute Choir**

*Director, Judith Elias*

### **Lakeland Civic Theatre**

*Director, Dr. Martin Friedman*

If you would like to obtain additional information on or to audition for these civic groups contact Jeri Lynn Pilarczyk at the Arts and Sciences Division:  
phone 440.525.7261 or email [jpilarczyk5@lakelandcc.edu](mailto:jpilarczyk5@lakelandcc.edu).

# Lakeland Civic Orchestra and Lakeland Civic Band

## “Musical Collage”

### LAKELAND CIVIC ORCHESTRA PROGRAM

“Fanfare for the Common Man” (1942).....Aaron Copland (1900-1990)

Concertino for Flute and Orchestra, Op. 107 (1902) ..... Cécile Chaminade (1857-1944)

*Judith Elias, solo flute*

*Principal Flutist, Lakeland Civic Orchestra*

“Palladio”: Concerto grosso for string orchestra (1996) ..... Karl Jenkins (b. 1944)

I. Allegretto

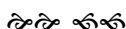
“Petite symphonie” (1885) ..... Charles Gounod (1818-1893)

IV. Finale

“The Lovely Soul of Lakeland” (2017) ..... Matthew C. Saunders (b. 1976)

“Pines of Rome” (1924)..... Ottorino Respighi (1879-1936)

IV. Pines of the Appian Way



### LAKELAND CIVIC BAND PROGRAM

“March and Cortège of Bacchus” from “Sylvia”..... Leo Delibes/Trans. Joseph Kreines

“Ode for Trumpet”..... Alfred Reed

*Chris Weinkamer, trumpet soloist*

“Beyond the Clouds and Into The Heavens!” .....Richard L. Saucedo

“On The Mall Concert March”..... Edwin Franko Goldman/Ed. Edward Lisk

“The Hounds of Spring”..... Alfred Reed

“The Stars and Stripes Forever”..... John Philip Sousa/Arr. Keith Brion & Loras Schissel

**The 2021-2022  
Lakeland Community College Civic Orchestra**

*Matthew C. Saunders, conductor and music director  
Carol Stafinski, orchestra librarian*

**1st Violin**

Laura McLaughlin,  
concertmaster  
Jacob Ball  
Sophia Sherman  
Aaron Roberts  
Jennifer Roberts  
Charlotte Nichols  
Lauren Godfrey

**2nd Violin**

Kelly Mullins  
Kathryn Barufa  
Ann Weaver  
Haydee Weddleton  
Ethan Eskins  
Ashley Johnson  
Alexandra Cielec

**Viola**

Carol Linsenmeier  
Luis Ramos  
Valentina Pulida Pardo

**Violoncello**

Patrick Nagorski  
Aurora Madea  
Olivia Clark  
Katelin Morrow

**Bass**

Matthew Yoke  
James Bockhoff

**Flute**

Judith Elias  
Jennifer Lowery  
Heather Rice

**Piccolo**

Jennifer Lowery  
Heather Rice

**Oboe**

Michael Steckner  
Emily Recchia  
Sydnee Webb

**English Horn**

Emily Recchia

**Clarinet**

Bruce Langguth  
Jolyon Welsh  
Samuel Griesmer

**Bass Clarinet**

Jolyon Welsh

**Bassoon**

Melanie Nichols  
Scott Moorman

**Horn**

Carol Stafinski  
Ken Kingston  
Sarah Jackson  
Della Burke

**Trumpet**

Art Goldstein  
Terry C. Weddleton  
Brandon Crews

**Trombone**

James Slike  
Jack Borsi  
John Simna

**Tuba**

Charlie Holmes

**Timpani**

Darrell Garlock

**Percussion**

Cade Pastor  
John Sharp  
Emily Debevec

**Harp**

Nancy Paterson

**Offstage Brass**

**Trumpets**

Darla Dunn  
Steve Ingrassia  
David Steger  
Chris Weinkamer

**Trombones**

Tim Riley  
Joel Wolf



# Lakeland Civic Band

*Daniel D. Crain, Conductor*

## **PICCOLO**

Nada VencI Montgomery

## **FLUTE**

Wendy Bruening

Heather Crotty

Carol Dann

Patti Gach

Cherie Gregory

Linda Innes\*

Nada VencI Montgomery

Laura Orazi

Kari Shick

Kate Smith

Bonnie Svetlik

Lori Weiss

## **OBOE/ENGLISH HORN**

Emily Aaserud

Mary Dregne

Kelsey Hruska

Sydnee Webb

## **CLARINET**

Deborah Cook

Linda Daria

Debbie Deal

Paula Falcone

Sam Griesmer

Gayle Kish

Bruce Langguth

Pat Lohrey

Denise McClanahan

Mary Noga

Mark Ozanick

Tracy Paroubek\*

Suzanne Taber

## **BASSOON**

Carol Chenoweth

Isabel Gracon

Philip Kish\*

Elmer Pintar

## **BASS CLARINET**

Vicky Harris

## **CONTRA BASS CLARINET**

Erin Holmes

## **ALTO SAX**

Lisa Pavilonis

Marjorie Rutherford

Dennis Schneider

## **TENOR SAX**

Jim Gutowski

## **BARI SAX**

Christopher Auerbach-Brown

## **TRUMPET**

Andrew Greene

Steve Ingrassia

Brian Lago

Hannah Mowery

Jonathan Rech

Darla Dunn

Thomas Steele

David Steger

John Venen

John Washick

Chris Weinkamer\*

## **FRENCH HORN**

Will Corbin

Rose DiGeronimo

Silje Jensen

Ethan Smith

Gayle Woodrow

## **TROMBONE**

Jeff Balcerski

Ray Leanza\*

Tim Riley

Marc Steindler

Joel Wolf

## **EUPHONIUM**

Tom Deep

Claudia Douglass\*

Steven Marolt

Jade Orazi

## **TUBA**

Tim Bakale

Biagio DiCioccio, Jr.

