

# After the Storm

## The Cleveland Chamber Collective

Sunday, February 19, 2023, 7PM  
Lyndhurst Community of Faith Church  
5312 Mayfield Rd, Lyndhurst

Friday, February 24, 2023, 7PM  
Disciple's Christian Church  
3663 Mayfield Rd, Clv. Hts

### *Program*

Louange à l'Éternité de Jésus  
From *Quatour pour le fin du temps*

Olivier Messiaen

*Linda Atherton, cello, Nicholas Underhill, piano*

4 ½ Stages of Grief  
I How Long?  
II Not Forever (I Hope)

Lilyanne Dorilas

*Kim Gomez, Beth Woodside, violins  
Lisa Boyko, viola, Linda Atherton, cello, Mark Atherton, bass*

Shelter-in-Place

Ty Alan Emerson

*Mary Kay Fink, flute/picc, Kim Gomez, violin, Lisa Boyko, viola  
Linda Atherton, cello, Nicholas Underhill, piano  
Dylan Moffitt, percussion, Ty Alan Emerson, conductor*

Symphony No. 6 "Pastorale"

Ludwig Van Beethoven

Arranged by Michael Gotthard Fischer (c. 1810)

I Joyful Feelings Upon Arrival in the Country  
II By the Brook  
III Peasant Merrymaking  
IV The Thunderstorm  
V The Shepherd's Song After the Storm

*Kim Gomez, Beth Woodside, violins  
Lisa Boyko, Karen Wendel, violas,  
Linda Atherton, cello, Mark Atherton, bass*

## PROGRAM NOTES

### LOUANGE À L'ÉTERNITÉ DE JÉSUS

From Quatuor pour le fin du temps

Quatuor pour la fin du temps, quartet in eight movements for clarinet, violin, cello, and piano by French composer [Olivier Messiaen](#). The piece premiered on January 15, 1941, at the Stalag VIII A prisoner-of-war camp, in [Görlitz](#), Germany, where the composer had been confined since his capture in May 1940. The work's instrumentation was determined by the instruments and performers at hand.

Messiaen dedicated the quartet "in homage to the Angel of the Apocalypse, who raises his hand towards Heaven saying 'There shall be no more time.'" The movement titles were drawn from the biblical Revelation to John.

Regarding this movement, Messiaen writes:

Jesus is considered here as the Word. A broad phrase, "infinitely slow", on the cello, magnifies with love and reverence the eternity of the Word, powerful and gentle, "whose time never runs out". The melody stretches majestically into a kind of gentle, regal distance. "In the beginning was the Word, and Word was with God, and the Word was God." (John 1:1 (King James Version))

A duet for cello and piano, the music is arranged from an earlier composition, "IV. *L'Eau*" from "[Fête des belles eaux](#)" for 6 [Ondes Martenots](#), performed at the Paris International Exposition of 1937. The tempo marking is *infiniment lent, extatique* ("infinitely slow, ecstatic").

For more information regarding the work please visit:

<https://www.carnegiehall.org/Explore/Articles/2021/03/11/Five-Things-to-Know-About-Messiaens-Quartet-for-the-End-of-Time>

<https://www.britannica.com/topic/Quartet-for-the-End-of-Time>

<https://hi-storylessons.eu/culture/olivier-messiaen-quartet-for-the-end-of-time-1940-41/>

<https://classicalmusicindy.org/quartet-for-the-end-of-time-a-prisoner-of-war-composition/>

### 4 ½ STAGES OF GRIEF

"4 ½ Stages of Grief" is a two-movement string quintet in B flat minor, which to Dorilas is the key most associated with sorrow and despair. It was written in June 2020 during the influx of racial trauma on display in the news and social media. The first movement of the piece goes through every stage of grief except acceptance, while the second ends in B flat major with the hopes of achieving it. The delayed arrival of that last stage represents the question of whether the Black community will see an end to such continuous tragedy – the answer is contingent on how long the world allows racism to fester.

