

Civic **Music** Concerts
Lakeland Community College
presents

The Lakeland Civic Orchestra

Director Dr. Matthew C. Saunders

“A Family Affair”

Felix Mendelssohn: Piano Concerto No. 2

Rosabelle Shi, pianist

Young Artist Competition Junior Division Winner

Franz Liszt: Piano Concerto No. 1

Richelle Shi, pianist

Young Artist Competition Senior Division Winner

Margi Griebling-Haigh: “Little Ironies”

World premiere

Pyotr Ilyich Tchaikovsky: “Nutcracker Suite”



Arts
at
Lakeland

Sunday, March 6, 2022
4 p.m.

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

2-22 bc 12312

Arts at Lakeland

A *rtistic* R *hythmic* T *heatrical*

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

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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.

Lakeland Civic Orchestra

Dr. Matthew Saunders, Director

"A Family Affair"

PROGRAM

Piano Concerto No. 2 in D minor, Op. 40 (1837) Felix Mendelssohn (1809-1847)
Allegro appassionato

Rosabelle Shi, piano

Junior Division Winner, Young Artists Concerto Competition

Piano Concerto No. 1 in E-flat major, S. 124 (1835-56) Franz Liszt (1811-1886)
Allegro maestoso--
Quasi adagio--
Allegretto vivace—Allegro animato—
Allegro marziale animato

Richelle Shi, piano

Senior Division Winner, Young Artists Concerto Competition

❖❖❖ Intermission ❖❖❖

"Little Ironies" (2006, arr. 2021) Margi Griebling-Haigh (b. 1960)
Andante
Andante con moto
Allegro ma non troppo
Hindsight: Poco adagio e molto espressivo
World Premiere Performance

Suite from "The Nutcracker", Op. 71a (1892) Pyotr Ilyich Tchaikovsky (1840-1893)
Overture miniature
Dances caractéristiques
March
Danse de la Fée-Dragée
Danse russe: Trépak
Danse arabe
Danse chinoise
Danse des mirlitons
Valse des fleurs

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
Mary Jo Tschetter
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
Gabrielle Petek
Virginia Ashley
Valentina Pulida Pardo

Violoncello

Patrick Nagorski
David Owens
Aurora Madea
Olivia Clark

Bass

Matthew Yoke
James Bockhoff

Flute

Judith Elias
Jennifer Lowery
Heather Rice

Piccolo

Jennifer Lowery
Heather Rice

Oboe

Michael Steckner
Emily Recchia
Andrea Karpuszka

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

Trombone

James Slike
Jack Borsi
Brett Tomko

Tuba

Charlie Holmes

Timpani

Darrell Garlock

Percussion

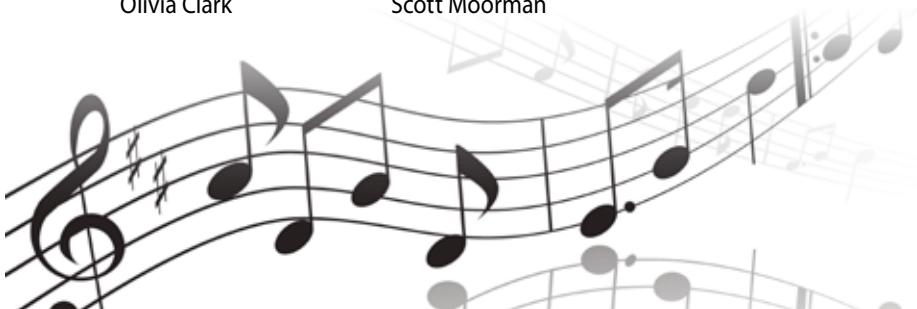
Cade Pastor
Brayden Dunn

Celesta

Robert Brown

Harp

Nancy Paterson



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 Sortileges," "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 Auguste 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, 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, 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.

GUEST PERFORMERS



ROSABELLE SHI, an 11-year-old pianist from Illinois, is studying piano with Dr. Sylvia Wang of Northwestern University's Bienen School of Music.

A passionate and competitive performer, Rosabelle has earned recognition and top awards nationally and internationally: First Place Division I winner of the Steinway National Competition; First Place Division B winner of the Aloha International Piano Competition; First Place Junior A Division winner of the New Orleans Piano Institute International Competition, First Place Junior A Division winner of the 5th Orbetello International Piano Competition; First Place Junior A Division winner of the Nomea International Piano Competition, Second Place Junior Division winner of the XII Chopin International Piano Competition in Hartford; Second Place Young Musician III Division winner of 4th Chicago International Music Competition, Third Place Rising Star Division winner of the San Jose International Piano Competition, HM Junior Division (16 yrs and under) winner of the 10th Lancaster International Piano Competition, and a finalist of the Minnesota International e-Piano Junior Competition. For regional piano competitions, she has been selected as winner of Society of American Musicians Piano Competition (Primary Division first place & Intermediate Division second place), Sejong Music Competition, Illinois State Music Teachers Association Piano Competition Junior division, and many more.