Charlie Holmes

Ephrem King

## **PERCUSSION**

Sherri Kovach

Mitchell Lane

Annemarie Morgan\*

Darren Moskowitz

David Roth

Peter Stevenson

## **LIBRARIAN**

Darla Dunn

## **TICKETS/PERSONNEL**

Pat Alves

## **PROPERTIES COMMITTEE**

Charles Holmes

Ray Leanza

## **STEERING COMMITTEE**

Claudia Douglass

Linda Innes

Doug Jones

Pat Lohrey

Nada VencI Montgomery

Tracy Paroubek

Darla Dunn

John Washick

\*Denotes section leaders

All names are listed alphabetically

## BIOGRAPHIES



**DR. MATTHEW C. SAUNDERS** (born 1976, Austin, Texas, USA) is a Northeast Ohio composer, conductor, trombonist, husband and father. All his work is connected to teaching students from kindergarten to college in styles from madrigal to mariachi. He draws inspiration from the vastness of space, the waterways and forests, mountains and prairies of America, the motion of atoms, and the mysteries of existence, but most importantly from collaboration with other musicians and his students. He reads history, science, science fiction, classics and too much social media. After a hard day's work, he relaxes on the couch with his

wonderful wife, who is the love of his life and his teammate in the sport of parenting their children. On sunny days off, he bicycles and hikes, and hopes to bike the full length of the Ohio & Erie Canalway, from Cleveland to Bolivar, a short distance from the first home he remembers. He is lucky to live near Lake Erie, and he often pauses to look out over it for the glimpse of a freighter, or merely to contemplate the motion of the water. Dr. Saunders is a lover of both solitude and camaraderie, Cincinnati-style chili, road trips, movies, and random facts. His favorite dinosaur is the *Parasaurolophus*, but he thinks the best dinosaur is the *Stegosaurus*. He keeps a running list of possible band names, and one day hopes to start one, singing clever songs about the world (as well as a few love songs) with plenty of vocal harmony. He gets excited about lots of music that he would never write or perform himself, and does what he can to share that with the world, too, because everyone's voice should be heard.

Dr. Saunders is professor of music and music and theater department chair at Lakeland Community College, where he also directs the Lakeland Civic Orchestra. Prior to coming to Lakeland, he held the position of associate professor of music and director of bands at Oklahoma Panhandle State University from 2007 to 2012. He received degrees in music from the University of Cincinnati College-Conservatory of Music and The Ohio State University. Dr. Saunders studied composition with Donald Harris, Thomas Wells, Jan Radzynski and Wes Flinn, and trombone with Joseph Duchi and Tony Chipurn.

Dr. Saunders has been the director of the Lakeland Civic Orchestra since 2012, where he has championed the music of Northeast Ohio composers and commissioned works from Daniel Perttu, Olivia Kieffer and Cooper Wood, and collaborated with performing faculty members from Kent State University, Cleveland State University, Baldwin Wallace University, and Westminster University. Since 2012, the Lakeland Civic Orchestra has also collaborated with the Lakeland Civic Chorus in performances of works by Schubert, Faure, Brahms and Bernstein. He has conducted college and community stage productions of "*L'Enfant et les Sortilèges*," "*Willy Wonka*," "*Sweeney Todd*," "*Grease*" and "*Little Women*." In his position at Oklahoma Panhandle State University, Dr. Saunders was the director of bands, including concert, athletic and mariachi ensembles.



Dr. Saunders' original compositions have been performed across the country, including performances at national conferences of the National Flute Association, the International Horn Society, and the Society of Composers, and he has presented his research at conferences of the College Music Society and the Society of Composers, and at the Oklahoma Music Theory Roundtable and the Aspen Composers Conference. His works for large ensemble have been performed by the McConnell Arts Center Chamber Orchestra (Columbus, Ohio), the Marquette (Michigan) Symphony Orchestra, the University City (Missouri) Symphony Orchestra; at Eastern Illinois University, Kutztown University (Pennsylvania), Denison University (Ohio), Westminster College (Pennsylvania), Florida Gulf Coast University, Lakeland Community College (Ohio), Sinclair Community College (Ohio), West Texas A&M University, The Ohio State University, Kansas State University, and Oklahoma Panhandle State University. His work "South Africa" for horn and marimba received support from the Meir Rimon Commissioning Assistance Fund of the International Horn Society, and appears on faculty and graduate recitals across the United States and throughout the world.