As with Dorilas' own journey with grief, the stages - anger, denial, bargaining, depression, and acceptance - portrayed in this work do not follow a particular order; the lines between them are blurred, as one or two stages occur simultaneously in the form of motifs and countermelodies. Themes representing anger, denial, and depression are often reinterpreted in other sections, and syncopations and triple meter "slow down" or distort time to represent the perpetual state of emotional exhaustion or inexplicable sadness. The first movement ends with a musical quote from "Swing Lo', Sweet Chariot", an African-American spiritual, reinterpreted in B flat minor. The second movement ends with an arrangement of "Lift Ev'ry Voice" – affectionately called "the Black National Anthem" – with the major mode maintained. Hopeful and freedom-bound lyrics are juxtaposed against the hopeless and mournful theme of the piece in the first movement, and serve as the mechanism for acceptance in the second. Both highlight the Black community's deep yearning to break free from the chains of oppression. Though we have yet to fully arrive at that fifth stage, the sliver of hope Dorilas has in the Black community's perseverance and the world's gradual awakening reminds her to keep going.

### **SHELTER-IN-PLACE**

March 2020 we were told to stay indoors, to shelter-in-place. All we had was the news. There was an increasing sense of fear and claustrophobia. I thought, seeing as I live a fair amount inside my own head, that I could be somewhat immune, but it became clear to me that no amount of imagination would keep me safe from that anxiety. As with many circumstances, I turned to Shakespeare for solace and guidance. While reading Hamlet I came upon the interchange between Hamlet and his schoolmates, Rosencrantz and Guildenstern. Hamlet refers to Denmark as a prison, and his chums suggest that it is too small for his mind and ambition. Hamlet responds thusly:

Oh God, I could be bounded in a nut shell  
And count myself a King of infinite space  
Were it not that I have bad dreams.

That caught my musical attention, and I set to work, trying to convey the constriction and pressure of my confinement. There is a quiet relentlessness about the opening, with subtle color changes, all mined out of a single three-note collection. As a contrast, the second section tries to present the space and timelessness of one's imagination, and the uncertainty of our collective waiting. The final section starts slowly, in fits, as it tries to regain its former momentum. Once the engine is moving, gravity takes hold. The original gestures return, more frantic, building to a climax. As the dust settles, the motif is back, but now more like the opening, as if being pushed back into some kind of mental prison.

### **SYMPHONY NO. 6, PASTORALE**

By the late 1790s [Beethoven](#) was spending much of his summers in the country. Charles Neate, a friend who spent the summer of 1815 taking long walks with him, later recalled he had never met anyone "so delighted by Nature or who so thoroughly enjoyed flowers or clouds or other natural objects." Beethoven himself wrote "No one can love the country as much as I do." Writing a "nature" symphony, therefore, must have had special meaning for the composer.

Beethoven's first sketches for the work date from 1802, but the symphony was only completed in August 1808. It was first heard at the (in)famous December 22, 1818 concert held in a frigid Theater an der Wien, the four-hour program including premieres of the fifth and sixth symphonies, fourth piano concerto, and Choral Fantasy.

There is still some debate as to whether the sixth is “program music,” which the Oxford Dictionary defines as “music that is intended to evoke images or convey the impression of events.” While there are certainly passages that match this description (the end of the second movement, the fourth movement “storm”), Beethoven is more intent on ensuring the listener experiences the peace and tranquility he found in nature. He believed the listener should “discover the situations himself, as all tone painting in instrumental music loses its value if pushed too far,” even suggesting “The whole will be understood even without a description, as it is more feeling than tone-painting.”

<https://theclassicreview.com/beginners-guides/beethoven-symphony-no-6-a-beginners-guide/>

## COMPOSER BIOGRAPHIES

**Olivier Messiaen** (born Dec. 10, 1908, Avignon, France—died April 27, 1992), influential French composer, organist, and teacher noted for his use of mystical and religious themes. As a composer he developed a highly personal style noted for its rhythmic complexity, rich tonal colour, and unique harmonic language.

