

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

The Lakeland Civic Orchestra

Dr. Matthew C. Saunders, Director

"Songs of Change"

David Sartor: "Metamorphic Fanfare"

Felix Mendelssohn: Violin Concerto, Op. 64

Maude Cloutier, violin

(Winner, 2019 Young Artists Competition)

Gustav Holst: "St. Paul's Suite"

Emilie Mayer: "Faust Overture"

Arts
at
Lakeland

Sunday, March 8, 2020
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 *hythm*

T *heatrical*

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

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 four music groups include the Lakeland Civic Orchestra, Lakeland Civic Band, Lakeland Civic Chorus and Lakeland Civic Jazz Orchestra. 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 Crain

Lakeland Civic Chorus

Director, Leonard DiCosimo

Lakeland Jazz Impact

Director, Ed Michaels

Lakeland Civic Jazz Orchestra

Director, Dave Sterner

Lakeland Civic Orchestra

Director, Dr. Matthew Saunders

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
82nd Anniversary Season: 2019-2020

Dr. Matthew Saunders, Director

March 8, 2020

"Songs of Change"

PROGRAM

"Metamorphic Fanfare" (2000).....David Sartor (b. 1956)

Violin Concerto in E minor, Op. 64 (1838, rev. 1845) Felix Mendelssohn (1809-1847)

Allegro molto appassionato—

Andante—Allegretto non troppo—

Allegro molto vivace

"St. Paul's Suite," Op. 29, No. 2 (1912-13) Gustav Holst (1874-1934)

Jig. Vivace

Ostinato. Presto

Intermezzo. Andante con moto

Finale (The Dargason). Allegro

"Faust Overture" (Overture No. 6), Op. 46 (1880)..... Emilie Mayer (1812-1883)

Next concert: Sunday, April 26, 2020, 4 p.m.

"Orchestral Games"

Fun and games abound, including a salute to America's pastime.

Richard Rodgers: Selections from "The Sound of Music"

Wolfgang Mozart: Violin Concerto No. 5, K. 219

Julia Schilz, violin (Winner, 2019 Young Artists Competition)

Joaquin Turina: La Procession du Rocío

Carolyn Bremer: Early Light

**The 2019-2020
Lakeland Community College Civic Orchestra**

Matthew C. Saunders, conductor and music director

Carol Stafinski, orchestra librarian

1st Violin

Sarah Icardi, concertmaster
Lauren Godfrey
Mary Jo Tschetter
Joshua Baek
Aaron Roberts
Jennifer Roberts
Erika Noble
Sophia Sherman

2nd Violin

Kelly Mullins
Kathryn Barufa
Ann Weaver
Haydee Weddleton
Dylan Armao
Charlotte Nichols
Nicole Abbott

Viola

Carol Linsenmeier
Samantha Bengele
Ellie Stevenson
Gabrielle Petek

Violoncello

Patrick Nagorski
Alexis Fisher
Olivia Clark
Katelin Morrow

Bass

Matthew Yoke
Damian Rutti

Flute

Judith Elias
Jennifer Lowery
Heather Rice (piccolo)

