

Music of America II

The Cleveland Chamber Collective

Sunday, March 13
7:30 show time (and live-stream)

[City Church](#)
(Old Centrum Theater)

2781 Euclid Heights Blvd.
Cleveland Heights, OH 44106

Sunday March 20
3 pm show time

[Inlet Dance Theatre](#)
Pivot Center for Art, Dance
and Expression
2937 W 25th St
Cleveland, OH 44113

Program

Trio per Uno, Mvt 1

[Nebojsa Jovan Zivkovic](#)

Dylan Moffitt, Bruce Golden, Liam Smith, percussion

Three English Sonnets

[Keith Fitch](#)

- I. More then most faire, full of the living fire
- II. How oft when thou my musike musike playst
- III. Care-charmer sleepe, some of the Sable night

Mary Kay Fink, flute and alto flute

tiny, tangled world

[Sarah Gibson](#)

Kim Gomez, violin, Lisa Boyko, viola

Impresiones de la Puña

[Alberto Ginastera](#)

- I. Quena (Lento)
- II. Canción (Moderato)
- III. Danza (Animado)

*Mary Kay Fink, flute, Kim Gomez, Emma Shook, violins
Lisa Boyko, viola, Linda Atherton, cello*

Voodoo Dolls

[Jessie Montgomery](#)

*Kim Gomez, Emma Shook, violins
Lisa Boyko, viola, Linda Atherton, cello*

PROGRAM NOTES

Trio per Uno

Trio Per Uno by Nebojsa Jovan Zivkovic consists of three movements. The edge-movements have some similarities in manner and appears as if they would represent a perfection of wildness in an archaic ritual cult. The second movement has it's own special lyric and contemplative mood. The opening requires a bass drum (lying flat) played with timbale sticks by all three players. In addition to that sound, a pair of bongos and china-gongs are used by each player. Trio Per Uno is recorded on Zivkovic's CD "The Castle of the Mad King". Today's performance features only the first movement. -NJZ

Three English Sonnets

Several years ago, I attended a recital by the flutist Joshua Smith in which he paired the solo flute fantasias of Georg Telemann with selected sonnets by William Shakespeare. Some years later, as I was thinking of composing a set of solo flute pieces, I recalled his recital, and, with all due credit to Josh, I decided to use three sonnets by different Elizabethan poets as a starting place for my own work.

Musically, the three movements loosely mirror the structure of each sonnet. Whereas the first is freer and more improvisatory ("full of the living fire"), the second and third are more closely connected to their companion poem, including musical "rhymes" complementing the rhyme structure in the poems (the second even includes Shakespeare's text under the music, as if in a vocal setting). Along the way, the flutist is asked to perform an array of contemporary flute techniques, including multiphonics, alternative fingerings, tongue stops and tongue pizzicato, harmonics, and key clicks.

The sonnets, the first line of which serves as the title of each movement, are:

I.
More then most faire, full of the living fire,
Kindled above unto the maker neere:
No eies but joyes, in which al powers conspire,
That to the world naught else be counted deare.
Thruh your bright beams doth not the blinded guest
Shoot out his darts to base affections wound?
But Angels come to lead fraile mindes to rest
In chast desires on heavenly beauty bound.
You frame my thoughts and fashion me within,
You stop my tounge, and teach my hart to speake,
You calme the storme that passion did begin,
Strong thruh your cause, but by your vertue weak.
Dark is the world, where your light shined never;
Well is he borne, that may behold you ever.
— Edmund Spenser (1594)

II.

How oft when thou my musike musike playst,
Upon that blessed wood whose motion sounds
With thy sweet fingers when thou gently swayst,
The wiry concord that mine eare confounds,
Do I envie those Iackes that nimble leape,
To kisse the tender inward of thy hand,
Whilst my poore lips which should that harvest reape,
At the woods bouldnes by thee blushing stand.
To be so tikled they would change their state,
And situation with those dancing chips,
Ore whome thy fingers walke with gentle gate,
Making dead wood more blest then living lips,
Since sausie Iackes so happy are in this,
Give them thy fingers, me thy lips to kisse.
— William Shakespeare, Sonnet 128 (1609)

III.