Messiaen was the son of Pierre Messiaen, who was a scholar of English literature, and of the poet Cécile Sauvage. He grew up in Grenoble and Nantes, began composing at age seven, and taught himself to play the piano. At age 11 he entered the Paris Conservatory, where his teachers included the organist Marcel Dupré and the composer Paul Dukas. During his later years at the conservatory he began an extensive private study of Eastern rhythm, birdsong, and microtonal music (which uses intervals smaller than a semitone). In 1931 he was appointed organist at the Church of the Sainte-Trinité, Paris.

Messiaen became known as a composer with the performance of his *Offrandes oubliées* (“Forgotten Offertories”) in 1931 and his *Nativité du Seigneur* (1938; *The Birth of the Lord*). In 1936, with the composers André Jolivet, Daniel Lesur, and Yves Baudrier, he founded the group La Jeune France (“Young France”) to promote new French music. He taught at the Schola Cantorum and the École Normale de Musique from 1936 until the outbreak of World War II in 1939. As a French soldier he was taken prisoner and interned at Görlitz, where he wrote *Quatuor pour la fin du temps* (1941; *Quartet for the End of Time*). Repatriated in 1942, he resumed his post at Sainte-Trinité and taught at the Paris Conservatory. His students included Karlheinz Stockhausen, Pierre Boulez, Jean-Louis Martinet, and Yvonne Loriod (whom he married in 1961).

Much of Messiaen's music was inspired by Roman Catholic theology, interpreted in a quasi-mystical manner, notably in *Apparition de l'église éternelle* for organ (1932; *Apparition of the Eternal Church*); *Visions de l'amen* for two pianos (1943); *Trois Petites Liturgies de la présence*

*divine* for women's chorus and orchestra (1944); *Vingt Regards sur l'Enfant Jésus* for piano (1944; *Twenty Looks upon the Infant Jesus*); *Messe de la Pentecôte* for organ (1950); and *La Transfiguration de Notre Seigneur Jésus-Christ* for orchestra and choir (1969). Among his most important orchestral works is the *Turangalila-Symphonie* (1948) in 10 movements—containing a prominent solo piano part and using percussion instruments in the manner of the Indonesian gamelan orchestra, along with an ondes martenot (an electronic instrument). Also notable is *Chronochromie* for 18 solo strings, wind, and percussion (1960). *Le Réveil des oiseaux* (1953; *The Awakening of the Birds*), *Oiseaux exotiques* (1956; *Exotic Birds*), and *Catalogue d'oiseaux* (1959; *Catalog of Birds*) incorporate meticulous notations of birdsong. He composed an opera, *St. François d'Assise*, which premiered at the Paris Opera in 1983.

**Lilyanne Dorilas** is a junior at Case Western Reserve University studying Music and Cognitive Science. Dorilas had been self-taught in composition since writing “4 ½ Stages of Grief” in June 2020, but began studying with Dr. John Hughes and Dr. Alex Cooke of CIM in 2022. She is an alumna of New Jersey Youth Symphony (2013-2019) and Sphinx Performance Academy (2017-2019), a chamber music camp for young Black and Latino string players. Since her introduction to Sphinx Organization, she remains a passionate advocate for inclusion of Black composers and musicians' contributions to the classical music world. She incorporates the harmonic language of jazz and blues in her works, along with her classical canon influence. In February 2022 she began writing her first violin concerto, which she will compete with for CWRU's annual Concerto Competition. She is influenced by the works of Black composers William Grant Still and Samuel Coleridge-Taylor, as well as Bach and Mendelssohn.