Oboe

Michael Steckner
Andrea Karpuszkza

Clarinet

Bruce Langguth
Jolyon Welsh

Bassoon

Melanie Nichols
Marjorie Rutherford

Horn

Carol Stafinski
Ken Kingston
Sarah Jackson
Della Woon

Trumpet

Art Goldstein
Terry C. Weddleton
Laurel Cline

Trombone

Jack Borsi
Brett Tomko
Allison Robbins

Tuba

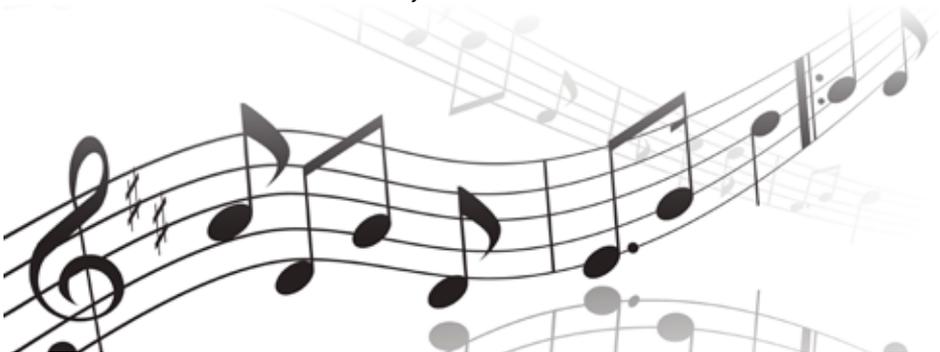
Ken Hughes

Timpani

Darrell Garlock

Percussion

Cassandra Rockwell
Charlie Marthaler
Nick Smith



BIOGRAPHIES



DR. MATTHEW C. SAUNDERS has taught music from kindergarten to college in styles from madrigal to mariachi, and strives to make beautiful music for and with captivating people. He has climbed mountains, saved someone's life, and watched the moon rise over the prairie. He has loved, lost and loved again; helped friends find salvation, and found it for himself as well; taught genius students, and learned from genius teachers. His dreams are to walk on Mars, hear a grand piano fall into an orchestra pit, make more people laugh than cry, and love his wife Becky passionately and forever. He plays trombone and is always getting better at playing piano, and in the course of a long, love-filled, productive life, he wants to compose the Great American Symphony, ride the rails, hike the trails, read all of the good books, finally watch "The Godfather," and storm the castles in the air. He will never write unlistenable music, stop stargazing or lose money in Vegas. He doesn't call his mother often enough, but he still tries to do a good turn daily. He is always up for a few hands of euchre or a good game of chess, likely winning the former and losing the latter.

Dr. Saunders is professor of music and music department chair at Lakeland Community College, where he teaches courses in music appreciation, popular music, music history and first-year experience, and directs the Lakeland Civic Orchestra. Prior to coming to Lakeland in 2012, 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. His 20 years' experience in music education includes teaching band; general music; and music theory in public elementary, middle and high schools, and colleges and universities, in rural, suburban and urban settings in Ohio, Georgia, and Oklahoma.

Dr. Saunders' original compositions have been performed across the country, including performances at national conferences of the National Flute Association, the International Horn Society, the Society of Composers, and the College Music Society. He has presented his research at conferences of the College Music Society, the Society of Composers, 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 Southwest Florida Youth Orchestra, the New Music Guild Festival Orchestra, the University City Symphony Orchestra (Missouri). They have also been performed by the orchestras of Florida Gulf Coast University and Westminster College, and the bands and wind ensembles of The Ohio State University, Kansas State University, West Texas A&M University, Kutztown University (Pennsylvania), Dennison University (Ohio), Oklahoma Panhandle State University, Garden City (Kansas) Community College, and Sinclair Community College (Ohio). Locally, his works have been performed by the Lakeland Civic Orchestra, the Lakeland Civic Band and at Lorain County Community College. He has collaborated on original compositions with members of the Minnesota Orchestra and the Toledo Symphony Orchestra, and faculty members from South Dakota State University, University of Minnesota at Morris,

Minot State University (North Dakota), Eastern New Mexico State University, New Mexico State University, and Eastern Illinois University. He performs as a trombonist, and was featured soloist in the premiere of his concert piece for trombone and wind ensemble "Homo sapiens trombonensis," and presented the first complete performance of his epic unaccompanied trombone work "Twenty Views of the Trombone" in Atlanta, Georgia, in February 2017, after performances and premieres of portions of the piece in New York City; Norman, Oklahoma; Aspen, Colorado; and Cleveland (at both MOCA Cleveland and for the Cleveland Composers Guild). In Northeast Ohio, Saunder's works have been performed by the Blue Streak Ensemble and the Gruca White Ensemble, the Chamber Music Society of Ohio, the Solaris Wind Quintet, and Oberlin Choral Spectrum. He received the 2007 Ruth Friscoe Prize for composition, was the Oklahoma Music Teachers Association 2011 Commissioned Composer, and is a five-time recipient of the ASCAP Plus Award. He was elected to membership in the Cleveland Composers Guild in 2012 and has served as secretary since 2015. Dr. Saunders' compositions are published by Imagine Music and martiandances.com, and he has written articles for "The Journal of Band Research," "Music Educators Journal," "The Chronicle of Higher Education," 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.