Care-charmer sleepe, sonne of the Sable night,
Brother to death, in silent darknes borne:
Relieue my languish, and restore the light,
With darke forgetting of my cares returne
And let the day be time enough to morne,
The shipwrack of my ill-aduentred youth:
Let vvaking eyes suffice to vvayle theyr scorne,
Without the torment of the nights vntruth.
Cease dreames, th'ymagery of our day desires,
To modell foorth the passions of the morrow:
Neuer let rysing Sunne approue you lyers,
To adde more grieffe to aggrauat my sorrow.
Still let me sleepe, imbracing clovvdes in vaine;
And neuer vvake, to feele the dayes disdayne.
— Samuel Daniel (1592)

My deepest thanks to Mary Kay Fink for her talent and collaborative spirit in bringing my little musical poems to life.

tiny, tangled world

In his painting *Snails Space*, David Hockney zooms in on an L.A. landscape and paints what he calls a "tiny, tangled world blown up to a preposterous size." In this same painting, he also references his belief that art should "overcome the sterility of despair." Considering the current state of division and despair in our country, I was attracted to the idea of zooming in on the subtle differences between the violin and viola through harmonics, unisons, melodic phrases, and other aspects...and to approach the idea of unity and disparity between two instruments of the same family. -SG

Impresiones de la puña

Composed in 1934, this work is an example of Ginastera's early orientation as an Argentinian nationalist, in this case his interest in Latin America's pre-Columbian heritage. The title refers to the bleak rocky wasteland high in the northern Andes, the heart of the Inca empire. Ginastera's brief, three-movement work evokes both the remote mountain landscape and the indigenous music.

The first movement, *Quena*, takes its caption from the cane flute, a legacy of the Incas, used by South Americans for both solo improvisation and to accompany songs. The second movement, *Cancion*, echoes a yaravi, a melancholy song of lost love, but closes in a pulsing rhythm. The third movement, *Danza*, is a whirling dance bookending a slower musical interlude, with the flute playing flamboyant arabesques.

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Voodoo Dolls

Voodoo Dolls was commissioned in 2008 and choreographed by the JUMP! Dance Company of Rhode Island, a collaborative work among their faculty and students. The choreography was a suite of dances, each one representing a different traditional children's doll: Russian dolls, marionettes, rag dolls, Barbie, voodoo dolls... The piece is influenced by west African drumming patterns and lyrical chant motives, all of which feature highlights of improvisation within the ensemble. -JM

COMPOSER BIOGRAPHIES

Noebsja Jovan Zivkovic

Hailed by the critics as one of the most unique and expressive marimba and percussion artists in the field today, Nebojsa Jovan Zivkovic has greatly influenced the international percussion scene during the last three decades – as both a masterful composer and virtuoso performer. A native from Serbia, Zivkovic completed his master's degrees in composition, music theory and percussion in Mannheim and Stuttgart, Germany, where he has resided since 1980. Currently based in Vienna, Austria, he tours throughout Europe, and performs frequently in the USA, Japan, Taiwan, Korea, Latin America, Russia and Scandinavian countries. Zivkovic performed in such prestigious venues as Vienna's "Konzerthaus", National Recital Hall Taipei, Munich's Herkulesaal, St. Petersburg's Eremitage Theatre, or Stockholm's Nybrokajen. He was also guest of the number of Festivals such as Gaudeamus Amsterdam, Schleswig-Holstein Musikfestival, Dance-in-your-head, Minneapolis, USA and several times at PASIC (Percussive Arts Society Int. Convention) in USA.

Keith Fitch

Keith Fitch currently holds the Vincent K. and Edith H. Smith Chair in Composition at the Cleveland Institute of Music, where he also directs the CIM New Music Ensemble. Called “gloriously luminous” by *The Philadelphia Inquirer*, his music has been consistently noted for its eloquence, expressivity, dramatic sense of musical narrative, and unique sense of color and sonority. Reviewing a performance of his work *Totem* by Wolfgang Sawallisch and The Philadelphia Orchestra, *The Wall Street Journal* praised “the sheer concentration of his writing, and its power to express a complex, unseen presence shaping the course of musical events.” The American Academy of Arts and Letters has said, “[his] music reveals an individual landscape that concentrates on unusual textures and sounds – all within a strong narrative that drives towards a rich and powerful conclusion.”