Composer [Ty Alan Emerson](#) has been presenting music in Cleveland since 2000. Following two terms as president of the Cleveland Composers' Guild, he is currently Director and Conductor of the Cleveland Chamber Collective. Notable commissions include. the Collective, No Exit, and ASSEM3LY. In 2021 the Chamber Collective, in partnership with Inlet Dance Theatre, Bill Wade, Director, premiered Emerson's dance work *Caliban Ascendant*. In 2020 his works *Love and Other Missed-Spellings* and *Cast Thy Nighted Colour Off*, featuring saxophonist Gabriel Pique, were premiered at The Bop Stop in Cleveland as part of the Chamber Collective's “Music of American” program. Other notable performances have included ensembles such as The Cleveland Jazz Orchestra, No Exit New Music Ensemble, Zeitgeist, ASSEM3LY, VERB Ballets, The Cleveland Duo with James Umble, and Quorum New Music Ensemble.

His work has been featured at music festivals from Bowling Green, OH to Huddersfield, England, and most recently at the New Music on the Bayou Festival. Awards include: the ASCAP Morton Gould Award, the Searle McCullum Award from the Academy of Arts and Letters, a fellowship to the MacDowell Colony, two Individual Excellence Awards from the Ohio Arts Council (2009 and 2014) and the MTNA/OMTA Composer of the Year. Emerson can be heard on the radio in Cleveland on WCLV radio's Fresh Innovations, hosted by Mark Satola.

In addition to his work for the concert hall, Emerson has composed and arranged works for the stage with The Musical Theater Project in Cleveland, including *Deconstructing Kurt Weill* and *Bernstein on Broadway*. Emerson can also be found conducting concert and theatrical works around Cleveland, including the premiere of *Remember the Pines*, by composer Nicholas

Underhill. He has done commercial work for the State of Ohio, and in 2019 arranged the music for the welcome trailer for the Cleveland International Film Festival.

German composer **Ludwig van Beethoven** is considered one of the most important figures in the history of music. He continued to compose even while losing his hearing and created some of his greatest works after becoming totally deaf.

Ludwig van Beethoven was born in Bonn, Germany, on December 16, 1770. He was the eldest of three children of Johann and Maria Magdalena van Beethoven. His father, a musician who liked to drink, taught him to play piano and violin. Young Ludwig was often pulled out of bed in the middle of the night and ordered to perform for his father's drinking companions, suffering beatings if he protested. As Beethoven developed, it became clear that to reach artistic maturity he would have to leave Bonn for a major musical center.

At the age of twelve Beethoven was a promising keyboard player and a talented pupil in composition of the court organist Christian Gottlob Neefe (1748–1798). He even filled in as church organist when Neefe was out of town. In 1783 Beethoven's first published work, a set of keyboard pieces, appeared, and in the 1780s he produced portions of a number of later works. In 1787 he traveled to Vienna, Austria, apparently to seek out Wolfgang Amadeus Mozart (1756–1791) as a teacher. He was forced to return to Bonn to care for his ailing mother, who died several months later. His father died in 1792.

In 1792 Beethoven went back to Vienna to study with the famous composer Joseph Haydn (1732–1809). Beethoven was not totally satisfied with Haydn's teaching, though, and he turned to musicians of lesser talent for extra instruction. Beethoven rapidly proceeded to make his mark as a brilliant keyboard performer and as a gifted young composer with a number of works to his credit. In 1795 his first mature published works appeared, and his career was officially launched.

Beethoven lived in Vienna from 1792 to his death in 1827, unmarried, among a circle of friends, independent of any kind of official position or private service. He rarely traveled, apart from summers in the countryside. In 1796 he made a trip to northern Germany, where his schedule included a visit to the court of King Frederick William of Prussia, an amateur cellist. Later Beethoven made several trips to Budapest, Hungary. In 1808 Beethoven received an invitation to become music director at Kassel, Germany. This alarmed several of his wealthy Viennese friends, who formed a group of backers and agreed to guarantee Beethoven an annual salary of 1,400 florins to keep him in Vienna. He thus became one of the first musicians in history to be able to live independently on his music salary.