At the age of seven, she competed at the DePaul University Concerto Festival Senior Division and placed 3rd (HM with Distinction) out of 40 high school age contestants with her performance of Mozart Piano Concerto No.12. The following year, she competed at the Walgreens National Concerto Competition Junior Open Division and was awarded HM with her performance of Beethoven Piano Concerto No.1. This year she was selected as a junior division overall winner of the Lakeland Civic Orchestra Young Artist Competition and will be performing Mendelssohn Piano Concerto No.2 with the orchestra in the upcoming season.

During her spare time, she enjoys working with living composers playing winning contemporary music at festivals, playing piano duet, as well as performing at retirement centers. She will be competing at the 2021-2022 MTNA senior piano duet with her sister at the east central division level as one of the youngest contestants in the senior division.



RICHELLE SHI, a 15-year-old pianist from Illinois, is studying with Dr. Sylvia Wang of Northwestern University's Bienen School of Music. A passionate performer since a young age, she has competed in piano competitions regionally, nationally, and internationally. Richelle has won Music Teachers National Association Competition in four consecutive years (2018-2021) of both piano (solo and duet) and woodwind category at the state/east-central-division/national level. She has also received top awards from XII Chopin International Piano Competition in Hartford

(Young Virtuoso Division), 4th Chicago International Music Competition (Young Artist II), 16th Los Angeles International Liszt Competition (Open Age Division VII Concert), 10th Lancaster International Piano Competition (Junior Division), 5th Orbetello International Piano Competition (Junior Division C & Audience Prize), and Nomea International Piano Competition (Junior C Category).

Richelle has also been a featured performer and soloist with orchestras at: Lincoln's Symphony Orchestra Young Artist Competition (Overall Winner of 20 years old or younger group), University City Symphony Young Artist Competition (Overall Winner of 22 years old or younger group), Lakeland Civic Orchestra Young Artist Competition (Senior Division Overall Winner), DuPage Symphony Orchestra Young Artist Competition (Winner), Chippewa Valley Symphony Young Artist Competition (Second Place), and Bravura Philharmonic Orchestra Young Artist Competition (Silver medal). Since the age of 10, she started winning at national concerto competitions and received prizes from Walgreens National Concerto Competition (Senior Piano Open Division & Junior Piano Open Division), Ohio University National High School Concerto Competition (Junior Division), and Emilio Del Rosario Concerto Competition (Primary Division). In addition, she is a frequent award winner in solo piano competitions including: University of Tennessee Pre-College Piano Competition, WBU University Piano Competition, Society of American Musicians Piano Competition (Elementary Division & Junior Division), ISMTA (Elementary Division), Sejong Competition (Elementary Division), to name a few.

Over the summer, Richelle has been selected as one of the nine top admissions of the John Perry Academy of Music International Piano Festival and played in a master class with Mr. John Perry in front of the world.

During her spare time, Richelle enjoys working with living composers to play winning contemporary music at festivals, accompanying students at yearly young scholar concerto recitals, as well as mentoring students from groups underrepresented in the classical orchestral field.

Program Notes

Felix Mendelssohn composed his second numbered piano concerto, in D minor, in the summer of 1837. It received its first performance in Birmingham, England with the composer as soloist Aug. 21, 1837. As with several of Mendelssohn's concerti, the three movements are connected to each other and played without pause, but only the first movement, lasting around eight minutes, is heard this afternoon. The piano is accompanied by two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani and strings.

Felix Mendelssohn's career as pianist, organist, conductor, composer, and musicologist brought him renown in his own time and often set trends in motion that continue to echo to the present day. In the early 19th-century, performance practice and concert etiquette were in a state of change, as ensemble and orchestral music came into its own, and audiences and musicians alike brought a reverent, spiritual approach to performances that were treated as art rather than mere entertainment. On his tours as conductor and soloist, Mendelssohn often found himself in the position of introducing then-new practices such as conducting from the podium rather than the keyboard and holding applause to the end of a work. This is evident in the structure of both of Mendelssohn's mature piano concertos, which hold to the traditional three-movement structure, but include transitional music so that the movements are played without interruption that could be construed as an opportunity for the audience to applaud. At the same time, Mendelssohn's D-minor concerto is also firmly rooted in the language and tradition of the concertos of Mozart and Beethoven: its proportions, instrumentation, and overall design adhere closely to norms established by Mendelssohn's predecessors in the genre. The first movement follows the Classical sonata form quite rigidly, but its thematic material allows the soloist the opportunity for expressive and dynamic displays of musicality associated with the Romantic composers of the first half of the 19th century.