Sixteen-year-old French-Canadian violinist **MAUDE CLOUTIER**, originally from Montreal, began playing violin at age four, and five years later was concertmaster of the Montreal Suzuki String Orchestra. She made her orchestral solo debut at age 13 with the Indianapolis Youth Orchestra. She has won first place in many competitions across the United States, including the 2017 New World Youth Symphony Orchestra Young Artist Competition, the 2019 Lakeland Young Artist Competition, and the 2019-2020 Suburban Symphony Orchestra Young Soloists Competition. She also placed third at the 2018 Canadian Music Competition and was a semi-finalist of the prestigious

2019 OSM Competition, presented by the Montreal Symphony Orchestra.

Ms. Cloutier is a student in the Cleveland Institute of Music Young Artist Program, where she studies with Jan Mark Sloman. She has shared the stage with artists such as Elizabeth Wallfisch, Kent Nagano, and musicians of the Montreal and Indianapolis symphony orchestras, and has performed with Grammy Award-winning pianist Cory Smythe. After spending five years in Bloomington, Indiana, Maude now resides in Geauga County with her family, where she is a junior in high school, and enjoys performing with her two younger sisters as part of The Cloutier Trio. In her free time, Maude is an avid alpine ski racer, loves listening to classical music, and enjoys reading Shakespeare, Dickens, and Dickinson.

Ms. Cloutier is very grateful to be playing on a Giuseppe Guaragnini violin, circa 1780, which is graciously being loaned to her by Kenneth Warren & Son Ltd. in Chicago. She plays a fine bow made by modern bow maker Charles Espey, which was purchased for her by an anonymous donor. For more information, please visit www.maudecloutier.com.

Program Notes

DAVID SARTOR composed “Metamorphic Fanfare” in 2000 on a commission from the Knoxville Symphony Orchestra. It was premiered on that ensemble’s subscription concerts on Oct. 19 and 20, 2000, in Knoxville, Tennessee, under the baton of Kirk Trevor, and later featured on the Knoxville Symphony’s 75th anniversary gala concert in 2010. The fanfare lasts about three minutes in performance and is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, two trombones, bass trombone, tuba, timpani, chimes, cymbals, tam-tam, glockenspiel, bass drum, snare drum, and strings.

Composer and Conductor David P. Sartor (rhymes with “Carter”) is adjunct professor of music at Middle Tennessee State University, adjunct professor of music at Trevecca Nazarene University, and founder and music director of the Parthenon Chamber Orchestra. His widely-performed compositions have been recognized with more than four dozen prestigious honors and awards that include the American Bandmasters Association’s Ostwald Award for Symphonic Wind Ensemble Music, the “Pulitzer Prize” of the band music world. Sartor received his education at the Blair School of Music, the University of Cincinnati College-Conservatory and the University of Tennessee (B.M.), and Middle Tennessee State University (M.M.). Sartor resides in middle Tennessee with his wife, the award-winning author Nancy Sartor. About his fanfare, the composer writes:

“Metamorphic rocks have undergone transformation through environmental forces of heat and pressure while still maintaining properties of their former identities. Likewise, we residents of planet Earth bear little external similarity to our counterparts of 1000 A.D., having been transformed through civilization’s forces of creativity, invention and technology. “Metamorphic Fanfare” pays homage to this continuing journey, its Creator, and the immortal spirit of humankind.”

FELIX MENDELSSOHN composed his only completed violin concerto in 1838, with substantial revisions in 1844 in preparation for the premiere performance. It was first performed on March 3, 1845, by the Leipzig Gewandhaus Orchestra in their concert hall in Leipzig, Germany, under the baton of Neils Gade, with its dedicatee Ferdinand David as soloist. The three movements last about 25 minutes and are scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings, and solo violin.

“I’d like to write a violin concerto for you next winter; one in E minor sticks in my head, the beginning of which will not leave me in peace.”