Although publishers sought out Beethoven and he was an able manager of his own business affairs, he was at the mercy of the crooked publishing practices of his time. Publishers paid a fee to composers for rights to their works, but there was no system of copyrights (the exclusive right to sell and copy a published work) or royalties (profits based on public performances of the material) at the time. As each new work appeared, Beethoven sold it to one or more of the best and most reliable publishers. But this initial payment was all he would receive, and both he and his publisher had to contend with rival publishers who brought out editions of their own. As a result Beethoven saw his works published in many different versions that were unauthorized, unchecked, and often inaccurate. Several times during his life in Vienna Beethoven started plans for a complete, authorized edition of his works, but these plans were never realized.

Beethoven's two main personal problems, especially in later life, were his deafness and his relationship with his nephew, Karl. Beethoven began to lose his hearing during his early years in Vienna, and the condition gradually grew worse. So severe was the problem that as early as 1802 he actually considered suicide. In 1815 he gave up hope of performing publicly as a pianist. After 1818 he was no longer able to carry on conversations with visitors, who were forced to communicate with him in writing. The second problem arose when he became Karl's guardian upon the death of his brother in 1815. Karl proved to be unstable and a continuing source of worry to an already troubled man.

Beethoven's deafness and his temper contributed to his reputation as an unpleasant personality. But reliable accounts and a careful reading of Beethoven's letters reveal him to be a powerful and self-conscious man, totally involved in his creative work but alert to its practical side as well, and one who is sometimes willing to change to meet current demands. For example, he wrote some works on commission, such as his cantata (a narrative poem set to music) for the Congress of Vienna, 1814.

Beethoven's deafness affected his social life, and it must have changed his personality deeply. In any event, his development as an artist would probably have caused a crisis in his relationship to the musical and social life of the time sooner or later. In his early years he wrote as a pianist-composer for an immediate and receptive public; in his last years he wrote for himself. Common in Beethoven biographies is the focus on Beethoven's awareness of current events and ideas, especially his attachment to the ideals of the French Revolution (1789–99; the revolt of the French middle class to end absolute power by French kings) and his faith in the brotherhood of men, as expressed in his lifelong goal of composing a version of "Ode to Joy," by Friedrich Schiller (1759–1805), realized at last in the Ninth Symphony. Also frequently mentioned is his genuine love of nature and outdoor life.

No one had ever heard anything like Beethoven's last works; they were too advanced for audiences and even professional musicians for some time after his death in 1827. Beethoven was aware of this. It seems, however, he expected later audiences to have a greater understanding of and appreciation for them. Beethoven reportedly told a visitor who was confused by some of his later pieces, "They are not for you but for a later age."

Read more:

<https://www.notablebiographies.com/Ba-Be/Beethoven-Ludwig-van.html#ixzz7sThJPDz1>

<https://www.biography.com/musician/ludwig-van-beethoven>

<https://fivebooks.com/best-books/beethoven-jessica-duchen/>

## PERFORMER BIOGRAPHIES

**Mary Kay Fink** joined The Cleveland Orchestra as piccoloist in 1990 and has appeared as a soloist with the orchestra on numerous occasions. Formerly a member of the New Jersey Symphony, she has also performed with the New York Philharmonic, the Minnesota Orchestra,

the Nashville Symphony, and the Milwaukee Symphony. She is also active as a chamber musician, soloist and educator, giving flute and piccolo master classes at colleges and universities throughout the United States. In 1986, Fink won first prize in the National Flute Association Young Artist Competition and has served on the board of the National Flute Association. She has performed with the Saito Kinen Festival Orchestra in Japan, coached at the New World Symphony, and has performed/taught at the Kent-Blossom Music and Colorado College Music Festivals. She has been on the faculty at the University of Wisconsin-Madison, Baldwin-Wallace College, and is currently head of the flute department at the Cleveland Institute of Music. She holds degrees from Oberlin and Juilliard; her former teachers include Robert Dick, Paula Robison, Robert Willoughby, and Julius Baker.

