

Music of America IX

Cleveland Chamber Collective

September 21, 2025, 3 PM

[Disciples Christian Church](#)

3663 Mayfield Rd

Cleveland Heights, OH

Thousandth Orange (2018)

Caroline Shaw

Emily Cornelius, violin; Brian Slawta, viola
Jeff Singler, cello; Eric Charnofsky, piano

Solitude II (2015)

Ellen Ruth Harrison

Brian Slawta, viola

Road Movies (1995)

John Adams

I. Relaxed Groove

II. Meditative

III. 40% Swing

Emily Cornelius, violin; Eric Charnofsky, piano

--INTERMISSION--

Wamákħaşkaŋ (2021)

Linthicum Blackhorse

For bass flute and fixed natural sounds

Linda White, bass flute

Discoveries (*World Premiere*)

Ty Alan Emerson

For waterphone and electronics

Ty Alan Emerson, waterphone

Mixed Doubles (2018)

Eric Charnofsky

Linda White, flute; Alix Reinhardt, clarinet; Jeff Singler, cello

Dylan Moffitt, percussion; Eric Charnofsky, piano

PROGRAM NOTES

THOUSANDTH ORANGE, by Caroline Shaw

Thousandth Orange begins with a very simple 4-chord progression. Nothing fancy. Nothing extravagant. Just something quite beautiful and every day, that is enjoyed and loved and consumed and forgotten. Something you've probably heard before, in a pop song or a music theory class. While considering my love of Brahms' piano quartets and my memory of playing them—and more generally how our memories of beloved music evolve over time—I began thinking about the history of still-life paintings. Those bowls of fruit we see framed in museums—sort of lovely and banal, at first glance, but then richer when considered in the long story of humans painting things that they see, over and over and over again. There's a reason that Van Gogh painted those vases of sunflowers again and again, or Caravaggio his fruit. Maybe after the tenth, or the hundredth, or the thousandth time one paints, or looks at, or eats, an orange (or plays a simple cadential figure), it is just as beautiful as the first time. There is still more to see and to hear and to love. More angles reveal themselves—more perspectives and corners and stories, more understanding—more appreciation of something that most would consider unremarkable. *Thousandth Orange* is about these tiny oblique revelations that time's filter can open up in a musical memory. The title also suggests a thousand different shades of the color orange, or the image of a thousand oranges, or perhaps a thousand ways of looking at an orange. — Caroline Shaw

SOLITUDE II, by Ellen Ruth Harrison

Solitude II is a fantasy for solo viola in which musical ideas come and go, either fully formed or fragmentary. The music explores a variety of colors, registers, textures, dynamics, and expressive characters as the work unfolds. While writing this piece, I reflected on the following quote by Eric Nelson. "It's solitude if you like it. Loneliness if you don't." This dichotomy is reflected in the musical material, at times slow and sinuous, at times precipitous and jagged. — Ellen Ruth Harrison

ROAD MOVIES, by John Adams

After years of studiously avoiding the chamber music format I have suddenly begun to compose for the medium in real earnest. The 1992 *Chamber Symphony* was followed by the string quartet, *John's Book of Alleged Dances*, written for Kronos in 1994, and now comes *Road Movies*. My music of the 70s and 80s was principally about massed sonorities and the physical and emotional potency of big walls of triadic harmony. These musical gestures were not really germane to chamber music with its democratic parceling of roles, its transparency and timbral delicacy. Moreover, the challenge of writing melodically, something that chamber music demands above and beyond all else, was yet to be solved. Fortunately, a breakthrough in

melodic writing came about during the writing of *The Death of Klinghoffer*, an opera whose subject and mood required a whole new appraisal of my musical language.

The title "Road Movies" is total whimsy, probably suggested by the "groove" in the piano part, all of which is required to be played in a "swing" mode (second and fourth of every group of four notes are played slightly late).

Movement I is a relaxed drive down a not unfamiliar road. Material is recirculated in a sequence of recalls that suggest a rondo form.

Movement II is a simple meditation of several small motives. A solitary figure in an empty desert landscape.

Movement III is for four-wheel drives only, a big perpetual motion machine called "40% Swing". On modern MIDI sequencers the desired amount of swing can be adjusted with almost ridiculous accuracy. 40% provides a giddy, bouncy ride, somewhere between an Ives ragtime and a long rideout by the Goodman Orchestra, circa 1939. It is very difficult for violin and piano to maintain over the seven-minute stretch, especially in the tricky cross-hand style of the piano part. Relax, and leave the driving to us. — John Adams

WAMÁKĤAŠKAN, "The Animal Kingdom," by Linthicum Blackhorse

From the composer: "Wamákĥaškan is comprised of four melodies in the form of prayers corresponding to each cardinal direction. After each prayer, the performer listens for four seconds and improvises animal sounds that correspond to the previous prayer."