Dr. Saunders was elected to the Cleveland Composers Guild in 2012, and currently serves as secretary of that group, managing their Collegiate Composition Contest and Piece of the Day projects. With B.J. Brooks, he co-hosted the 2012 Society of Composers Region VI Conference at West Texas A&M University. His collaboration with pianist Avguste Antonov has yielded performances of his solo piano works throughout the Plains and Midwest states, and led to the 2014 premiere of his "Piano Concerto." Portions of his piano cycle "Starry Wanderers" appear on Antonov's 2014 CD American Journey on the Hartshorn Classical label, and Antonov premiered his piano cycle "The Rainbow's Daughter" in Chicago in 2017. His 2012 composition "Lady Glides on the Moon" appears on "Duo Eigentone," the debut CD by saxophonist Aaron Durst and percussionist David Kile, released in late 2019.

Dr. Saunders has appeared as soloist in multiple performances in his trombone concerto "Homo sapiens trombonensis," and in his 40-minute work for unaccompanied trombone, "Twenty Views of the Trombone," which received its first complete performance at Eyedrum in Atlanta in 2017, with excerpts performed in locations from New York City to Aspen, Colorado. He maintains a private trombone studio at the Fine Arts Association in Willoughby, Ohio, and also teaches composition to pre-college students.

Dr. Saunders' music is published by Imagine Music and online at [www.martiandances.com](http://www.martiandances.com), and he has written articles for "The Journal of Band Research," "Music Educators Journal," "The Chronicle of Higher Education," "The Society of Composers Newsletter" and "The Instrumentalist." He is on the web at [www.martiandances.com](http://www.martiandances.com), but the physical Dr. Saunders lives in Willowick, Ohio, with his wife Becky and their children Noah and Melia. He is a native-born Texan, but considers Columbus, Ohio to be his hometown.



**DANIEL CRAIN** has been a public school music educator for 17 years. This is his ninth year as a music teacher and band director in the Shaker Heights City School District. His responsibilities include: High School Symphonic Band, 8th Grade Concert Winds, High School Jazz Band and Music Composition. Crain also assists with the Pride of Shaker Heights Raider Marching Band and the 7th and 8th Grade Symphonic Bands.

Crain previously taught five years in the Mentor Public Schools, Mentor, Ohio, where he was the head concert band and assistant marching director. He also taught middle/high school band in Youngstown City School District for one year and middle/high school band in the Perry Local Schools in Massillon for two years.

Crain earned his Bachelor of Music Education degree from Bowling Green State University in 2003 and his Master of Arts in Music degree from Case Western Reserve University in 2008. He has completed additional graduate coursework in conducting and music education at Capital University, the University of Texas at Austin, and Northwestern University.

In addition to his responsibilities at Shaker Heights, Crain has been involved with the Cleveland Youth Wind Symphony (CYWS) organization for over 17 years. He served as the conductor of the CYWS II Concert Winds from its inception in 2009 until 2016, and he currently serves as the organization's co-music director and head conductor of CYWS Group I.

Daniel Crain was appointed as the director of the Lakeland Civic Band at Lakeland Community College in May 2017. He has been a member of the Lakeland Civic Band for 12 years. Crain holds memberships in the National Association for Music Education (NAfME), the Ohio Music Education Association (OMEA), the Association of Concert Bands (ACB), and the American School Band Directors Association (ASBDA).

## **GUEST SOLOISTS**



### **CHRIS WEINKAMER, TRUMPET**

Chris Weinkamer is a retired mechanical engineer enjoying his 32nd season with the Lakeland Civic Band. Mr. Weinkamer studied trumpet with Harry Herforth at the Fine Arts Association in Willoughby while participating in the Mentor Schools' instrumental music programs.

When not playing the trumpet, Mr. Weinkamer enjoys racing a dragster at several area tracks. He has been married to his high school band sweetheart, Debbie, for 45 years. Their two sons have continued the family's engineering and musical traditions and their grandsons are also studying music. They have a two-year old granddaughter who is already displaying a love of music.



## JUDITH ELIAS, FLUTE

Judith Elias is a long-standing member of the Lakeland Civic Orchestra with her first experience being with the Willoughby Community Orchestra, under the direction of Charles Ruddick, when she was a senior in high school. That orchestra eventually merged with other Lake County orchestras to become the Lakeland Civic Orchestra. After college she returned to the area and joined the Lakeland Civic Orchestra and has performed under all 11 directors. "Each conductor has his or her own gifts and talents to share and it has been a wonderful experience to perform under them as well as with the many talented members of the orchestra."

Elias holds a bachelor's degree in music education from Youngstown State University and pursued graduate studies at Kent State University where she studied flute with Raymond DeMattia, and extensive additional studies under Maurice Sharp. She was adjunct instructor in flute and director of the Lake Erie College Flute Choir from 2001-2017 and is currently the director of the Lakeland Civic Flute Choir of Lakeland Community College. Elias serves on the faculty of The Fine Arts Association in Willoughby. Many of her flute students have received superior ratings at the OMEA Adjudicated Events, as well as several have pursued careers in music. She is a member of the Fine Arts Woodwind Quintet and the Keliias Duo with pianist Sanni Tenkku Kearns and also performs extensively as a member of many fine chamber ensembles in the area. Her hobbies include baking and arranging music for flute choir.