**Kim Gomez** has been a member of The Cleveland Orchestra since 1990. A native of Louisville, Kentucky, Ms. Gomez grew up in a musical family; she studied at the Peabody Conservatory, then earned a Bachelor of Music degree and an Artist Diploma from the Cleveland Institute of Music, where she was a concerto competition winner. Her teachers have included David Cerone, Josef Gingold, Daniel Heifetz, Virginia Schneider, David Updegraff, Donald Weilerstein, and Mimi Zweig. Ms. Gomez has appeared on three occasions as a soloist with the Louisville Symphony Orchestra and has made solo appearances with the Berlin Symphony Orchestra and the Cleveland Institute of Music Orchestra. Kim and her husband James have six children.

**Beth Woodside** joined The Cleveland Orchestra in 1994. She studied with Josef Gingold (Cleveland Orchestra concertmaster, 1947–1960) and James Buswell at Indiana University, where she earned a Bachelor of Music degree, and with Peter Salaff at the Eastman School of Music, earning a Master of Music degree. While at Indiana University she gained an especially broad range of knowledge, studying contemporary music with Harvey Solberger and the New Music Ensemble, and studying Bach and Mozart with the revered baroque violin professor, Stanley Ritchie.

Ms. Woodside teaches violin at the Music Settlement in University Circle, and acts as coach for the Roxboro Middle School spelling program. For many years she also served on the board of Reaching Heights, an organization that supports Cleveland Heights-University Heights public schools. She enjoys playing chamber music with colleagues on her own recitals at TMS and on recitals around NE Ohio.

**Lisa Boyko** joined The Cleveland Orchestra in 1991, after serving as a member of the New Orleans Symphony, Toronto Symphony, and the Minnesota Orchestra. Born in Cleveland and raised in Tucson, Arizona, Ms. Boyko studied for two years in Vienna at the Musikgymnasium and the Hochschule für Musik. In 1985, she received a bachelor of music degree from the Cleveland Institute of Music (CIM), where she was a student of Robert Vernon.

Ms. Boyko has appeared as alumni soloist with the Cleveland Institute of Music Chamber Orchestra in the Cleveland premiere of Darius Milhaud's *Concertino d'été* and continues to perform regularly in solo recitals and chamber music concerts. She is a founding member of the Cleveland Chamber Collective, which since 1992 has had the mission of bringing both new music and neglected works of the past to the public.

Ms. Boyko is a faculty member at CIM and Case Western Reserve University and has taught at the Encore School for Strings and the Masterworks Festival. She is active in local organizations that support and promote music and arts education, including the CIM Alumni Association, the Ohio Viola Society, and Inlet Dance Theatre. In her spare time, she is an avid traveler who also enjoys gardening, reading, and languages.

**Karen Matsumaru Wendel** grew up in Vancouver, Canada, studying violin, piano, and voice. She was a member of the Hamilton Philharmonic Orchestra for 12 years, having previously served as Assistant Principal Viola with Symphony Nova Scotia. Most recently she was a member of the Vancouver Symphony Orchestra for several seasons.

Ms. Wendel was a fellow with the New World Symphony, under the direction of Michael Tilson Thomas. She received her Master of Music degree in Viola Performance from the New England Conservatory in Boston. While in Boston, she performed with the Boston Philharmonic Orchestra, under the baton of Benjamin Zander. She is also an accomplished singer, having performed with the Nathaniel Dett Chorale and other Toronto and Vancouver choirs.

**Linda Atherton**, cellist, is a graduate of Boston University, where she studied with Leslie Parnas. After graduating, Linda moved to Indianapolis where she became a founding member of the Lockerbie String Quartet and was also a substitute with the Indianapolis Symphony. Upon moving to Cleveland, she played with the Canton Symphony for several years, as well as with the Ohio Chamber Orchestra, the Cleveland Ballet Orchestra, and the Cleveland Opera Orchestra.