The prayers are played over natural sounds, meant to create space and provide sonic reflection/inspiration. Following the four prayers is a culminating section that brings together the animal sounds and musical material from the previous sections. As described in the score:

Até Wióĥpeyata (to father West): The West direction is where the sun sets and the day comes to an end. In Lakota lore, the Thunderbirds, or wakínyaŋ, are represented on the medicine wheel by the color black. The sacred Thunder-beings bring the rain and thunder from their direction, making these spirits some of the most important and powerful throughout legend and spirituality. The setting sun also represents the end of life.

Até Wazíyata (to father North): The North direction is where the cold harsh winters arrive from, bringing with them cleansing winds that cause the foliage to turn colors and eventually blanketing the ground with white snow. A Buffalo, or thaťáŋka, is covered in thick fur and is known for its bravery in the face of any challenge. Surviving the winter is not a simple task; similarly, we must all face trials and challenges followed by purification of the spirit.

Até Wiyóhiŋyaŋpata (to father East): The East direction is where the sun rises and creates the dawn which spreads light across the earth. We begin our lives pure and with no knowledge of life; just like the rising sun lighting up the land, the light allows us to see the world the way it is.

Therefore, the East is the beginning of understanding and knowledge. The Owl, or *hiŋhán*, flies through the night when visions give wisdom to the dreamer.

Até Itókağata (to father South): The South direction is where the sun is at its peak, bringing warmth, growth, and prosperity. The Coyote, or *šunǵmánitu*, is a trickster and teacher of the lessons we encounter on our short time here on earth. All rivers flow to the south and it is believed the Lakota Nation once lived south on the Missouri and Mississippi rivers. Upon death, the spirit flows along the Milky Way as it returns back to where it originated in the stars.

Wakǵán Thánka (all creation): The Sacred Pipe, or *čhaŋnúŋpa wakǵán*, is the spiritual conduit with which the Lakota contact the spiritual realm and ask for its gifts. When performing this portion of the piece, reflect on all the creatures that were presented and honor each of them in their respective directions. Earth, or *makǵá*, is our mother. Sky, or *maǵpíya*, surrounds the earth and holds the stars.

DISCOVERIES, by Ty Alan Emerson

During the last year, I received project support from Cuyahoga Arts and Culture, and Assembly for the Arts to create works for percussion and electronics. As part of the “R&D” phase of that work, I acquired a waterphone. It is known by many as an effect-engine for horror movies, but I found it fascinating. I grew up on early synthesizers during my college days, and here was an instrument that could produce sounds reminiscent of those old tone generators, but with warmth and subtlety. As I learned how to play the instrument, I recorded myself performing a myriad of effects and tones. I then took all of that as source material and sculpted the soundscape. What I discovered during this process, was beauty and transformation. There is some kind of centricity to the instrument that only made sense to itself. I hope you discover something beautiful along the way.

— Ty Alan Emerson

MIXED DOUBLES, by Eric Charnofsky

Mixed Doubles was conceived as a companion piece to a quintet titled *Excursions*, a ballet score written in the 1980s by Ohio-based composer Pat Pace. About 35 years later, the Chamber Music Society of Ohio commissioned *Mixed Doubles* for a concert in June, 2018 on a program of all-Ohio composers on which *Excursions* was the featured work. Besides the same instrumentation and a similar hint of jazz, the works are otherwise quite different. Scored for flute, clarinet, piano, percussion, and double bass, *Mixed Doubles* is divided into fifteen short sections, and features the ensemble in its entirety five of those times. Each possible pairing of instruments provides the balance of the work, featuring dramatically contrasting characters with musical material shared throughout. The result is a sort of alternating verse/refrain format. While the piece is not meant for the dance genre, the composer would not object if someone felt inclined to add choreography. Today's performance substitutes cello for bass.