Thus, did Felix Mendelssohn begin a new era in the classical music world: an era where Mendelssohn’s Violin Concerto in E Minor, Op. 64, is one of the most famous violin concertos ever written. It consistently leaves its listeners awestruck by its melodies, the beauty of its orchestration and solo violin part, and of course, the technical challenges for the soloist.

How did the concerto originate? Felix Mendelssohn-Bartholdy was appointed music director of the Leipzig Gewandhaus Orchestra in 1835 (still in operation today), and upon his appointment requested that his childhood friend Ferdinand David become concertmaster. In one of their letters dated July 30, 1838, Mendelssohn

wrote to David that the composer wanted to write his friend a violin concerto. Mendelssohn and David worked closely together on the concerto, and the violinist advised the composer on how to write for the violin in a way that was technically demanding but still playable. It was premiered six years later, and it immediately became one of the most celebrated concertos of the violin repertoire.

In many ways, the concerto is an example of innovation in its best sense. The way in which the concerto is written goes entirely against all tradition concerning how a concerto should be written. For example, all concerti written before Mendelssohn's were written so that, in the first movement, the orchestra played the main theme, and sometimes a few more melodies that would appear later in the movement, for a couple minutes, before the solo violin would enter with the main theme. This is the case with, for instance, all violin concertos by Mozart, Haydn, and Paganini, and most importantly, the colossal work by Beethoven, as well as virtually all other violin concertos written before 1845. Mendelssohn, however, includes only one and a half measures of orchestra "curtain" before the solo violin comes in, or barely two or three seconds. This is one of the first difficulties of the concerto, and its opening is often times called the "freak opening" because of how scary it is for the solo violin to come in so early. In addition, Mendelssohn does not introduce the theme by the orchestra alone, but by the solo violin accompanied by the orchestra. When Max Bruch composed his famous g-minor violin concerto 20 years later, he mirrored Mendelssohn's idea and did away with long orchestral introductions, choosing instead to have the solo violin introduce the theme by itself.

Another way in which Mendelssohn wrote his concerto differently is the way with which he approached the cadenza. In classical-era concertos, composers left the very ending of the first movement (sometimes also the second) for a cadenza, in which the soloist could improvise on melodies introduced earlier in the concerto and show off their technical abilities before the end of the movement. Cadenzas were not provided by the composer; rather, the job of composing (or improvising, as it were) a cadenza was left entirely to the soloist. However, Mendelssohn not only wrote the cadenza himself, but also placed it in the very middle of the movement, in the most crucial part of the concerto, at the end of the development and leading into the recapitulation. Tchaikovsky was one of the first composers who followed in Mendelssohn's footsteps on this, and violin concerto, composed 30 years later, includes Tchaikovsky's own cadenza and placed it at the exact same spot and serving the exact same purpose as Mendelssohn.

Finally, Mendelssohn went against any and all earlier concerto form when he connected all three movements of his concerto. This was later imitated in Saint-Saëns' First Cello and First Violin Concertos, Vieuxtemps' Fifth Violin Concerto, Bruch's First Violin Concerto (which, as you have seen, emulated Mendelssohn's Violin Concerto in many ways) and Schumann's Cello concerto, but still remains rare.

Even though it was one of his last compositions, the Mendelssohn Violin Concerto in E Minor still comes across as a masterpiece plenty of joyfulness and youthfulness, especially in the third movement—which is not a surprise considering the fact that Mendelssohn wrote the concerto in his early 30s and died at the age of 37. The

piece has often been associated with prodigies: many young violin prodigies earned their fame playing this concerto, the prime example being Jascha Heifetz. A prominent teacher says that the concerto is better played by young people because they don't realize how hard it is. Maybe being a prodigy is overrated after all.

At any rate, Mendelssohn was unquestionably revolutionary when he wrote this concerto. After writing it, many composers imitated him: they began connecting some of their concerto movements, orchestra "curtains" became the exception instead of the norm, the main theme was introduced by the solo violin instead of the orchestra, cadenzas were moved around, and Mendelssohn's musical and Romantic-era ideas were spread across many violin concertos that followed. However, it is no surprise that Mendelssohn's Violin Concerto remains the most famous concerto of them all—and, in my opinion, the most brilliantly written of them all.