Linda has been soloist with the Cleveland Chamber Symphony, Ohio Ballet, Trinity Chamber Orchestra, Euclid Symphony, and Blue Water Chamber Orchestra. She was a participant in the Blue Hill Kneisel Hall and Taos chamber music festivals, and is currently very active in the Cleveland chamber music scene as a member of ART Trio and the Cleveland Chamber Collective. Linda is a member of the Cleveland Pops Orchestra, Blue Water Chamber Orchestra, Trinity Chamber Orchestra and plays for many musicals including the Broadway Series at Playhouse Square.

**Mark Atherton** was a member of the Indianapolis Symphony Orchestra and the Boston Pops Esplanade Orchestra before joining The Cleveland Orchestra in 1983. Born in Bangor, Maine, Mr. Atherton earned a Bachelor of Music degree, Magna cum laude, from the Boston University School for the Arts. He studied with Henry Portnoi and David Cobb.

Mr. Atherton has taught at Kent State University, the Cleveland Institute of Music and Indiana State University. For many years he has served as a coach and mentor for the Cleveland Orchestra Youth Orchestra. As a soloist and chamber musician he has performed with the Myriad Ensemble and the Trinity Chamber Orchestra in Cleveland, and at Kent State University. He plays an Italian-made Tenoni bass as well as an American-made Prescott.

Pianist/Composer **Nicholas Underhill** holds a Master of Music Degree in Piano from the New England Conservatory of Music. His teachers include Monica Jakuc, Konrad Wolff, Katja Andy, Edmund Battersby and Russell Sherman. He has performed solo recitals in Carnegie Recital

Hall, Merkin Concert Hall and in Chicago on the Dame Myra Hess concert series. He is currently the pianist for the Cleveland Chamber Collective, of which he is a founding member, and the No Exit New Music Ensemble. He has performed concertos with the Cleveland Chamber Symphony, the Ohio Chamber Orchestra, the Lakeside Symphony and the San Jose Symphony Orchestra. Underhill has received critical acclaim from Donald Rosenberg for his solo piano album, "Light and Sirius", as well as from Bernard Holland, for his Piano Trio #1.

He has taught piano at Hiram College, Mt. Union College and Willoughby School of Fine arts, as well as numerous schools in Boston and New York City. From 2006 to 2016 he taught composition and other music courses at Cleveland State University. Underhill studied composition at Hampshire College, Amherst College, and the New England Conservatory of Music. As a composer he has been commissioned by the Cleveland Orchestra, the Gramercy Trio, and various members of the Cleveland Orchestra. He currently teaches privately and lives in Cleveland with his wife, Mary Kay Fink of the Cleveland Orchestra.

**Dylan Moffitt**, is often recognized for his versatility as a percussionist in the classical and world music genres. In 2009, Moffitt appeared as a soloist with The Cleveland Orchestra alongside renowned artists Alisa Weilerstein and Jamey Haddad in performances of Golijov's, *Azul* for cello and orchestra. He currently serves as principal percussionist and frequent soloist with the Firelands Symphony where in 2013, founded his "Drumming with Dylan" educational outreach program. The program has since been recognized by the Cleveland Orchestra and was featured in the orchestra's "At Home" residency this past summer season. Dylan performs regularly with the Wheeling Symphony, Pittsburgh Opera, Ohio Valley Symphony, Blossom Festival Band, Apollos Fire, the Cleveland Chamber Collective and has in past years appeared with the Cleveland Orchestra. Dylan specializes in various styles of world music, Brazilian percussion in particular. Following multiple trips to Brazil, Dylan began directing the Cleveland-based samba school, Samba Joia. In 2013, Moffitt joined the percussion faculty of the Oberlin College Conservatory of Music and has since joined the percussion faculty at Cuyahoga Community College. Dylan attended the Cleveland Institute of music for both his undergraduate and Master degrees. His principal teachers include Richard Weiner, Paul Yancich and Jamey Haddad.