

The Cleveland Chamber Collective

*presents*

# Travelogue

April 12, 2026, 3 PM

[Disciples Christian Church](#)

3663 Mayfield Rd

Cleveland Heights, OH

Three Scenes from the Mountains (2012)

Robert Manno

I. The Wind on the Water

II. The Meadow at Dawn

III. The Forest at Night

Linda White, flute; Alix Reinhardt, clarinet; Eric Charnofsky, piano

*Selections from 44 Duets* (pub. 1933)

Béla Bartók

14: Pillow Dance

16: Burlesque

19: Fairy Tale

22: Mosquito Dance

33: Harvest Song

35: Ruthenian Kolomeika

39: Serbian Dance

40: Wallachian Dance

41: Scherzo

44: Transylvanian Dance

Emily Cornelius, violin; Brian Slawta, viola

Lend/Lease (2008)

David Lang

Linda White, piccolo; Dylan Moffitt, percussion

Relatively Speaking (World Premiere)

Dylan Moffitt

*For musician and clock*

Dylan Moffitt, ocean drum

Sonatina Bassa (2008)

Daniel Kessner

I. Allegretto meccanico

II. Adagio cantabile

III. Finale, allegro ma non troppo

Linda White, bass flute; Eric Charnofsky, piano

From a Train Window (2012; rev. 2018)

Margi Griebing-Haigh

Emily Cornelius, violin; Brian Slawta, viola; Jeff Singler, cello

## PROGRAM NOTES

*Three Scenes from the Mountains*, by Robert Manno

...was inspired by views from the composers home overlooking a mountain range in the Northern Catskills. The first movement, "The Wind on the Water" depicts the visual movement of the rippling of wind-driven water on our pond, sometimes still, sometimes flowing and suddenly rushing, and always with a sense of change and calm. The second movement, "The Meadow at Dawn" is a song-like description of a gentle summer morning in our meadow when the mist is just beginning to clear. The third movement, "The Forest at Night" attempts to elicit the sense of aloneness that one can experience when walking in the woods by moonlight.

Excerpts from *44 Duos* for violin by Béla Bartók

Bartók wrote his 44 violin duos as a set of progressive lessons at the request of Erich Doflein, a German violin teacher. Doflein published 32 of them in his method book the next year, and Bartók's own publisher brought out the complete edition in 1933, arranged, like most didactic works, from least to most difficult. Bartók himself suggested possible combinations of some of the duos for concert performances. Bartók wrote that the purpose of the duos was to enable "students, from their very first years of study, to play works in which the natural simplicity of folk music, and its melodic and rhythmic features, can be found." His remark was true enough, as far as it went. But it might take some searching and editing to find those melodic and rhythmic features. Bartók was a professional folklorist, who had spent years recording folk music in rural areas (no mean feat with the bulky and primitive equipment available 90 years ago) and transcribing the tunes as faithfully and accurately as possible for publication. All but two of the *44 Duos* (the Harvest Song, No. 33, and the Ruthenian Kolomejka, No. 35) are based on actual folk tunes. But Bartók the composer was not Bartók the folklorist, and in these duos he reshaped and transformed the original melodies and gave them accompaniments that further changed their character. There is far more of Bartók than of the countryside in the final product. On the other hand, Bartók behaves like part of the folk process in at least one way: once the tune setting is completed, he does not develop the tunes. Excerpts include:

14: Pillow Dance

16: Burlesque

19: Fairy Tale

22: Mosquito Dance

33: Harvest Song

35: Ruthenian Kolomejka

39: Serbian Dance

40: Wallachian Dance

41: Scherzo

#### 44: Transylvanian Dance

##### *Lend/Lease* by David Lang

The United Kingdom was actively engaged in World War II for two years before the United States became involved. During those two years many Americans wanted to help the war effort, but our country was officially neutral. ‘lend/lease’ was a programme created as a dodge round that supposed neutrality. The USA would funnel arms to the UK forces, technically as weapons purchased on credit but really as gifts, as an advance payment on its eventual entry into the war. When Andrew Burke asked if I would contribute a piece to the London Sinfonietta’s birthday celebration I remembered the history of co-operation between our two countries, and, in the spirit of international brotherhood, I said yes. Happy Birthday, London Sinfonietta!—DL