--Program note by Maude Cloutier

GUSTAV HOLST named his 1912-1913 work for string orchestra after the school where he taught for most of his career, the St. Paul's Girls' School in the Hammersmith neighborhood of London, England. He used it frequently in his teaching with the school orchestra, adding and deleting wind and choral parts as players were available over the next 20 years. The final version of the work is scored for a five-part string orchestra with occasional solos by the concertmaster and frequent divisi lines within the sections, and the four movements last about 13 minutes in performance.

Time and space are crucial to artists: they require hours to create, to practice, to make mistakes, to perfect; and they require a place to do those things. Like many composers, Gustav Holst was largely unable to support himself through composition alone, and held a series of teaching positions, the last from 1904 through the end of his life as music director of the St. Paul's Girls' School. In 1913, the school opened a new wing with a soundproofed music room that Holst not only used as a teaching studio, but as a composition workshop on Sundays and holidays, and it was here that many of Holst's best-known compositions, including his massive orchestral suite "The Planets," were conceived, worked out, and given test performances in piano versions by a series of amanuenses drawn from the student body and faculty, the equivalent of a twentieth-century composer listening to a digital mockup. The first piece Holst composed in this space, though, was the one heard this afternoon, a suite of essays for string orchestra, intended for his advanced students.

The four movements show Holst at a critical juncture, creatively. We hear the folksong inspiration behind much of Holst's earlier music, with direct quotation of folksongs in several cases, and reference to traditional English song and dance throughout. Indeed, the final movement is a skillful combination of two folksongs (it is actually a transcription for strings of the final movement of an earlier piece, Holst's 1911 Second Suite in F for Military Band). We also see Holst introducing techniques and approaches that would appear in "The Planets" and beyond: juxtaposition of diverse stylistic traits, often in jarring ways; interest in

non-Western scales; new methods of constructing chords; rhythmic ambiguity; and, most importantly, an obsession with instrumental color that maximizes the means available to him. If “The Planets,” written just a few years after this work, is a composer’s fever dream with a massive orchestral palette, this first work created in a new space is a clear, concise statement of intent, with the needs of student performers very much in mind, composed with a sense of gratitude for the gift of the time and space to pursue one’s craft.

EMILIE MAYER wrote her sixth concert overture, based on Goethe’s play “Faust,” in 1880. It was published the same year, and performed twice in Berlin and three times in Stettin, Prussia (now Szczecin, Poland) during the 1880-1881 concert season. The overture lasts about 12 minutes in performance and is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, and strings.

Emilie Mayer’s family life was, to say the least, difficult. Despite being musically encouraged from an early age, she was also expected as the oldest daughter to run the household and care for her four siblings in the absence of their deceased mother. In 1840, her father committed suicide, and 28-year-old Emilie moved to Stettin. She threw herself into her artistic pursuits, becoming a fine sculptor, but also studying music composition with Carl Loewe, one of the founders of the German Romantic school of opera. Through the 1840s and 1850s, Mayer enjoyed performances of her work throughout German-speaking lands, including in Munich, Vienna, and Berlin, where she lived from 1847, returning to Stettin in 1862, and moving finally to Berlin in 1876. Her output includes every important 19th-century genre, with the expected bounty of piano music, chamber music, and art song, but also an opera titled “Die Fischerin,” a piano concerto, eight symphonies of substantial quantity, and a clutch of concert overtures. Surprisingly, nearly all of her music was performed in her lifetime.

Mayer’s sixth concert overture, her opus 46, is relatively late in her output, and reflects the influence of German Romantic music, in contrast to her earlier work, which leans heavily on the Viennese Classical tradition. Only the last three of her seven overtures bear more than a generic title, and only this one makes a literary reference: to that font of German Romanticism, Goethe’s play “Faust.” By 1880, Faust fever had reached epidemic scale in the music world, with overtures, symphonies, operas, art song, and choral music inspired by the epic drama appearing not just from German-speaking composers, but from French and Italian pens as well. Mayer’s overture is a standalone concert work rather than the prelude to an opera or stage production, and it can be heard as a character study of both the title character and of the object of his affections, Gretchen. The only direct programmatic element in the score (other than the title) is the German sentence “Sie ist gerettet”—“she is redeemed” which appears a few pages from the end of the score, referring to the play’s epilogue, in which Gretchen’s soul is borne up into paradise in spite of her worldly sin.

