

Music of America VIII

Cleveland Chamber Collective

May 25, 2025, 3 PM

[Disciples Christian Church](#)

3663 Mayfield Rd

Cleveland Heights, OH

The Percussionists' Grimoire (*World Premiere*)

Ty Alan Emerson

- I. Quatrain *for bass drum*
- II. Triangle Dance *for tambourine*
- III. Interlude *on waterphone*
- IV. Pentagram *for drumset*
- V. 2 Minute Marriage by Moxart *for xylophone*

Dylan Moffitt, percussion

Dissolve, O My Heart (2010)

Missy Mazzoli

Emily Cornelius, violin

Vignettes (*World Premiere*)

Eric Charnofsky

- I. Pageantry
- II. Indifference
- III. Anxiety
- IV. Lethargy
- V. Mischief
- VI. Tranquility
- VII. Frenzy

Brian Slawta, viola; Eric Charnofsky, piano; Dylan Moffitt, percussion

Water, Fire, Air, Earth (2002)

Eric D. Gould

For flute and synthesized sound

Linda White, flute

Lyric Suite (1983)

Katherine Hoover

- I. Allegro
- II. Serenade, poco adagio
- III. Allegro molto

Linda White, flute; Jeff Singler, cello; Eric Charnofsky, piano

PROGRAM NOTES

THE PERCUSSIONISTS' GRIMOIRE, by Ty Alan Emerson

Dylan Moffitt, with whom I have enjoyed a long and fruitful musical partnership, floated an idea of a collection of pieces for percussion and electronics, that could be flexible and play in a variety of spaces and programs. As I considered the idea, I began to imagine a kind of etude book or album, that would showcase some of the various instruments and styles a percussionist might be called upon to play. The individual pieces could be excerpted, but I still wanted there to be a larger cohesive structure to the collection.

At that precise moment, a book about ancient magical texts, also known as grimoire, came across my desk. This was an artistic and anthropological work about them and their construction, contents, influence, and response to cultures throughout the ages. It was easy to begin to consider my collection as a grimoire, complete with instructions, historical backdrop, numerology, a little uncertainty, and hopefully some magic.

The movements presented today are the first five of a proposed nine-piece set. These are short and feature one instrument or set per piece. For example, *Quatrain* features the bass drum in live and electronic worlds, whereas *Interlude* is a purely electronic piece built from recorded sounds from a waterphone. The next movements to be created will include recorded excerpts of Dylan's performance today as part of the accompaniment and development. The next four movements will be longer and feature larger collections of instruments.

Today's performance and the further development of the Grimoire is supported by a grant from the Ohio Arts Council.

— Ty Emerson

DISSOLVE, O MY HEART, by Missy Mazzoli

Dissolve, O my Heart has its roots in a late-night conversation over Chinese food and cupcakes with violinist Jennifer Koh. She told me about her Bach & Beyond project, a program that combines Bach's Sonatas and Partitas with newly commissioned works, and asked if I would write a piece that referenced Bach's Partita in D Minor. This request was, to put it mildly, utterly terrifying; the last movement of the Partita, the Chaconne, is undoubtedly the most famous piece of solo violin literature in the world. It overwhelmed Brahms, has been subject to hundreds of transcriptions and arrangements over the past two centuries, and is dizzying in its contrapuntal complexity. But something about Jennifer's enthusiasm was infectious, and I agreed to the project before I realized what I was getting myself into. Jennifer seemed to approach Bach through the lens of contemporary music, and I realized that this was what this new piece should do as well.

Dissolve, O my Heart begins with the first chord of Bach's Chaconne, a now-iconic d minor chord, and spins out from there into an off-kilter series of chords that doubles back on itself, collapses and ultimately dissolves in a torrent of fast passages. The only direct quote from the Partita is that first chord, which anchors the entire piece even as it threatens to spiral out of control. The title comes from an aria in the St. John's Passion, but has many potential interpretations. *Dissolve, O my Heart* was commissioned by the Los Angeles Philharmonic and was premiered in 2011 as part of their Green Umbrella Series in Disney Hall.