##### *Relatively Speaking* by Dylan Moffitt

I was racing home through West Virginia knowing for certain that I would miss totality of the eclipse. Regardless, I stopped to stare in awe of the overlapping celestial bodies. Certainly, I thought, a steady gaze would allow me to percieve this motion. The heavens, though, would continue in their own time.

*Relatively Speaking* explores the connection between perception and time, inviting the performer to distort and contort the familiarity of a classical time piece.—DM

##### *Sonatina Bassa* by Daniel Kessner

...was written in 2008 and was premiered the following year at l’Église Saint-Merry in Paris by the composer and his late wife, Dolly Eugenio Kessner. The most recent performances were last August at the Glendale Noon Concerts (California), then at the National Flute Association Convention in Atlanta, both with the composer and pianist Eric Charnofsky. While it is cast in a classical 3-movement form, the melodic lines are gently jazz-influenced, designed to take full advantage of the “cool” sound of the bass flute, especially in agile, free-wheeling passages.

##### *From a Train Window* by Margi Griebing-Haigh

Composed in 2012 on commission from long-time Cleveland Orchestra cellist (retired) Diane Mather, *From a Train Window*, for violin, viola, and cello, was revised in 2018 for performance at the Kent/Blossom Music Festival. The single movement piece begins slowly, with anxious gestures, as if the rider is pondering a journey with an uncertain outcome. As the train lurches from the station there are several stops and starts before it achieves a steady pace. Diverse scenery zips past lyrically, contrasting with the impersonal, mechanical workings of the train. The excursion becomes exciting as the train picks up speed and glimpses of light sparkle against the window to startling and ever-changing views. ...And suddenly the tempo slows; an arrival at a station perhaps? The final minutes of the piece are sweetly pastoral, repetitive, and calm, as the train once more departs and disappears into the distance.—MGH

## COMPOSER BIOGRAPHIES

### Robert Manno

American composer Robert Manno's music includes numerous chamber and orchestral works, as well as song cycles, pieces for chorus, solo piano pieces, art songs and arrangements. Composer Ned Rorem has described his music as "maximally personal and expressive" and *Fanfare Magazine* has said: "his instrumental compositions are shot through with powerful lyrical impulses. Manno's music, in whatever guise, always sings...his poetry settings are also successful, displaying an expansive, well-rounded sense of architecture and shape, a welcome relief to those contemporary song-composers who allow the verse to meander as if at will." *Records International* in reviewing a CD of his music has said: "Whatever the medium and whether setting words or not, it is apparent that there is a tendency toward the passionately elegiac in Manno's work. All these pieces share a feeling for nature and a sense of the inevitability and beauty of farewells."

Robert Manno was born in Bryn Mawr, Pennsylvania in 1944. His parents introduced him to music through the study of violin, piano and voice. After graduation from Haverford High School, he attended Temple University, the Granoff School of Music, and the Combs College of Music, and performed intermittently in the Philadelphia area as a jazz pianist. He first studied composition with Romeo Cascarino in 1964, then moved to New York City in 1965 and began writing music in 1966. He studied jazz piano with John Mehegan and Steve Kuhn, and composition with Vladimir Padwa. During this period he was torn between becoming a lieder singer, a jazz pianist or a composer. He then decided to continue his composition studies at the 28th Annual Composers Conference in Johnson, Vermont with Donald Erb and Mario Davidovsky.