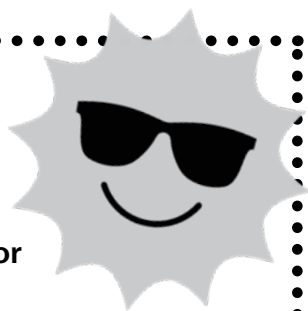
## Summer Concert Series

Join us for the summer edition of the Lakeland Civic Band in June and July, featuring a variety of popular and classical selections performed at outdoor venues around Lake County.

Three free concerts:

- **Sunday, July 17:** Mentor Amphitheater, 2 p.m.
- **Thursday, July 28:** Wildwood Cultural Center, 7 p.m.
- **Sunday, July 31:** James A. Garfield National Historic Site, 2 p.m.

We welcome new members with at least two years of high school band experience and who are available to rehearse at Lakeland on Thursday evenings beginning June 16, with college credit available. Register for MUSC 2890, or contact director Frank Cosenza at [fcosenza1@lakelandcc.edu](mailto:fcosenza1@lakelandcc.edu) to schedule an audition.



## PROGRAM NOTES - ORCHESTRA

**Aaron Copland** composed "Fanfare for the Common Man" in 1942 as a contribution to the series of fanfares commissioned by conductor Eugene Goossens and the Cincinnati Symphony Orchestra to boost homefront morale during the 1942-1943 season, the first planned during American participation in World War II. It was first performed by the Cincinnati Symphony Orchestra, conducted by Goossens on March 12, 1943. The fanfare is scored for four horns, three trumpets, three trombones, tuba, timpani, bass drum and tam-tam and lasts four minutes in performance.

At a moment when the outcome of the Second World War was not at all clear, and the American populace was beginning to feel the impact of mobilization, rationing and retooling, conductor Eugene Goossens commissioned a set of fanfares to open concerts of the Cincinnati Symphony Orchestra, repeating a project he had organized in London during the First World War. The only contribution from this project to make a lasting impression is that of Aaron Copland, who was deep within a phase of his composition that would define the sound of American concert music of the mid-20th century. "Fanfare for the Common Man" doubtless exceeded all expectations, as it has come to suggest a solemn hope and dignity in the face of challenge that has appealed to countless musicians, music directors and marketing firms. Adaptations followed quickly, first by Copland himself, who made the fanfare the basis for the finale of his 1946 Third Symphony, and later by musicians such as Woody Herman and Keith Emerson. American composer Joan Tower responded to the by-then ubiquitous fanfare with her 1986 "Fanfare for the Uncommon Woman," which became a series of six short works. The Cincinnati Symphony repeated its fanfare commission in 1994 and 2019 in celebration of its centennial and 125th anniversaries, with Copland's fanfare looming in the background for new generations of composers.

**Cécile Chaminade** wrote her Concertino for Flute and Orchestra in 1902, dedicating it to Paul Taffanel, at the time professor of flute at the Paris Conservatoire, where it was the examination piece for the same year. It was first performed with orchestra on a concert in London the same year featuring flutist Marguerite de Forest Anderson. The work lasts nine minutes in performance and is scored for flute, piccolo, two oboes, two clarinets, two bassoons, four horns, three trombones, tuba, harp, strings and solo flute.

While not a household name today, Cécile Chaminade was renowned in her time as a pianist, conductor and composer, both in her native France and abroad. In the United States, following successful tours and publication of her music, women across the country founded Chaminade Clubs as musical performance and appreciation societies. While the bulk of Chaminade's compositional output consists of solo piano music and art song, she also composed concertos, ballets and operas. Her Concertino for Flute, however, is her most-performed work today appearing on contest and repertoire lists for flute students and commonly appearing on recitals (with piano accompaniment) and as a concerto in versions for concert band, as well as this original orchestral version. Chaminade balances lyrical, folk-like melodies with technical display for the soloist in a piece that at once looks back to the work of Gabriel Faure and ahead to the music of Maurice Ravel.

**Karl Jenkins** created his concerto grosso “Palladio” in 1996, building the first movement on fragments used in the 1993 “A Diamond is Forever” television commercial for DeBeers. The first movement, heard today, is scored for two solo violins and string orchestra, and lasts about four minutes in performance.

By the end of the 20th century, the intersection between music for the concert hall, the popular music industry, and for advertising had become a busy one, and perhaps no career represents this better than that of Welsh composer and musician Karl Jenkins, whose records since the 1990s place him firmly in the category of “classical crossover.” Jenkins spent much of the 1970s as a member of the British progressive rock band Soft Machine, composing music for several of the group’s albums during that period. Following the renown and popularity of the “A Diamond Is Forever” advertising campaign, Jenkins included “Palladio,” named for the Renaissance architect, on his 1996 album “Diamond Music,” recorded by the London Philharmonic Orchestra and in response to the popularity of the DeBeers television commercials. Like much of Jenkins’ music, “Palladio” refers to the music of the past: the string orchestra texture and concerto grosso format refer to 18th-century Italian composers such as Corelli and Vivaldi, but the resemblance is superficial: with its emphasis on direct repetition, “Palladio” owes much more to its composer’s personal experiences with rock music and the minimalist approaches of the two decades preceding its composition.