— Eric Charnofsky

COMPOSER BIOGRAPHIES

CAROLINE SHAW

...is a musician who moves among roles, genres, and mediums, trying to imagine a world of sound that has never been heard before but has always existed. She works often in collaboration with others, as producer, composer, violinist, and vocalist. Caroline is the recipient of the 2013 Pulitzer Prize in Music, several Grammy awards, an honorary doctorate from Yale, and a Thomas J. Watson Fellowship. This year's projects include the score to "Fleishman is in Trouble" (FX/Hulu), vocal work with Rosalía (MOTOMAMI), the score to Josephine Decker's "The Sky Is Everywhere" (A24/Apple), music for the National Theatre's production of "The Crucible" (dir. Lyndsey Turner), Justin Peck's "Partita" with NY City Ballet, a new stage work "LIFE" (Gandini Juggling/Merce Cunningham Trust), the premiere of "Microfictions Vol. 3" for NY Philharmonic and Roomful of Teeth, a live orchestral score for Wu Tsang's silent film "Moby Dick" co-composed with Andrew Yee, two albums on Nonesuch ("Evergreen" and "The Blue Hour"), the score for Helen Simoneau's dance work "Delicate Power", tours of Graveyards & Gardens (co-created immersive theatrical work with Vanessa Goodman), and tours with So Percussion featuring songs from "Let The Soil Play Its Simple Part" (Nonesuch), amid occasional chamber music appearances as violist (Chamber Music Society of Minnesota, La Jolla Music Society). Caroline has written over 100 works in the last decade, for Anne Sofie von Otter, Davóne Tines, Yo Yo Ma, Renée Fleming, Dawn Upshaw, LA Phil, Philharmonia Baroque, Seattle Symphony, Cincinnati Symphony, Aizuri Quartet, The Crossing, Dover Quartet, Calidore Quartet, Brooklyn Rider, Miro Quartet, I Giardini, Ars Nova Copenhagen, Ariadne Greif, Brooklyn Youth Chorus, Britt Festival, and the Vail Dance Festival. She has contributed production to albums by Rosalía, Woodkid, and Nas. Her work as vocalist or composer has appeared in several films, tv series, and podcasts including The Humans, Bombshell, Yellowjackets, Maid, Dark, Beyoncé's Homecoming, Tár, Dolly Parton's America, and More Perfect. Her favorite color is yellow, and her favorite smell is rosemary.

ELLEN RUTH HARRISON

...has won two commissions from the Fromm Music Foundation and four Ohio Arts Council Individual Excellence Awards. Her music has received additional honors and awards from organizations such as the American Guild of Organists, the IBLA European International Music Foundation, the International League of Women Composers, the Jacob K. Javits Foundation, the Rebecca Clarke Society, SPECTRI SONORI, and UC Berkeley. Her works have been widely performed both in the United States and abroad by a diverse range of performers such as A/tonal, Cincinnati Soundbox, the Cincinnati Symphony Chamber Players, concert:nova, Earplay, the Empyrean Ensemble, Left Coast Chamber Ensemble, the Linton Chamber Music Series, the Lydian String Quartet, Octagon, Parnassus, the San Francisco Contemporary Music Players, the Society for New Music, Voices of Change, and Zafe Collective. Her music has been described as "stunning" and full of "sophisticated ensemble writing" (The San Francisco

Chronicle). Her chamber music often has “a very, very quick series of contrasting moods and atmospheres, which gives it a lot of texture and beauty, and it has a deep sonic realm.” (Boston Globe).

Harrison was born and raised in Streator, Illinois and is currently Adjunct Associate Professor of Composition at the University of Cincinnati College-Conservatory of Music. She is also chair of music theory and composition in CCM’s Preparatory Department. As a recipient of a Jacob K. Javits fellowship, she earned her doctorate in composition from the University of California, Berkeley, where her teachers included Edwin Dugger, Richard Felciano, Andrew Imbrie and Olly Wilson. She spent two years studying in Paris supported by U.C. Berkeley's Prix de Paris, and attended composer workshops at IRCAM. She also studied with Milko Kelemen at the Musikhochschule in Stuttgart, and with Thomas Frederickson and Paul Zonn at the University of Illinois.

Penned for instrumental and vocal ensembles of various sizes, Harrison's compositions are inspired by diverse experiences and circumstances. Echoing her evocatively titled movements, her music at times seems to dip into distant and antique sonic realms to portray a series of contrasting moods and atmospheres. At other times the tone is more jocular as she juxtaposes impetuous activity with infernal calm at multiple levels, presenting an extraordinary variety of textures, melodic materials, and expressive gestures.

JOHN ADAMS

Composer, conductor, and creative thinker, “arguably our greatest living composer” (*New York Times*)—John Adams occupies a unique position in the world of American music. His works stand out among contemporary classical compositions for their depth of expression, brilliance of sound, and the profoundly humanist nature of their themes.