— Missy Mazzoli

VIGNETTES, by Eric Charnofsky

Vignettes (2025) consists of seven short movements of contrasting character, scored for viola, piano, and percussion (including vibraphone, crotales, snare drum, and wood blocks). Each movement gives each of the three performers equal importance in true chamber music fashion, while exploring different complementary timbres and techniques. The sequence of movements provides divergent, almost conflicting personalities: from regal to nonchalant; from taunting to mournful; from edgy to calm. Occasional moments of humor are juxtaposed by more somber expression. The piece was composed specifically for performance by the Cleveland Chamber Collective during their 2025 season.

— Eric Charnofsky

WATER, FIRE, AIR, EARTH, by Eric D. Gould

This piece was written for the internationally renowned jazz flutist James Newton, whom I met in 1999 when we worked together for a concert for the Tri-C JazzFest. Our friendship has continued to this day, and knowing that James has an interest in electro-acoustic works, I felt that this would be a collaboration that could span the distance between Cleveland and his home in California.

I programmed the electronic portion of the piece entirely from base waveforms and samples on an Alesis D4 (Quadrasynt) module. The sounds were conceived to have the qualities of natural elements such as wood, metal, membranes, air, water, and sheer electric energy (such as that found in lightning). Hence the name "Water, Fire, Air, Earth." The name itself was a line from a poem by Mwatabu Okantah called "Legacy: For Martin and Malcolm."

— Eric D. Gould

LYRIC SUITE, by Katherine Hoover

In 1983 I was commissioned to write a piece for the Huntingdon Trio. I chose to write a substantial piece with more emphasis on melody than much of the music being written at that time, hence the name. The long first movement has two main ideas; one energetic and rhythmic, the other lyric. Most of the movement concerns the interweaving of these ideas, with two dream-like interpolations. The second movement is a melodious serenade. Each instrument has its own solo to sing, and then these are brought together toward the end of the movement. The third is a perpetual motion with overtones of jazz, odd sounds, and references to the first movement.

— Katherine Hoover

COMPOSER BIOGRAPHIES

TY ALAN EMERSON

...see also, performer bios or on [Emerson's](#) webpage

MISSY MAZZOLI

Recently deemed “one of the more consistently inventive, surprising composers now working in New York” (NY Times), “Brooklyn’s post-millennial Mozart” (Time Out NY), and praised for her “apocalyptic imagination” (Alex Ross, The New Yorker), [Missy Mazzoli](#) has had her music performed by the Kronos Quartet, LA Opera, eighth blackbird, the BBC Symphony, the Minnesota Orchestra, Scottish Opera and many others. In 2018 she became, along with Jeanine Tesori, one of the first women to receive a main stage commission from the Metropolitan Opera, and was nominated for a Grammy award in the category of “Best Classical Composition”. She is currently the Mead Composer-in-Residence at the Chicago Symphony Orchestra, and from 2012-2015 was Composer-in-Residence with Opera Philadelphia.

Her 2018 opera Proving Up, created with longtime collaborator librettist Royce Vavrek and based on a short story by Karen Russell, is a surreal commentary on the American dream. It was commissioned and premiered by Washington National Opera, Opera Omaha and Miller Theatre, and was deemed “harrowing... a true opera for its time” by the Washington Post. Her 2016 opera Breaking the Waves, commissioned by Opera Philadelphia and Beth Morrison Projects, was called “one of the best 21st-century American operas yet” by Opera News. Breaking the Waves received its European premiere at the 2019 Edinburgh Festival; future performances are planned at LA Opera, Houston Grand Opera, and the Adelaide Festival. Her next opera, The Listeners, was premiered in 2021 at the Norwegian National Opera and Opera Philadelphia. In 2016, Missy and composer Ellen Reid founded Luna Lab, a mentorship program for young female composers created in partnership with the Kaufman Music Center. Her works are published by G. Schirmer. [missymazzoli.com](#)

ERIC CHARNOFSKY

...see also, performer bios or on [Charnofsky's webpage](#)

ERIC D. GOULD

Composer's Statement

I grew up in a household where almost any type of music could be heard at any time (and often simultaneously). My father snapped his fingers to the Blues and Swing of Ellington, Basie, and company (but never let me forget that he PLAYED the violin). My sisters and brothers blasted Motown, Rock, Funk, and Fusion. My mother preferred Bach, Chopin, Beethoven, all sorts of Spanish music, and other more “peaceful” strains of music for her post-workday unwinding. I, the youngest, absorbed and learned to love it all, while discovering Miles Davis, Stravinsky, Coltrane, and anything else that appealed to my sense of musical adventure.