**Charles Gounod** composed his “Petite symphonie” in 1885 at the request of flutist Paul Taffanel, who led the first performance from the flute April 30, 1885, at the Salle Pleyel in Paris on a concert of the Society of Chamber Music for Wind Instruments. The work is scored for flute, two oboes, two clarinets, two bassoons and two horns. The last movement, heard today, lasts about six minutes in performance.

Like Chaminade’s Concertino, the present piece was inspired by flutist Paul Taffanel, who had a celebrated career with both the Paris Opera and the Paris Conservatoire. The Society of Chamber Music for Wind Instruments was a Taffanel side-project lasting from 1879 to 1893 and was responsible for premieres of at least 50 new compositions for small groups of wind instruments, with or without piano. Of these, Gounod’s “Petite symphonie” is the best-known. Gounod, by 1885, had long cemented his reputation as an opera composer, especially with his 1859 adaptation of “Faust,” so the inclusion of the premiere of a Gounod work on the Society’s program was almost certainly a “get” for a chamber music organization in a city where opera reigned supreme. As the title suggests, Gounod’s piece is a “small” version of a full-orchestra symphony, being both shorter in duration than contemporary symphonies, and for an ensemble of only nine musicians. The final movement is a bright, lively piece that gives each member of the ensemble a chance to shine while also exploring the possibilities of chamber music without strings or piano.

**Matthew C. Saunders** composed “The Lovely Soul of Lakeland” in November 2017, as a 50th birthday gift to Lakeland Community College. This short fanfare quotes extensively from the Lakeland Community College alma mater, “The Soul of Lakeland College” composed in 1972 by George Parrish with lyrics by J.S. Larkins. It was first performed by the Lakeland Civic Orchestra April 29, 2018, with the composer conducting. This fanfare lasts four minutes in performance, and is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, cymbals, snare drum and strings.

The composer writes:

"I have happened to find myself on the faculty of two institutions of higher learning while they experienced major anniversaries. In 2009, I was fortunate to compose "Progress Through Knowledge," to a text by Elaina Stewart, for the centennial of Oklahoma Panhandle State University. Now, almost a decade later, I find myself writing music to observe the 50th anniversary of my current employer, Lakeland Community College. "The Lovely Soul of Lakeland" takes its title from the lyrics to Lakeland Community College's alma mater, which I have from the first considered to be an excellent example of the type, appropriately blending solemnity and melodic appeal to achieve originality without dissolving into cliché. I have embedded "The Soul of Lakeland College" in a rhythmic texture that propels the music forward, as though straining toward the next half-century of education and service to the people of Northeast Ohio."

**Ottorino Respighi** composed "The Pines of Rome" in 1924. It received its first performance Dec. 14, 1924, at the Augusteo Theatre in Rome with Bernardino Molinari conducting the Augusteo Orchestra, and is the second installment of Respighi's "Roman Triptych," following 1917's "Fountains of Rome" and preceding 1928's "Roman Festivals." The final movement, "Pines of the Appian Way" lasts about five minutes in performance and is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, four trombones, tuba, timpani, tam-tam, bass drum, cymbals, triangle, piano, organ, six offstage buccini, harp and strings.

Much as the films of John Hughes are love letters to the city of Chicago, Ottorino Respighi was inspired in his three most famous orchestral works by the history, grandeur, and people of the city of Rome, his adopted hometown. The final movement of "The Pines of Rome" depicts the procession of a victorious Roman army into the city. In Respighi's description, the music proceeds thus: "Misty dawn on the Appian Way: solitary pine-trees guarding the magic landscape; the muffled, ceaseless rhythm of unending footsteps. The poet has a fantastic vision of bygone glories: trumpets sound and, in the brilliance of the newly-risen sun, a consular army bursts forth toward the Sacred Way, mounting in triumph to the Capitol." Respighi brings to bear the colors and textures of the modern symphony orchestra in this showpiece that would influence orchestral composers in both the concert hall and the scoring suite for the next century and beyond.



## **HISTORY OF THE LAKELAND CIVIC ORCHESTRA**

The Lakeland Civic Orchestra began in September 1937 as the Lake County Symphony Orchestra Association, founded by Mrs. Lorna Nighman, its first director, leading musicians from Lake and Geauga Counties. By February 1938, the group had grown to 30 members, and in June 1938, presented its first concert at Painesville Baptist Church. In 1951, the orchestra reorganized and renamed itself the Lake County Symphony Orchestra.

Around 1955, Charles Ruddick organized and began to lead the Willoughby Community Orchestra, a group providing concerts in the parks and other service functions. In 1970, the groups merged to become the Lakeland Civic Orchestra under the aegis of the recently-established Lakeland Community College.

Since then, the Lakeland Civic Orchestra has pursued the dual missions of providing Lake County residents with opportunities to play and hear orchestral music, while fulfilling the performing ensemble requirement for many Lakeland Community College music students. The annual Young Artists Concerto Competition has been an important step in the careers of budding young musicians, with the winners performing with the orchestra as soloists. Additionally, the orchestra has collaborated with choral ensembles, including the Lakeland Civic Chorus, and with the wide range of professional soloists and composers in Northeast Ohio.