Franz Liszt composed his first piano concerto in multiple revisions between 1835 and 1856, partly during his career as a touring piano recitalist. It was first performed Feb. 17, 1855, in Weimar, Germany by the Weimar Staatskapelle, with the composer at the piano and under the baton of Hector Berlioz. The concerto is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, triangle, cymbals, strings and solo violin, and lasts about 21 minutes in performance.

Even as Mendelssohn was affirming the piano's place in European music with his works, following in the footsteps of Mozart and Schubert, other musicians were redefining the technical limitations of the instrument and setting the stage for a new virtuoso technique and regime. Foremost among these was Franz Liszt, who took full advantage of the modern piano (with innovations such as a cast-iron frame and a double-escapement action) to cast himself as the prophet of a "transcendental" technique. Liszt and his contemporary, the violinist Nicolo Paganini, essentially invented the concept of the solo recital centered on a single virtuoso performer and Liszt's performances were the 19th-century equivalent of today's popular music concerts, with fans swooning with astonishment and desire in what was termed "Lisztomania." Recitalists were generally expected to perform their own compositions and Liszt's output before 1850 is a continuous stream of piano music for his own use: Hungarian rhapsodies celebrating his homeland, fantasias, sonatas, character pieces, concert etudes and piano transcriptions of music by Beethoven, Schubert and others. As Liszt turned to a focus on composition in his 30s and 40s, the piano concerto was a natural vehicle, showcasing his abilities as both pianist and composer.

Liszt's first piano concerto, then, has this on display. We hear the intensely technical and pyrotechnic piano part, but delights for the composer's ear as well; unexpected harmonies that would influence Richard Wagner, Liszt's own technique of "thematic transformation" in which musical ideas are bent to new purposes throughout a work while also helping it hang together, and a powerful-yet-nuanced and expressive approach to orchestration similar to that found in his symphonic poems. The work, like Mendelssohn's concertos, is meant to be played continuously, although Liszt abandons the traditional three-movement structure in favor of four shorter movements that are thematically linked. While Mendelssohn's orchestra accompanies the soloist, Liszt's piece is really a concerto for piano "with" orchestra: not only do orchestra and soloist have their turns in the spotlight, there are sections that can only be understood as a collaborative effort among equals.

Margi Griebling-Haigh composed the original string quartet version of "Little Ironies" in 2006 for a student string quartet as part of the Cleveland Composers Guild's "Creativity: Learning Through Experience" project. The present arrangement for orchestra was a commission from the Lakeland Civic Orchestra and receives its first performance on today's concert. This piece lasts around 10 minutes in performance and is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, timpani, triangle, snare drum, suspended cymbal, celesta, and strings.

"Little Ironies" was composed for the 14th annual junior concert of the Cleveland Composers Guild, "Creativity: Learning through Experience." I have participated in this project many times during its 30-year existence, but this composition is one of the most important "results" to me personally. I wrote this piece for a young string quartet of musicians who were being coached at The Music Settlement; the cellist was my 13-year-old daughter, Gabrielle Haigh, who premiered it with her colleagues at the annual spring event in 2006. The work is in four very short movements, each in a different time signature and character, but each presenting an unexpected – ironic – twist at the end. The first movement, in 5/4 meter, is self-assured and noble with moody shifts between major and minor. The second movement, in 6/8, is flowing and serene, while the third, in 7/4 and 7/8, is aggressive and cheerful. With the subtitle "Hindsight," the final movement (3/4) is heartbreakingly nostalgic, and I have returned to this movement several times since its creation as an inspiration for other works.

