

Music of America VI

Cleveland Chamber Collective

August 3, 2024, 7 PM
Disciples Christian Church
3663 Mayfield Rd
Cleveland Heights, OH

Hope	Trevor Kazarian, cello	Trevor Kazarian
Boris S. Kerner	Trevor Kazarian, cello, Dylan Moffitt, flower pots	Caroline Shaw
Orizzonte	Eric Charnofsky, piano	Missy Mazzoli
Ayre	Emily Cornelius, violin, Dylan Moffitt, vibraphone	Michael Oesterle
Peace	Brian Slawta, viola, Eric Charnofsky, piano	Jessie Montgomery
Four Characters 1) Reverie 2) Popcorn Music 3) Elegy 4) Octatonica	Linda White, flute, Eric Charnofsky, piano	Eric Charnofsky
Limestone and Felt	Brian Slawta, viola, Trevor Kazarian, cello	Caroline Shaw

PROGRAM NOTES

HOPE, by Trevor Kazarian

Hope, for cello and loop pedal, consists of musical phrases delicately placed on top of one another. This piece captures a moment of hope. For me, this moment came in the morning, as the sun started to rise slowly over Lake Erie. –T. Kazarian

BORIS S. KERNER, by Caroline Shaw

Boris S. Kerner lives in Stuttgart and is the author of *Introduction to Modern Traffic Flow Theory and Control: The Long Road to Three-Phase Traffic Theory*. Many thanks to Hannah and Mike of the brilliant duo *New Morse Code* for working with me along the way with this piece, which is another in a series of expositions on the curious phrase “the detail of the pattern is movement”. –C. Shaw

ORIZZONTE, by Missy Mazzoli

Orizzonte, for piano and electronics, consists of gently overlapping sinewaves that set the stage for a meditative and introspective piano melody. This piece was composed for *Hills Not Skyscrapers*, a band devoted to combining live electronics, composition and improvisation, founded by Missy Mazzoli in Amsterdam in 2004. The sinewaves were created using SuperCollider software. Orizzonte (“horizons” in Italian) was first performed on a piano that had been left out in the rain for a year, in a dilapidated squat hidden in the heart of Amsterdam. –M. Mazzoli

AYRE, by Michael Oesterle

When I was a teenager I bought a book of 16th Century English Lute Ayres. I remember thinking that learning to play this music would help me write impressive acoustic guitar intros for the progressive rock intros I was so enthralled with at the time. I became very fond of the pieces in that book and with the melodies of folk songs and ballads. This short piece for violin and vibraphone is in many ways a nostalgic wink to the music in that book of Ayres and a nod to the youth that thought to buy it. My idea for this piece was that the violin plays with a continuous momentum in the character of a restless folk fiddler. The vibraphone switches between imitating the violin music in the high register, and sustaining long notes in the low register like a small organ. The violin eventually calms down and the two instruments quietly hover on long sustained notes and a melodic fragment. I am very grateful to the Zita and Mark Bernstein Family Foundation who commissioned Ayre for percussionist Aiyun Huang and violinist Mark Fewer, who premiered the piece at the Harbourfront Centre's Summer Music in the Garden Toronto Music Garden 2019. –M. Oesterle

PEACE, by Jessie Montgomery

Written just a month after the Great Sadness of the first quarantine orders due to COVID-19, facing the shock felt by the whole globe as well as personal crisis, I find myself struggling to define what actually brings me joy. And I'm at a stage of making peace with sadness as it comes and goes like any other emotion. I'm learning to observe sadness for the first time not as a negative emotion, but as a necessary dynamic to the human experience. –J. Montgomery

FOUR CHARACTERS, by Eric Charnofsky

Four Characters for flute and piano was composed for the 2012 Ohio Music Teachers Association Annual Conference where the composer was awarded their “Composer of the Year” honor. The piece was premiered at the Conference in November, 2012 in Columbus, Ohio, by flutist George Pope and the composer at the piano.