The 2021-2022 season represents the orchestra's return to live performance, after an 18-month disruption due to the COVID-19 pandemic. With the 2019-2020 season cut short immediately after our March 8, 2020, concert, the musicians of the orchestra were forced to experiment with innovative means to stay connected and keep making music together. The result was their participation in two virtual concert videos, in which each musician recorded their own part at home, and audio and video were mixed together to create performances of works by Aaron Copland, Jean Sibelius, Carolyn Bremer, and Florence Price. We are grateful to be able to return in person this season!

For 84 years, the musicians of Lake, Cuyahoga, Geauga and Ashtabula Counties have come together to bring orchestral music to our community. They rehearse one weekday evening per week because of their passion for music and love for the act of music making, and perform four times per year. We are open to all community members by audition, and would love to have you join us for the next phase of our history!

## MUSIC DIRECTORS OF THE LAKELAND CIVIC ORCHESTRA

### Lake County Symphony Orchestra

Lorna Nighman (1937-38)

R. A. Lake (1938-42)

### Civic Concert Orchestra

Joseph Koch (1943-48)

Hilbert Collins (1948-55)

### Willoughby Community Orchestra

Charles Ruddick (ca. 1955)

Mark Woodruff

### Lakeland Civic Orchestra

Curtis Peterson (1970-1972)

John H. Cox (1972-1975)

Robert Bergantino (1975-1978)

Harry Davidson, Jr. (1978-1981, 1994-1998)

Peter Stafford Wilson (1981-1991)

David Borsvald (1992-1994)

Richard Niezen (1999-2000)

Kathryn Harsha (2000-2008)

Eric Gratz (2008-2010)

Scott Seaton (2010-2012)

Matthew C. Saunders (2012-present)

## *Acknowledgements*

*We would like to extend our sincerest gratitude to all those  
who helped make our performance possible:*

Dr. Morris Beverage, President, Lakeland Community College

Dr. Laura C. Barnard, Executive Vice President & Provost

Dr. Adam Cloutier, Dean for Arts and Sciences Division

Dr. Matthew Saunders, Department Chair, Music

Ms. Jeri Lynn Pilarczyk, Senior Secretary, Arts and Sciences Division

Timothy Dorman, Technical Director

Lakeland Community College Production Center

Lakeland Community College Maintenance and Facilities



## PROGRAM NOTES - BAND

### **March and Cortège of Bacchus - Leo Delibes**

Leo Delibes composed his ballet, "Sylvia," in 1876. It achieved considerable popularity, and several of the individual numbers were grouped into a suite, which orchestras all over the world have played. "The March and Cortège of Bacchus" appears in Act III of the ballet, describing the arrival of Bacchus, the god of wine and celebration, and his followers. The music is martial, lyric, grand and brilliant, building to an exciting conclusion.

### **Ode for Trumpet - Alfred Reed**

This composition was first performed by Don Jacoby, with the Texas All-State Band conducted by Clarence Sawhill, on February 10th, 1956, at the TMEA Convention in Dallas, Texas. The composition is developed in free variation form from an eight-measure theme. After a short introduction this theme appears for the first time. There are three variations with a short interlude after the first variation, the theme reappears in its original form before the interlude returns to form the coda. The melodies in the solo trumpet and the band are interweaved like a dialogue, broad and singing. The tempo is always relaxed and never hurried.

### **Beyond the Clouds and Into the Heavens - Richard L. Saucedo**

Composer Richard Saucedo takes the listener and performer on an extended journey through various mood styles in this impressive work for mature ensembles. The stately opening strains gather momentum and intensity, leading to a fast-paced section that features intertwining solo and small group fragments passed throughout the texture. An overall soaring theme adds a tone of triumph and grandeur throughout, and the final push to the end is both exhilarating and rhythmically dynamic. Mr. Saucedo is a freelance arranger and composer, having released numerous marching band arrangements, concert band works and choral compositions. His concert band works have been performed all over the world by middle school, high school and university groups.

### **On The Mall - Edwin Franko Goldman**

"On The Mall," Edwin Franko Goldman's most popular march, was composed in 1923 for the dedication of the splendid new bandstand in New York City's Central Park, where the found Goldman Band had given its summer concerts for many years. This concert version is the one used by Dr. Goldman in his own renditions at the mall concerts. The march derives its name from the Park's spacious mall or promenade, where the bandstand is located, and where thousands of New Yorkers gathered to stroll or listen to the strains of melodious music. The enjoyment derived from joining in the singing and whistling refrains has further endeared this march to millions of music lovers. "On The Mall" enjoys enormous and well deserved popularity.