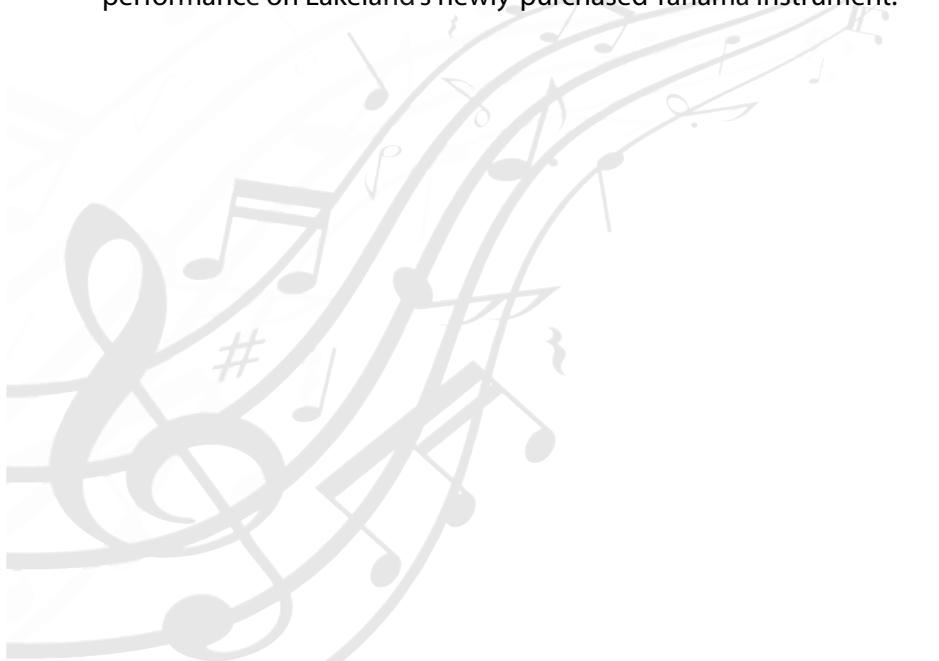
Matthew Saunders asked me to arrange "Little Ironies" for orchestra – specifically requesting an opportunity to christen the new Lakeland Civic Orchestra celesta that has just arrived this season. I was thrilled to oblige; it was fun to flesh out the colors of the original string scoring by expanding into the wind, brass and percussion sections. I am very grateful for the opportunity given to me by my friend, and I hope you enjoy the new version of "Little Ironies."

—Program Note by the Composer

Pyotr Ilych Tchaikovsky composed his final ballet, "The Nutcracker," in 1892, with a scenario based on an 1816 short story, "The Nutcracker and the Mouse King," by E.T.A. Hoffmann. The same year, to promote the Dec. 1892 production, Tchaikovsky extracted the suite of eight numbers heard this afternoon and the composer conducted the first performance on March 7, 1892, O.S., on a concert of the Russian Musical Society in St. Petersburg. The suite lasts about 23 minutes in performance and is scored for three flutes, piccolo, two oboes, English horn, three clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, cymbals, triangle, tambourine, glockenspiel, celesta, harp and strings.

Isn't a performance in March of the suite drawn from the most famous Christmas ballet a little late? Perhaps, but a glance at the preceding paragraph shows that this music was, in fact, first heard 130 years ago this week, so perhaps today's performance isn't too far off. At any rate, while the scenario of "The Nutcracker" begins at a Christmas party and the title character is a Christmas gift to the female lead, we are quickly whisked into another world, seemingly far away in space and time from Herr Drosselmeyer's holiday party in 19th-century Russia. The eight pieces of this Suite give a taste of the melodic and orchestrational goodies on display throughout the full ballet and have become, of course, the best-known music from the larger work. While acceptance of the complete ballet was slower, the Suite was an instant success and in the 20th century found inclusion in Disney's 1940 film "Fantasia" and in various popular interpretations by the likes Fred Waring, Spike Jones, Duke Ellington and the Trans-Siberian Orchestra.

The eight movements of the Suite include the overture to the complete ballet, a set of "characteristic dances," and the "Waltz of the Flowers." The waltz and all of the characteristic dances except the March (which appears near the beginning of Act 1) are drawn from the entertainment provided for Clara and the Prince at the castle of the sugar plum Fairy in Act 2. The "Danse de la Féé-Dragée," usually translated "Dance of the Sugar Plum Fairy" represents the first appearance of the celesta in an orchestral work and on today's concert, with Margi Griebling-Haigh's "Little Ironies," is the inaugural performance on Lakeland's newly-purchased Yahama instrument.



LAKELAND CIVIC ORCHESTRA
84th Season—2021-2022

Sunday, March 6, 2022
“A Family Affair”

Felix Mendelssohn: Piano Concerto No. 2
Rosabelle Shi, piano

Franz Liszt: Piano Concerto No. 1
Richelle Shi, piano

Margi Griebling-Haigh: “Little Ironies” for orchestra (world premiere)

Pyotr Tchaikovsky: “Nutcracker Suite”

Sunday, April 24, 2021
“Musical Collage”

A combined concert with the Lakeland Civic Band.
Orchestra repertoire to include chamber music selections as well as:

Cecille Chaminade: Concertino for Flute and Orchestra . . . Judith Elias, flute

Karl Jenkins: “Palladio Suite”

Matthew Saunders: “The Lovely Soul of Lakeland”

Ottorino Respighi: “Pines of the Appian Way” from “The Pines of Rome”

*All Sunday afternoon concerts except the April 24 collage concert
are at 4 p.m. in the Dr. Wayne L. Rodehorst Performing Arts Center.*

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 Borsvold (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

Make Music at Lakeland



**Miss making music?
Always wanted to learn to play or sing?
Lakeland's music department has something for you!**

Love to perform?