Four Characters has four distinct personalities and the flute and piano parts should be performed as equal partners. “Reverie” is mostly atmospheric with tremolo and pitch bend techniques. A solo flute cadenza in the middle briefly emerges from the texture. The title seemed fitting as it evokes a light dream. “Popcorn Music” is pointillistic and lively with an ostinato figure that appears in its entirety several times, but is often fragmented. The figure is very busy in its full version, but then its components are gradually removed and then reinstated. The title comes from a relative who likes to call seemingly random-sounding pointillism: “popcorn music.” Perhaps it reminds one of the sounds of popcorn in the microwave, though it's not meant to specifically evoke that idea. The music certainly is humorous and almost silly. “Elegy” is quite serious and serene, with the flute melody embedded in the texture of the piano part. The middle section is a multi-layer canon based on a minor-7th chord. The final movement “Octatonica” is in arch form and uses octatonic scales and chords the entire time. The flute and piano parts are in constant dialogue and the energetic movement ends in dramatic fashion. –E. Charnofsky

LIMESTONE AND FELT, by Caroline Shaw

Limestone & Felt presents two kinds of surfaces – essentially hard and soft. These are materials that can suggest place (a cathedral apse, or the inside of a wool hat), stature, function, and – for me – sound (reverberant or muted). In limestone & felt, the hocketing pizzicato and peeling motivic canons are part of a whimsical, mystical, generous world of sounds echoing and colliding in the imagined eaves of a gothic chapel. These are contrasted with the delicate, meticulous, and almost reverent placing of chords that, to our ears today, sound ancient and precious, like an antique jewel box. Ultimately, felt and limestone may represent two opposing ways we experience history and design our own present. –C. Shaw

COMPOSER BIOGRAPHIES

TREVOR KAZARIAN

...see performer bios

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.

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 woman 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*, will premiere 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

MICHAEL OESTERLE

The composer and performer Michael Oesterle was born in Ulm, Germany, in 1968. He immigrated to Canada in 1982, and since 1996 has been living in Montréal. He has received several awards, such as the Gaudeamus Prize, the Grand Prize at the 12th CBC Radio National Competition for Young Composers, and the Canada Council Jules Léger Prize. Oesterle’s works have been performed and commissioned by ensembles and soloists in Canada and throughout the world including Ensemble Modern (Frankfurt), the Berlin Radio Symphony Orchestra, Nouvel Ensemble Moderne (NEM), cellist Yegor Dyachkov, the Ives Ensemble (Amsterdam), sopranos Karina Gauvin and Suzie Leblanc. He has produced projects in collaboration with composer Gerhard Staebler, violinist Clemens Merkel, painter Christine Unger, video/installation artist Wanda Koop and Bonnie Baxter and choreographer Isabelle Van Grimde. He composed the music for *cNOTE*, a film by animator Christopher Hinton, produced by the National Film Board of Canada (NFB). *cNOTE* won the 2005 GENIE award for best animated-short. In 1997 he founded the Montréal based Ensemble Kore with pianist Marc Couroux, and between 2001 and 2004 he was composer-in-residence with l’Orchestre Métropolitain du Grand Montréal.

JESSIE MONTGOMERY

...Musical America’s 2023 Composer of the Year, is a GRAMMY-winning, acclaimed composer, violinist, and educator whose music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of twenty-first century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*) and are performed regularly by leading orchestras and ensembles around the world. In July 2021, she began a three-year appointment as the Chicago Symphony Orchestra’s Mead Composer-in-Residence.

Her growing body of work includes solo, chamber, vocal, and orchestral works, as well as collaborations with distinguished choreographers. Recent premieres include *Hymn for Everyone* (2021), her first commission for the Chicago Symphony Orchestra; *Five Freedom Songs* (2021), a song cycle for Soprano Julia Bullock; a set of concerti – *DIVIDED* (2022), *Rounds* (2021), and *L.E.S. Characters* (2020); and a site-specific collaboration for Bard SummerScape and Pam Tanowitz Dance (2021).

Highlights of her 2022-2023 season include the world premieres of orchestral works for violinist Joshua Bell; the Chicago Symphony Orchestra; a consortium led by the Dallas Symphony Orchestra for New Music USA Amplifying Voices; a violin duo for CSO MusicNOW and the Chamber Music Society of Lincoln Center; and new settings of various works by choreographer Donald Byrd for Nashville Ballet.

Future projects include Alisa Weilerstein's *FRAGMENTS*, a work for the New York Philharmonic, and her final commissions as the Chicago Symphony Orchestra's Mead Composer-in-Residence.

Montgomery has been recognized with many prestigious awards and fellowships, including the Civitella Ranieri Fellowship, the Sphinx Medal of Excellence, and the Leonard Bernstein Award from the ASCAP Foundation. She is currently visiting faculty at the Vanderbilt University Blair School of Music, Bard College, and The New School, and has been affiliated with the Sphinx Organization since 1999. Montgomery holds degrees from the Juilliard School and New York University and is currently a doctoral candidate in music composition at Princeton University.

ERIC CHARNOFSKY

...see performer bios

CAROLINE SHAW

...see previous

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, Trevor Kazarian, 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