## **The Hounds of Spring - A Concert Overture for Winds by Alfred Reed**

When the hounds of spring are on winter's graces,  
    The mother of months in meadow or plain  
Fills the shadows and windy places  
    With lisp of leaves and ripple of rain  
As soft as lips that laugh and hide  
    The laughing leaves of the trees divide,  
And screen from seeing and leave in sight  
    The god pursuing, the maiden hid.  
    -Algernon Charles Swinburne,  
    Atlanta in Calydon

"When the hounds of spring are on winter's traces," a magical picture of young love in springtime, forms the basis for this purely musical setting, in traditional three-part overture form, and the sweetness of tender love, in an appropriate musical texture. The poem, a recreation in modern English verse of an ancient Greek tragedy, appeared in print in 1865, when the poet was 28 years old. It made Algernon Winburne literally an overnight success. "The Hounds of Spring" was commissioned by and is dedicated to, the John L. Foster Secondary School Symphonic Band of Windsor, Ontario, and its director, Gerald A.N. Brown. The first performance took place in Windsor on May 8, 1980, by the aforementioned group, under the direction of the composer.

## **The Stars and Stripes Forever - John Philip Sousa**

John Philip Sousa, The March King, consistently stated that this march was divinely inspired and was born of homesickness. Paul Bierley states that The Stars and Stripes Forever is "...by far the most popular march ever written, and its popularity is by no means limited to the United States." A 10-year international march popularity survey confirms Bierley's statement. The universal appeal of Sousa's march is illustrated by an article in "The New York Times" by Harold Schonberg which tells of a tour to China by Eugene Ormandy and the Philadelphia Orchestra in 1973. After sitting politely but stonily through a program which ranged from Beethoven to Copland, the orchestra struck up The Stars and Stripes. "All of a sudden electricity permeated the hall. Faces broke into smiles; feet began tapping; there was a general air of understanding and happiness. Maybe,... (it) really is the greatest piece of music ever written by an American. In any case, it has made more friends for America than any other piece of music..." Sousa explained to the press that the three themes of the final trio were meant to typify the three sections of the United States. The broad melody, or main theme, represents the North. The South is represented by the famous piccolo obbligato, and the West by the bold countermelody of the trombones.



## **HISTORY OF THE LAKELAND CIVIC BAND**

The Lakeland Civic Band was founded by Mr. Charles Frank in 1977 with the purpose of providing an opportunity for instrumentalists from the area to perform band literature of the highest quality. Its membership is drawn from Lakeland students, talented high school players, school music teachers and directors, and community musicians who are selected by audition. In addition to hosting guest artists and conductors, the band features several of its members as soloists or conductors each season. The band's 20th Anniversary featured the world renowned Dr. Frederick Fennell as guest conductor; the 25th Anniversary featured Col. John Bourgeois, former conductor of the U.S. Marine Band; the 30th Anniversary featured Loras John Schissel, renowned conductor of the Blossom Festival Band; and the 35th Anniversary featured Col. Timothy Foley, also former conductor of the U.S. Marine Band.

During its history, the Lakeland Civic Band has commissioned three original compositions including "Poem for Band" by Dr. Rex Mitchell, formerly of Clarion State University in Pennsylvania; "Ode to a Clocktower" composed in honor of the band's 25th Anniversary by former Lakeland faculty member, Dan Rager, and "Suite: The American West" by Lakeland faculty member, Stephen Stanziano. In addition to its regular schedule of concerts held at Lakeland each year, the band has performed at Mentor High School, Perry High School, Wickliffe High School, Lakeside High School, Kirtland Middle School, Cleveland State University, Cuyahoga Community College Western Campus, the Kent State University Stark Campus, and Severance Hall.

The Lakeland Civic Band has been honored by invitations to perform for national, state and regional conferences including the Ohio Music Education Association Conferences in 1980, 1985, 1991, 2003 and 2006; the North Central Regional Conference of the College Band Directors National Association at The Ohio State University in 1982; the National Convention of the American School Band Directors Association in Columbus, Ohio in 1993; and the National Convention of the Association of Concert Bands in Lisle, Illinois in 1998. The civic band and chorus were invited to perform at the Chautauqua Institute in 1997, 1999 and 2002. In 1997, the Lakeland Civic Band received the Sudler Silver Scroll Award presented by the Sousa Foundation in recognition of musical excellence and service to the community. The Lakeland Civic Band is one of the few community college groups that have received this award based on an evaluation of continued musical achievements and performance tapes.



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#### Lakeland Civic Chorus – MUSC 2750

Ben Richard: jrichard4@lakelandcc.edu

#### Lakeland Civic Orchestra – MUSC 2850

Dr. Matthew Saunders: msaunders4@lakelandcc.edu

#### Lakeland Civic Band – MUSC 2890

Daniel Crain: dcrain1@lakelandcc.edu

#### Lakeland Civic Jazz Orchestra – MUSC 2895

Ed Michaels: emichaels@lakelandcc.edu

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# Artistic

**Art Exhibits**  
The Gallery at Lakeland

**Sept. 23 – Nov. 5, 2021**

**“The Skull and Skeleton in Art VII: Folk Art to Pop Culture”**

Curated by Mary Urbas

Costume Party/Artist Reception/Boneyard Market Oct. 28, 2021, 6-9 p.m.

**Nov. 18, 2021 – Feb. 4, 2022**

**“Lakeland Community College Visual Arts Faculty Exhibition”**

Artist Reception Nov. 18, 2021, 7-9 p.m.

Musical performance by the FAC-PAC.