Manno holds an undergraduate degree in voice from the Manhattan School of Music and an M.A. in music composition from New York University. He was a full-time member of the Metropolitan Opera Chorus from 1977 to 2001, and was previously a member of the New York City Opera Chorus. He was also a baritone soloist appearing in recital, chamber music programs, and with companies such as the Westchester Symphony Orchestra and the Alvin Ailey Dance Company. In 2002 Manno served as an assistant conductor on the Metropolitan Opera Music Staff.

As a composer, he has been awarded the Ernest Bloch Award for *This is the Garden* for a cappella chorus, First Prize at the Delius Festival for *Birdsongs* for soprano and violin, and many Meet the Composer Grants and ASCAP Awards. His music has been performed throughout the New York City area and in St. Paul and Los Angeles, as well as in Florida, Vermont, Texas, throughout New York State and in Wales, U.K. His music has also been broadcast over many public radio stations and on the Armed Forces Radio Network overseas.

### Béla Bartók

...was born in the Hungarian town of Nagyszentmiklós (now Sînnicolau Mare in Romania) on 25 March 1881, and received his first instruction in music from his mother, a very capable pianist; his father, the headmaster of a local school, was also musical. After his family moved to Pressburg (now Bratislava in Slovakia) in 1894, he took lessons from László Erkel, son of Ferenc Erkel, Hungary's first important operatic composer, and in 1899 he became a student at the Royal Academy of Music in Budapest, graduating in 1903. His teachers there were János Koessler, a friend of Brahms, for composition and István Thoman for piano. Bartók, who had given his first public concert at the age of eleven, now began to establish a reputation as a fine pianist that spread well beyond Hungary's borders, and he was soon drawn into teaching: in 1907 he replaced Thoman as professor of piano in the Academy.

Béla Bartók's earliest compositions offer a blend of late Romanticism and nationalist elements, formed under the influences of Wagner, Brahms, Liszt and Strauss, and resulting in works such as *Kossuth*, an expansive symphonic poem written when he was 23. Around 1905 his friend and fellow-composer Zoltán Kodály directed his attention to Hungarian folk music and, coupled with his discovery of the music of Debussy, Bartók's musical language changed dramatically: it acquired greater focus and purpose – though initially it remained very rich, as his opera *Duke Bluebeard's Castle* (1911) and ballet *The Wooden Prince* (1917) demonstrate. But as he absorbed more and more of the spirit of Hungarian folk songs and dances, his own music grew tighter, more concentrated, chromatic and dissonant – and although a sense of key is sometimes lost in individual passages, Bartók never espoused atonality as a compositional technique.

His interest in folk music was not merely passive: Bartók was an assiduous ethnomusicologist, his first systematic collecting trips in Hungary being undertaken with Kodály, and in 1906 they published a volume of the songs they had collected. Thereafter Bartók's involvement grew deeper and his scope wider, encompassing a number of ethnic traditions both near at hand and further afield: Transylvanian, Romanian, North African and others.

In the 1920s and '30s Bartók's international fame spread, and he toured widely, both as pianist (usually in his own works) and as a respected composer. Works like the *Dance Suite* for orchestra (1923), the *Cantata profana* (1934) and the *Divertimento* for strings (1939), commissioned by Paul Sacher, maintained his high profile; indeed, he earned some notoriety when the Nazis banned his ballet *The Miraculous Mandarin* (1918–19) because of its sexually explicit plot. He continued to teach at the Academy of Music until his resignation in 1934, devoting much of his free time thereafter to his ethnomusicological research.

With the outbreak of the Second World War, and despite his deep attachment to his homeland, life in Hungary became intolerable and Bartók and his second wife, Ditta Pásztory, emigrated to the United States. Here his material conditions worsened considerably, despite initial promise: although he obtained a post at Columbia University and was able to pursue his folk-music studies, his concert engagements became very much rarer, and he received few commissions. Koussevitzky's request for a *Concerto for Orchestra* (1943) was therefore particularly important, bringing him much-needed income. Bartók's health was now failing, but he was nonetheless able virtually to complete his Third Piano Concerto and sketch out a Viola Concerto

before his death from polycythemia (a form of leukemia) on 26 September 1945.

