

NEW MUSIC SERIES

Keith Fitch, director

Friday, October 26, 2018

8pm | Mixon Hall

New Music Ensemble

Keith Fitch, director

Kasumi, guest artist

L'Histoire at 100

Igor Stravinsky
(1882-1971)

Three Pieces for String Quartet (1914)

♩ = 126

♩ = 76

♩ = 40

James Thompson, violin

Julian Maddox, violin

Gabriel Napoli, viola

Joseph Teeter, cello

Kasumi
Esa-Pekka Salonen
(b. 1958)

Quadrascope (2010)

Catch and Release (2006)

Tema

Aria

Games

Julian Maddox, violin

Tristen Jarvis, double bass

Mason Sangster, clarinet

Brendon Sill, bassoon

Joseph Boughton, trumpet

David Hector, trombone

Sasha Luthy, percussion

Dean Buck, conductor

Intermission

Kasumi
Igor Stravinsky

A Soldier's Tale (2018) (World Premiere)
Suite: L'Histoire du soldat (1918)
Marche du soldat (The Soldier's March)
Petits airs au bord du ruisseau
(Airs by a Stream)
Pastorale (Pastoral)
Marche royale (The Royal March)
Petit concert (The Little Concert)
Trois danses: Tango – Valse – Ragtime
(Three Dances: Tango – Waltz – Ragtime)
Danse du diable (The Devil's Dance)
Grand choral (Great Chorale)
Marche triomphale du diable
(Triumphal March of the Devil)

Martín Céspedes, Soldier/Devil

James Thompson, violin

Tristen Jarvis, double bass

Mason Sangster, clarinet

Brendon Sill, bassoon

Joseph Boughton, cornet

Giovanni Miceli, trombone

Matt Moore, percussion

Dean Buck, conductor

ABOUT THE PROGRAM

The years immediately surrounding the First World War were some of the most fertile in music history, as masterpiece after masterpiece by Debussy, Schoenberg, Berg, Webern, Ives, Bartók and Ravel regularly astonished, and often shocked, audiences of the day. No composer shifted the musical landscape more than Stravinsky, who created a series of works which remain as fresh and vital as they were when they first appeared. Chief among these is *L'Histoire du soldat* (The Soldier's Tale), a work which has been adapted and reinterpreted in almost as many ways as one can possibly imagine: different translations (including a wholesale rewrite of the text by Kurt Vonnegut), animation, puppets, etc. (I suppose that there is an intergalactic version on the horizon somewhere...) Anyone who has seen the original, complete work knows that the story is a rather wordy and complicated one, full of disguises and long passages without any music at all. In commissioning the extraordinary artist Kasumi to reimagine the tale for the twenty-first century, I wanted to strip the story of any non-essentials, return it to the Faustian bargain at its core, and focus on the remarkable music Stravinsky created, while keeping it as relevant as it was a century ago.

— Keith Fitch

ABOUT THE MUSIC

Three Pieces for String Quartet

Igor Stravinsky

Stravinsky composed his Three Pieces for String Quartet in 1914, though they were not published until 1922. In the 1920s, these three miniatures were not well received by critics, who were unable to make sense of this fragmentary, seemingly incoherent music (referring to the second movement, one critic stated, "If this type of passage has any place in the art of the string quartet, then the end is near."). However, an essential aspect of the music was unknown to its detractors. Though they bear no titles, the pieces are actually character pieces, intended as studies in three moods: popular, fantastic and liturgical. In fact, Stravinsky later orchestrated them as part of the Four Etudes for Orchestra, naming them "Danse," "Excentrique" and "Cantique." Furthermore, he used fragments of the music as themes or motives in other works, including Symphonies of Wind Instruments (1920),

Symphony of Psalms (1930) and Symphony in C (1939-40). At the same time, they can in no way be considered “string quartet” music in the great tradition. In the words of Paul Griffiths, “Stravinsky’s work, for the first time in the history of the genre, is determinedly not a ‘string quartet’ but a set of pieces to be played by four strings.”

— Keith Fitch

Catch and Release

Esa-Pekka Salonen

For years I had thought of composing for the instrument ensemble used in *The Soldier’s Tale*—partly for practical reasons, since, even as a fully-staged version, Stravinsky’s piece is too short for an entire concert and needs a companion. On the other hand, I thought it would be interesting to write for an ensemble that is rather “impossible,” dry and lacking resonance. A challenge on two levels: how to make the weird ensemble to ring properly in music based on harmony and overtone resonance (*The Soldier’s Tale* has very few passages where the harmony dominates), and at the same time, how to write a piece with its own identity despite the unique ensemble, which is unbelievably strongly imprinted on a single composition. I remember well at the beginning of the first rehearsal hearing the matt sound of the drums against the jeering ensemble and thinking: “Dammit, this sounds like *The Soldier’s Tale*!” As the piece proceeded, I relaxed when the sound palette widened and deepened. In composing for this special ensemble, one must accept a certain degree of intertextuality. I added the vibraphone to the second movement in order to “reverb” the harmony, because I didn’t find any other way to extend the ring of the ensemble beyond its basic dry sound. That is the only significant exception to Stravinsky’s instrumentation. Instead of a cornet I wrote for the trumpet in C, but I have no objection to the use of the former...

The title comes from sport fishing. At some point I had thought of composing this piece as a birthday present for the composer Magnus Lindberg—well known as a fisherman in the eastern parts of the Finnish Gulf. The plan was never realized. Work on the composition took place mainly in Paris during the spring of 2006 and in the countryside of Sipoo, Finland, in the summer, but there are drafts already from 2002 to 2003. The practical impulse for completing the work came in the form of a commission from bassoonist Jussi Särkkä, at that time the artistic director of the Crusell Music Festival in

western Finland. The fee we agreed on was a bottle of beer, which Mr. Särkkä high-handedly changed into a bottle of champagne.