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.

For 82 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. Adam L. Cloutier, Dean for Arts and Sciences

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

Mr. Craig Tucker, Technical Director

Chief Ron Morenz, Lakeland Community College Police Department

Lakeland Community College Production Center

Lakeland Community College Maintenance and Facilities

Artistic Art Exhibits The Gallery at Lakeland

Feb. 23 – March 27, 2020

**“Celebrate Women’s History Month from WOMAN XIII...
Created by women, of women & about women”**

Curated by Mary Urbas

Artist Reception:

Sunday, March 22, 2020, 3:30-5 p.m.

Women of Achievement Awards:

Sunday, March 22, 2020, 2 p.m.

April 5–29, 2020

“Lakeland Community College Visual Arts Student Exhibition”

Artist Reception and Awards Ceremony:

Thursday, April 9, 2020, 7-9 p.m.

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

May 14 – June 26, 2020

“11th Annual May Show at Lakeland Juried Art Exhibition”

Artist Reception and Awards Ceremony:

Thursday, May 14, 2020, 6-9 p.m.

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

Visit lakelandcc.edu/gallery for more information and entry forms.

All exhibitions are free and open to the public.

Gallery Hours: Monday - Friday, 9 a.m. - 9 p.m. • Weekends, 9 a.m. - 5 p.m.

Mary Urbas, Gallery Coordinator

440.525.7029 • murbas@lakelandcc.edu • lakelandcc.edu/gallery

Arts at Lakeland

Rhythmic *Civic Music Concerts* Dr. Wayne L. Rodehorst Performing Arts Center

Sunday, March 1, 2020, 4 p.m.

The Lakeland Civic Band

Director Daniel D. Crain presents "March Madness"

Sunday, March 8, 2020, 4 p.m.

The Lakeland Civic Orchestra

Director Dr. Matthew Saunders presents "Songs of Change"

Sunday, April 5, 2020, 4 p.m.

The Lakeland Civic Chorus

Director Leonard DiCosimo presents "It Might as Well be Spring"

Sunday, April 19, 2020, 4 p.m.

The Lakeland Civic Band

Director Daniel D. Crain presents "Of Sailors and Whales"

Sunday, April 26, 2020, 4 p.m.

The Lakeland Civic Orchestra

Director Dr. Matthew Saunders presents "Orchestral Games"

Sunday, May 3, 2020, 4 p.m.

The Lakeland Civic Jazz Orchestra and

The Lakeland Jazz Impact

Directors Dave Sterner and Ed Michaels present

"Dealer's Choice: Big Band Favorites Through the Decades"

Tickets for all civic music events: \$7 adults • \$6 seniors • \$2 students

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Call 440.525.7526 for information.

Arts at Lakeland

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Two years of high school experience recommended.
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Lakeland Civic Chorus – MUSC 2750

Leonard DiCosimo at ldicosimo1@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

David Sterner: dsterner@lakelandcc.edu

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msaunders4@lakelandcc.edu for details.

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

Arts
at
Lakeland

See the world through a whole new lens.



1-20 bc (11610)

Lakeland Community College offers classes in graphic design and photography where you can earn an Associate of Applied Business degree in graphic design or a graphic design for the web or photography certificate.

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.

Arts
at
Lakeland

Lakeland
COMMUNITY COLLEGE

SEASON 16 **CONCERTS**

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CLEVELAND

CHAMBER

ORCHESTRA

Amit Peled, Music Director

THE NEW WORLD REVISITED

March 11 - 14, 2020

CLAYTON
New World Revisited
for solo bass
& chamber orchestra

DVOŘÁK
Symphony No.9
“From the New World”

Jazz selections played by
The Spirit of the Groove

Amit Peled *conductor* | John Clayton *soloist*

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