Among Adams’s works are several of the most performed contemporary classical pieces today: *Harmonielehre*, *Shaker Loops*, *Chamber Symphony*, *Absolute Jest*, *Short Ride in a Fast Machine*, and his Violin Concerto. His stage works, many in collaboration with director Peter Sellars, include *Nixon in China*, *The Death of Klinghoffer*, *El Niño*, *Doctor Atomic*, *A Flowering Tree*, the Passion oratorio *The Gospel According to the Other Mary*, and *Girls of the Golden West*. Adams’s most recent opera, *Antony and Cleopatra*, featuring a libretto adapted by the composer from Shakespeare’s tragedy, is presented at the Metropolitan Opera in spring 2025, directed by Elkhanah Pulitzer with the composer conducting.

Adams is the 2019 recipient of the Erasmus Prize “for notable contributions to European culture, society and social science”—the only American composer to be so honored in the prize’s 61-year history. As an advocate of his composer colleagues Adams has premiered over 100 new works ranging from composers such as Glass, Riley, Rihm, Wolfe, and Gordon to works by young emerging composers. He received the 2021 Ditson Conductor’s Award from Columbia University in recognition for his “exceptional commitment to American composers.”

Adams has additionally received honorary doctorates from Harvard, Yale, Northwestern University, Cambridge University, and the Juilliard School. Since 2009 he has held the position of Creative Chair with the Los Angeles Philharmonic. A provocative writer, he is author of the highly acclaimed autobiography *Hallelujah Junction* whose writings have appeared in both *The New Yorker* Magazine and the *New York Times* Book Review.

As a conductor of his own works and wide variety of repertoire, Adams has appeared with the Berliner Philharmoniker, Royal Concertgebouw Orchestra, London Symphony Orchestra, Wiener Symphoniker, the New York Philharmonic, the BBC Symphony and Tokyo Metropolitan Symphony, among others. He has had especially close relationships over four decades with the Cleveland Orchestra, the San Francisco Symphony, and the Los Angeles Philharmonic, where he has been Creative Chair since 2009.

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LINTHICUM BLACKHORSE

Composer, Researcher, Musician, LGBTQ+

Linthicum Blackhorse [b.1989] is a multi-ethnic music composer in North America that has been actively commissioned, writing music for ensembles and performers across the globe. He has taught as an Adjunct Professor of Western Music Theory and performed as a Guest Artist for numerous ensembles.

His works include a wide array of themes stemming from his cultural, environmental, and spiritual influences; namely his Latino, Anglo, and Lakḥóta heritages. He is currently a freelance composer living in the United States of America.

Dr. Blackhorse (he/they) is an active member of the global LGBTQ+ community, giving voice to all of those who are marginalized for identifying outside of the hetero-normative Anglo-Christian/American colonial stereotypes—with the goal of one day being granted equal liberty in our collective humanity.

Dr. Blackhorse is a Pipe-carrier in the traditional spirituality and medicine of the *Lakḥóta* of South Dakota, United States of America.

As a *Čhaṇnúṇpa Yuhá* (American Indian Pipe-Carrier), they have spent years participating in ceremony and spiritual education with a desire to provide factual and honest information to the public. In 2021 MOSAIC™ was launched as a platform that consolidates the research and knowledge of traditional spirituality. Dr. Blackhorse has been inspired by and learned from tribal elders like Albert White Hat Sr., *Sičhángu Lakḥóta*, among other spiritual leaders.

As carriers of a two-spirited *čhaŋnínŋpa*, they have chosen to adhere to a spiritual calling giving a voice to other LGBT+ individuals and aspiring musicians in the community.

TY ALAN EMERSON

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

ERIC CHARNOFSKY

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

Special Guest Performer

ALIX REINHARDT, CLARINET

Clarinetist Alix Reinhardt has been an orchestral and chamber musician for several years and currently holds positions in four orchestras – Pittsburgh Opera, Pittsburgh Ballet, Canton Symphony, and Wheeling Symphony. As a freelance musician, she has played with many orchestras, including the Pittsburgh, Charleston, Richmond, Erie and Akron Symphonies. Solo performances and chamber music tours have taken her to Japan and Hungary. She has taught at Seton Hill University and the University of Akron and currently maintains a private teaching studio at her home in Cleveland. Ms. Reinhardt earned a Bachelor of Music degree at Indiana University, studying with James Campbell, and a Master of Music degree at the University of Western Ontario, under the tutelage of Robert Riseling. Offstage, she is an enthusiastic gardener and potter.

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 Collective

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