My music is informed by the music of the culture. My culture includes all of the above named music as well as Ragtime, Juba, Gospel, Spirituals, Afro-Cuban, Afro-Brazilian, Native American, Tango, Free Jazz, Work Songs, Folk Melodies, and more. The folk music of my culture is as important to me as it was to Bach, Beethoven, Bartok, Stravinsky, Dvorak, and Ellington. Whether my vehicle is “jazz” or “not jazz,” my goal remains to connect with the listener, as I believe that music is communication. I seek the same things in my improvisations as I do in my compositional approach; contour, color, adventure, an overall sense of organization.

Eric Gould is the former Chair of the Jazz Composition Department at Berklee. He has taught at Oberlin Conservatory of Music, the College of Wooster, and Cleveland State University. He has performed and recorded with world-renowned instrumentalists such as Jimmy Heath, Ron Carter, James Newton, Bobby Watson, Antonio Hart, Winard Harper, Cindy Blackman, and Terri Lynne Carrington, in addition to leading his own trio. His debut CD, *On the Real*, rose to no. 11 on the national jazz radio charts in 1999. His second CD, *Miles Away... Wayne In Heavy* was one of the 50 most played albums on jazz radio in 2000.

Gould has composed in a wide variety of genres and has been commissioned by critically acclaimed ensembles such as the Cavani String Quartet, the Cleveland Chamber Symphony, Apollo's Fire, and the Canton Symphony Orchestra. Organizations such as Tribeca Performing Arts Center in Manhattan, Tri-C Jazz Fest, and Chamber Music Wilmington have commissioned him to write music featuring performers such as Ron Carter, Jimmy Heath, Kenny Barron, and Savion Glover, to name a few.

Gould has served as a consultant and/or collaborator for the Thelonious Monk Institute of Jazz National Curriculum Project, the Smithsonian Institution, the National Jazz Service Organization, the Cleveland Orchestra, and the Cleveland Education Fund, among others. He

holds a master of music in composition from Cleveland State University, where he studied with Edwin London, Rudolph Bubalo, and Rome Prize winners P.Q. Phan and Andrew Rindfleisch.

KATHERINE HOOVER

Katherine Hoover (December 2, 1937 – September 21, 2018) was an American composer of Contemporary classical music and Chamber music, flutist, teacher of Musical composition and Music theory, poet, and later a conductor of her music. Her career as a composer began when few women composers earned recognition in Classical music in the 1970s. As shown in her list of known works, she has composed pieces for solo flute, mixed ensembles, chamber orchestra, choir, full orchestra, and many other combinations of instruments and voice. Some of her flute pieces incorporated Native American themes.

Her work has received many honors, including a National Endowment for the Arts Composer's Fellowship, an American Academy of Arts and Letters Award in composition, and the National Flute Association's Lifetime Achievement Award, where she is remembered by as an "artist, flutist, teacher, entrepreneur, poet, and, most notably, a distinguished composer." Also, there are two works where she cowrote under the pseudonym Kathryn Scott.

THE CLEVELAND CHAMBER COLLECTIVE

The Cleveland Chamber Collective is committed to the idea that great music can have a great impact. Leonard Bernstein said, "Art cannot change events. But it can affect people so that they are changed...enriched, ennobled, encouraged." Our mission is to enrich, ennoble, and encourage the diverse people of our community by providing exceptional artistic experiences to all. We continue to seek out new and innovative ways to engage our community, challenging the normal performance paradigms. We further seek out similarly motivated partners in the hopes that our shared resources will have a greater impact than our work separately.

THE BAND

Linda White, flutes, Emily Cornelius, violin, Brian Slawta, viola,
Jeff Singler, cello, Eric Charnofsky, piano, Dylan Moffitt, percussion
Ty Alan Emerson, Director

For complete biographies please visit us online at

<https://www.chambercollective.org/the-band>

Audio recording by [Erie Fire Sound](#), Jonathon Smith