Béla Bartók is published by Boosey & Hawkes.

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David Lang

...is one of the most highly esteemed and performed American composers writing today. His works have been performed around the world in most of the great concert halls.

Lang's *the little match girl passion*, commissioned by Carnegie Hall and premiered by Paul Hillier and Theatre of Voices, was recently listed by The Guardian as "one of the top 25 works of classical music written in the 21st Century." It won the Pulitzer Prize in 2008 and the recording received a Grammy Award in 2010. *simple song #3*, written as part of his score for Paolo Sorrentino's acclaimed film YOUTH, received many awards nominations in 2016, including the Academy Award and Golden Globe.

His opera *prisoner of the state* (with libretto by Lang) was co-commissioned by the New York Philharmonic, Rotterdam's De Doelen Concert Hall, London's Barbican Centre, Barcelona's l'Auditori, Bochum Symphony Orchestra, and Bruges's Concertgebouw, and premiered June 2019 in New York (conducted by Jaap van Zweden). *prisoner of the state* received its UK premiere in January 2020 with the BBC Symphony (conducted by Ilan Volkov) and its EU premiere in May 2023 with the Bochum Sinfoniker (conducted by Steven Sloane).

Lang is a Professor of Music Composition at the Yale School of Music. He is co-founder and co-artistic director of New York's legendary music collective Bang on a Can.

His music is published by Red Poppy Music and G. Ricordi & Co., New York (ASCAP) and is distributed worldwide by the Universal Music Publishing Group.

Dylan Moffitt

Please see performer biographies

Daniel Kessner

Born in Los Angeles in 1946, composer-conductor-flutist Daniel Kessner received his Ph.D. with Distinction at UCLA in 1971, studying with Henri Lazarof. His more than 180 compositions have received over 1000 performances, and are published by Universal Edition in Vienna. Most important awards include the 1972 Queen Marie-José International Composition Prize in Geneva, a 2003 Fulbright Senior Scholar Award in Trossingen, Germany, a Fulbright Senior Specialist Grant in Trondheim, Norway in 2007, a residency at the Universidade do Minho in Portugal in 2011, and most recently one at Paradise AIR (Artist-in-Residence) in Matsudo, Japan in 2023. He is Professor Emeritus at California State University, Northridge,

retired in 2006 after a career of 36 years teaching composition, music theory, and directing various ensembles.

## Margi Griebing-Haigh

...writes emotionally resonant music praised by *Fanfare Magazine* as “conservative enough to find a broad audience, but not at the price of writing down to them.” Her work—often described as lyrical, haunting, and charismatic—spans chamber music, art song, orchestral works, opera, and jazz. She has served as Composer-in-Residence at the Kent/Blossom Music Festival since 2011.

She produced the premiere performances of her opera *The Higgle* June 2025; excerpts have been presented by the Cleveland Composers Guild with the Cleveland Chamber Symphony and with Cleveland Opera Theater. Her music has been broadcast nationally on *Performance Today*, *Pipe Dreams*, *With Heart and Voice*, and WCLV’s *Innovations*. In December 2025, her full orchestra rendition of *Alegrías* was featured by the Akron Symphony Orchestra under the baton of Christopher Wilkins in the culminating musical event celebrating Akron’s bicentennial.

Recent recordings include *Voices from the Other Side* (2024), featuring two works for soprano and cello ensemble, and *Breaking Through* (2026) featuring Griebing-Haigh’s *Sortilège* for bassoon and piano. Recent compositions include *Quatuor Royal*, *Sieben Zungenbrecher*, *Weimarer Winterszenen*, and *Lufthaltenlieder*. Major commissions include *Elevenses* (International Double Reed Society), *Computatis Maledictis* (International Society of Bassists), and *Usonian Games* (Alabama Council for the Arts).

Her music is published by Jeanné Inc., Trevco Inc., and her own imprint, Musicalligraphics, and can be heard on twenty CD recordings.