College closed Dec. 23, 2021 – Jan. 2, 2022 and Jan. 17, 2022

**Feb. 20 – April 1, 2022**

**“Celebrate Women’s History Month – from WOMAN XV...  
Created by women, of women and about women”**

Curated by Mary Urbas

Artist Reception March 13, 2022, 3:30-5 p.m.

Women of Achievement Awards: Sunday, March 13, 2022, 2 p.m.

**April 10 – May 4, 2022**

**“Lakeland Community College Visual Arts Student Exhibition”**

Artist Reception and Awards Ceremony April 28, 2022, 7-9 p.m.

Awards presented at 7:30 p.m. Reception to follow.

**May 19 – July 15, 2022**

**“12th May Show at Lakeland Juried Art Exhibition”**

Artist Reception and Awards Ceremony May 20, 2022, 6-9 p.m.

Awards presented at 7 p.m. Reception to follow.

Visit [lakelandcc.edu/gallery](http://lakelandcc.edu/gallery) for more information and entry forms.

The Gallery at Lakeland is located in the D-Building on the first floor. All gallery exhibitions are free and open to the public. Group gallery tours are available by appointment.

Please contact Mary Urbas, gallery coordinator, at 440.525.7029 or [murbas@lakelandcc.edu](mailto:murbas@lakelandcc.edu).

For more information about the exhibit, visit [lakelandcc.edu/gallery](http://lakelandcc.edu/gallery).

#### GALLERY HOURS:

Monday - Friday, 9 a.m. - 9 p.m. Saturday, 9 a.m. - 5 p.m. Sunday, Closed



# Rhythmic

## Civic Music Concerts

Dr. Wayne L. Rodehorst  
Performing Arts Center

### **Oct. 17, 2021, 4 p.m.**

Lakeland Civic Band, Director Daniel Crain presents

**"Road Trip: A Musical Journey Across North America"**

### **Oct. 24, 2021, 4 p.m.**

Lakeland Civic Chorus, Interim Director Charles Eversole presents

**"Strength in Community"**

### **Nov. 7, 2021, 4 p.m.**

Lakeland Civic Orchestra, Director Dr. Matthew Saunders presents

**"Orchestral Homecoming"**

*Special guest Moshi Tang,*

*Senior Division Winner of the 2021 Young Artists Concerto Competition*

### **Nov. 14, 2021, 4 p.m.**

Lakeland Civic Jazz Orchestra and Lakeland Jazz Impact, Director Ed Michaels presents

**"A Tribute to the Music of Sammy Nestico  
and the Great American Songbook"**

*Featuring vocalist Debbie Gifford*

### **Nov. 21, 2021, 4 p.m.**

Lakeland Civic Band, Director Daniel Crain presents

**"Passport to Europe"**

### **Dec. 3, 2021, 7 p.m.**

Lakeland Civic Flute Choir, Director Judith Elias presents

**"Tis the Season"**

*Featuring pianist Dr. Robert L. Brown, Professor Emeritus Lakeland Community College*

### **Dec. 5, 2021, 4 p.m.**

Lakeland Civic Chorus, Interim Director Charles Eversole presents

**"Holiday Gifts"**



## **Feb. 27, 2022, 4 p.m.**

Lakeland Civic Band, Director Daniel Crain presents  
"A Winter Chamber Music Concert"

## **March 6, 2022, 4 p.m.**

Lakeland Civic Orchestra, Director Dr. Matthew Saunders presents  
"A Family Affair"

*Special guests Rosabelle and Richelle Shi,  
Senior and Junior Division Winners of the 2021 Young Artists Concerto Competition*

## **April 10, 2022, 4 p.m.**

Lakeland Civic Chorus, Director Ben Richard presents  
"Fresh and Fearless"

## **April 24, 2022, 4 p.m.**

Lakeland Civic Orchestra and Lakeland Civic Band,  
Director Dr. Matthew Saunders and Director Daniel Crain present

"Musical Collage"

*Featuring flutist Judith Elias, director of the Lakeland Civic Flute Choir*

## **May 1, 2022, 4 p.m.**

Lakeland Civic Jazz Orchestra and Lakeland Jazz Impact, Director Ed Michaels presents  
"Dealer's Choice"

## **May 6, 2022, 7 p.m.**

Lakeland Civic Flute Choir, Director Judith Elias presents

"Night Across the Lands"

*Featuring a special performance of Dr. Matthew Saunders' "Nod a Don"  
and guest conductor Michael J. Elias*

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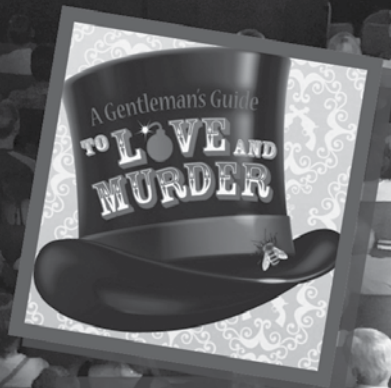
June 24 - July 9

Story and Book by Peter Stone.  
Music and Lyrics by Maury Yeston



July 22 - Aug. 6

Music by Alan Menken. Lyrics by Jack Feldman. Book by Harvey Fierstein.  
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