Audition for our civic music ensembles.
Two years of high school experience recommended.
Contact the director for information.

Lakeland Civic Flute Choir – MUSC 2730

Judith Elias: jelias1@lakelandcc.edu

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

In a band?

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Contact Dr. Matthew Saunders at
msaunders4@lakelandcc.edu for details.

Starting from scratch?

Try our one-credit group music courses. No experience necessary.
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Group Piano 1 – MUSC 1050

Pursuing your passion?

Continue your study privately with applied music lessons.
(MUSC 1251 - MUSC 1271)

Just Love to Listen?

Our ensembles present six concerts throughout the semester in the
Dr. Wayne L. Rodehorst Performing Arts Center.

Arts
at
Lakeland



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 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.

For more information about the exhibit, visit 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*

Save the date! • March 18-20, 2022

50th Annual Lakeland Jazz Festival

For more information, visit lakelandcc.edu/arts.

Ticket purchases to all Arts at Lakeland events
are available online only at lakelandcc.edu/arts.

Bring your order confirmation to show at the door.

Tickets: \$7 adults, \$6 seniors and veterans, \$2 students



Rabbit Run Theater

2022 Summer Season



May 27 - June 11

By William Luce



Disney's
NEWSIES
The Musical

July 22 - Aug. 6

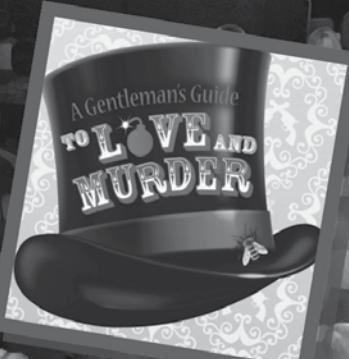
Music by Alan Menken. Lyrics by Jack Feldman. Book by Harvey Fierstein. Based on the Disney film written by Bob Tzudiker and Noni White.



TITANIC
THE MUSICAL

June 24 - July 9

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



A Gentleman's Guide
to LOVE AND
MURDER

Aug. 12 - 27

Book and Lyrics by ROBERT L. FREEDMAN.
Music and Lyrics by STEVEN LUTVAK, Based
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Lakeland
COMMUNITY COLLEGE

To learn more
about these programs, contact:

Professor Amy D. Copeland at

440.525.7046 or acopeland4@lakelandcc.edu

Photography Lab Coordinator Wade Gagich at 440.525.7283 or wgagich2@lakelandcc.edu

Explore the world of theater



Lakeland Community College offers theater classes that can introduce you to or advance your study of acting, directing, playwriting, stagecraft, lighting and sound. You'll learn basic concepts and techniques to character creation and set design. You can even participate in theater performances produced by the college.

To learn more, contact Dr. Matthew Saunders at msaunders4@lakelandcc.edu or call 440.525.7105.

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fine arts association

**Guided by the values of
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Growth, and
Community, The Fine
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to Create and Discover
Beauty to foster a
Community
Empowered by the Arts.**

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theatre, visual arts,
and creative arts
therapies**
- **Private music
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- **Theatre
performances**
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- **Recitals**
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Contribution amount \$_____

Please print your name as you would like it to appear in the program:

Living Gifts

You may wish to dedicate a gift in honor of a special person or occasion,
or in memory of a loved one.

(Examples:)

*Mr. & Mrs. John Smith in honor of their daughter Mary's 2013 Graduation
with an A.A. in education from Lakeland Community College;*

Mr. Joseph Davis in memory of his uncle, Robert Davis

If so, please print your dedication as you wish it to appear in the program:

Your donation is tax deductible as allowed by law.

Your donation may be made out and sent to:

The Lakeland Foundation, Civic Orchestra Fund
7700 Clocktower Drive, Kirtland, OH 44094

440.525.7094 • Fax: 440.525.7601 • lccfoundation@lakelandcc.edu

Or you may make an online donation at lakelandcc.edu.

Many area employers offer Matching Gifts programs.
Please consult your human resources department for details.

Thank you for your support!



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Arts
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Lakeland

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