His works have been performed throughout the United States, Europe, and Asia by such ensembles and soloists as The Philadelphia Orchestra, the American Composers Orchestra, the Chamber Music Society of Lincoln Center, the St. Luke’s Chamber Ensemble, the Da Capo Chamber Players, harpist Yolanda Kondonassis, and guitarist Jason Vieaux. His music has been heard at the Mostly Modern Festival, Norfolk Chamber Music Festival, June in Buffalo, the Atlantic Center for the Arts, and New York’s Carnegie and Merkin Halls, among others. A native of Indiana, he began composing at age seven and began formal musical training on the double bass at age eleven. While still in high school, he received his first professional orchestral performance. He attended the Indiana University School of Music, where he studied composition with Frederick Fox, Eugene O’Brien, and Claude Baker, double bass with Bruce Bransby and Murray Grodner, and chamber music with Rostislav Dubinsky, founder of the Borodin Quartet. He also counts Donald Erb and Joan Tower among his compositional mentors. Among his many awards are those from the Indiana Arts Commission, National Endowment for the Arts, Fromm Music Foundation, Ohio Arts Council, Copland House, and the American Academy of Arts and Letters. He has enjoyed multiple residencies at The MacDowell Colony and the Virginia Center for the Creative Arts, as well as at Yaddo, The Charles Ives Center for American Music, and the Atlantic Center for the Arts.

He has taught at Indiana University, Bard College, and the Mannes College of Music, and he frequently appears as guest composer at colleges, universities, and summer festivals nationwide. His students regularly win awards from such prestigious organizations as ASCAP, BMI, the American Academy of Arts and Letters, and the Fulbright Foundation, as well as attending leading summer festivals around the world.

His music is published by Non Sequitur Music and Edition Peters and appears on Azica Records and Naxos Digital. He joined the CIM faculty in 2008.

Sarah Gibson

Sarah Gibson is a Los Angeles based composer and pianist whose works draw on her breadth of experience as a collaborative performer with a deep interest in the creative process across various artistic mediums. She has received honors and recognitions such as the Los Angeles Chamber Orchestra’s Sound Investment composer, American Composers Orchestra Underwood New Music Readings, Copland House Residency, Victor Herbert ASCAP award, and a Chamber Music America Grant. She has received commissions from the Los Angeles Chamber Orchestra,

Tanglewood Music Center, Arco Collaborative, Aspen Summer Music Festival & School, and Seattle Symphony, among others.

Gibson's music has been performed by the Los Angeles Philharmonic, Atlanta Symphony, Seattle Symphony, Jennifer Koh, Departure Duo, HOCKET, and at various venues across the United States and in Europe. As a pianist, Sarah has performed with many of these ensembles as well as with wild Up, the Bang on a Can All-Stars, and the Atlanta Symphony where she debuted under the direction of Donald Runnicles in 2005.

Sarah is co-founder of the new music piano duo, HOCKET, which has been lauded as "brilliant" by the LA Times' Mark Swed, and is a core artist for the inimitable Los Angeles Series, Piano Spheres. HOCKET has held residences at Avaloch Farm Music Institute and received grants from the Earle Brown Music Foundation and the Presser Foundation. HOCKET has performed at such festivals as the MATA Festival, the L.A. Philharmonic's Noon to Midnight, Eighth Blackbird Creative Lab, and the Other Minds Festival.

Sarah received degrees in Piano and Composition from Indiana University and the University of Southern California. Alongside Artistic Director Andrew Norman, she is the Lead-Teaching Artist for the esteemed Nancy and Barry Sanders Los Angeles Philharmonic Composer Fellowship Program. Sarah is Assistant Teaching Professor in Composition at the University of California, Santa Barbara in the College of Creative Studies and Music Department where she is the director of the Ensemble for Contemporary Music.

Alberto Ginastera

Alberto Ginastera (1916-1983) was the leading Argentinian composer of the twentieth century. He was born in Buenos Aires and studied music privately as a child, later enrolling at the National Conservatoire of Music in his home city.

In 1946-47, Ginastera spent a year in the U.S. on a Guggenheim fellowship. Upon returning home he joined the teaching staff at the Conservatoire. He was later the Dean of the Faculty of Musical Arts and Sciences at the Catholic University. His first opera, *Don Rodrigo*, was premiered to immediate acclaim in 1966 and was soon followed by two others, *Bomzaro* (1967) and *Beatriz Cenci* (1971). In 1969, finding himself out of sympathy with the prevailing political climate in Argentina, Ginastera left and settled in Geneva.

In the early 1950's, the nationalist element in his music gradually lost its dominance, and more explicitly modernistic characteristics began to make their presence felt in what Ginastera called his 'neo-expressionistic period'. He actively adopted the twelve-tone technique and his works also incorporated microtones and polytonality. By the time of his death, on June 25, 1983, his modernism had softened, and he began to look again at tonality and folk-music inflexions of his earlier output.

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Jessie Montgomery

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, and her works are performed frequently around the world by leading musicians and ensembles. Her music interweaves classical music with elements of vernacular music, improvisation, language, and social justice, placing her squarely as one of the most relevant interpreters of 21st-century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (The Washington Post).

Jessie was born and raised in Manhattan’s Lower East Side in the 1980s during a time when the neighborhood was at a major turning point in its history. Artists gravitated to the hotbed of artistic experimentation and community development. Her parents – her father a musician, her mother a theater artist and storyteller – were engaged in the activities of the neighborhood and regularly brought Jessie to rallies, performances, and parties where neighbors, activists, and artists gathered to celebrate and support the movements of the time. It is from this unique experience that Jessie has created a life that merges composing, performance, education, and advocacy.

Since 1999, Jessie has been affiliated with The Sphinx Organization, which supports young African-American and Latinx string players. She currently serves as composer-in-residence for the Sphinx Virtuosi, the Organization’s flagship professional touring ensemble. She was a two-time laureate of the annual Sphinx Competition and was awarded a generous MPower grant to assist in the development of her debut album, *Strum: Music for Strings* (Azica Records). She has received additional grants and awards from the ASCAP Foundation, Chamber Music America, American Composers Orchestra, the Joyce Foundation, and the Sorel Organization.

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.

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.

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.

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.

SPECIAL GUESTS

Bruce Golden is a graduate of the Cleveland Institute of Music where he received his Bachelor and Master of Music degrees in Percussion Performance. His principal teachers include Richard Weiner and Cloyd Duff. Bruce served as Principal Percussionist with the Toledo Symphony from 1984-2005 and has performed with the Toledo Opera and Toledo Ballet companies. He has also performed with the Colorado Music Festival as well as the Cleveland Orchestra, Colorado Symphony, Nashua Symphony, and Indian Hill Symphony. Bruce is currently a member of the Cleveland Pops Orchestra. He has served on the faculty of University of Toledo and is currently on the faculty at Cleveland State University.

Emma Shook, violin, holds the Dr. Jeanette Grasselli Brown and Dr. Glenn R. Brown Chair in The Cleveland Orchestra second violin section, which she joined in 2001. Previously, she was a member of the Chicago Lyric Opera and Santa Fe Opera orchestras for six years. Ms. Shook received her Bachelor's and Master's degrees from the Juilliard School, where she was a scholarship student of Dorothy DeLay and Hyo Kang. At Juilliard she co-founded a conductorless chamber orchestra, and in the 1992 won the Peter Mennin prize for leadership and achievement in music. Ms. Shook has given many chamber music concerts in the United States and abroad. She continues to perform chamber music and solo concerts regularly, and has branched out into contemporary classical music, Hungarian folk music, and blues. She lives in University Heights and enjoys gardening, food, nature, and animals of all kinds.

Percussionist and composer **Liam Smith** has worked extensively in the worlds of contemporary, folkloric, and orchestral music. He has performed throughout the United States, Europe, and South America, and has premiered works by composers James Wood, Vijay Ayer, Tom Lopez, and Riona Ryan. As an in-demand composer and dance accompanist, Smith has composed for several dance and theatrical projects across the country, and for musical collectives such as The Zeitgeist New Music Ensemble, and Riona and the Ryans, the latter of which he is a founding member. Here in Cleveland, Smith performs with Da Land Brass Band, Marija Temo, Samba Joia, and has performed with a diverse range of artists from Gil Shaham to Natchito Herrera to Weezer. Smith studied at the Oberlin Conservatory of music with Jamey Haddad, Michael Rosen, and Aurie Hsu.