— Esa-Pekka Salonen

L'Historie du soldat

Igor Stravinsky

L'Historie du soldat, a work to be “read, played and danced,” belonged to a theatrical phase in Stravinsky’s career following the intensive period of balletic composition that produced *The Firebird*, *Petrushka* and *The Rite of Spring*. Much had changed in the world since the *Rite*’s notorious premiere on March 29, 1913. Weakened by its involvement in World War I, Russia suffered Nicholas II’s abdication of the throne, a raging military revolt, growing civil unrest and, ultimately, the collapse of the empire in 1917. Coming from a privileged background, Stravinsky endured the privations of war and revolution not as direct conflict (fortuitously, he had moved all his valuable belongings to neutral Switzerland in 1914), but as a loss of income from his family, publications and performances.

Written in 1918, *L'Histoire* responded superficially to the recently concluded war, but even more deeply to the internal isolation that Stravinsky experienced during his exile in Switzerland. Its combination of narration, music and choreography might have appeared revolutionary to Swiss audiences but, as scholar Richard Taruskin has demonstrated in his exhaustive study *Stravinsky and the Russian Traditions*, *L'Histoire du soldat* emulated a Russian form of folk minstrel theater—the *skomorokh*. “In the years of his so-called Swiss exile, alienated from the Russia that was,” wrote Taruskin, “he [Stravinsky] created in his art the Russia of his dreams.”

Nostalgia drove Stravinsky to a massive collection of Russian folk tales by Alexander Afanasyev (1826-71). Afanasyev’s more than 600 stories represented the first serious scholarly investigation of Russian folk- and fairytales. This literary treasure trove inspired several of Stravinsky’s compositions in the mid-1910s: the burlesque *Reynard* (1916), *Trois histoires pour enfants* for voice and piano (“Three Stories for Children,” 1915-17), *Four Russian Peasant Songs* for unaccompanied female voices (1914-17), *Les Noces* (“The Wedding,” 1914-17), and *L'Histoire du soldat* (1918).

Stravinsky required a sensitive literary partner to translate and co-conceive pieces for a French-speaking audience. The Swiss novelist Charles-Ferdinand Ramuz, whom conductor Ernest Ansermet had

introduced to Stravinsky in the fall of 1915, assumed that essential collaborative function, in addition to becoming the composer's close friend. Despite Stravinsky's flawed recollections in later life, it was Ramuz who introduced the idea of a spoken story with musical interjections to the composer. Driven by a shared financial need, Ramuz and Stravinsky searched Afanasyev's collection for a tale with universal appeal. "We had only to leaf together through one of the volumes of that huge compilation," Ramuz recollected, "and amid so many themes and folk maxims, in which the Devil almost always played the leading role, we immediately fastened, for all sorts of reasons (including its very incoherence), on one about the soldier and his violin."

Their chosen story, *The Runaway Soldier and the Devil*, was a variant of the timeless Faust legend that also worked as a contemporary critique on war and corruption. To conceal its political commentary, Ramuz outfitted his soldier in a Swiss uniform, named him Joseph Dupraz and invented a peasant background in the Vaudois region. The Devil appears in disguise as stereotypical characters familiar to the local audience: a lepidopterist (a collector of butterflies and moths), cattle merchant, old peddler woman and virtuoso violinist.

Allusions to Russian folk culture were not limited to the basic storyline. Stravinsky's unusual chamber ensemble—clarinet, bassoon, cornet à piston, trombone, violin, double bass and percussion—approximated the instrumentation of village bands, albeit the composite of several different folk traditions. Stravinsky asserted years later that the ensemble derived from jazz, a declaration that upon closer investigation has proven false: jazz ensembles in the 1910s did not typically incorporate bassoons, violins or double basses, but they did include a chord-playing instrument (piano, guitar or banjo), which is absent from this score. The small-scale ensemble also served a very practical purpose: it allowed for cost-effective touring productions.

L'Histoire du soldat premiered on September 28, 1918, at the Théâtre Municipal de Lausanne with Ernest Ansermet conducting. Stravinsky dedicated the score to Werner Reinhart, who commissioned the score and singlehandedly financed the first production. Several English writers have produced translations or adaptations, among them Rosa Newmarch, Michael Flanders and Kitty Black, Jeremy Sams, Sheldon Harnick and Kurt Vonnegut.

— Todd E. Sullivan (adapted by Keith Fitch)

ABOUT THE FILMS

Quadrscope

Kasumi

Quadrscope is inspired by the mathematical playfulness, intensity and structure of Esa-Pekka Salonen's *Catch and Release*. A film countdown appears at the beginning of the work, echoing the first few measures of Salonen's score. This element becomes the motif that evolves into themes and patterns inherent in the film leader itself: anticipation, counting, time-code, circular movement, abrupt change, digits (both numbers and fingers) and hands which are sometimes used in place of a clapperboard on film shoots. Hands magically transform into turning film reels on a projector; fingertips are used as an abstract organic texture that envelops the "actors" who are all incorporated into the mosaic of the work. Rather than a conventional film narrative, *Quadrscope* is a multi-dimensional tapestry of thoughts, associations and potentials moving intricately through the time and space of the music.

— Kasumi

A Soldier's Tale

Kasumi

While Stravinsky appropriated symbolism of the Russian folk minstrel theater tradition, my raw materials are snippets of moving images culled from the scraps of mid-20th century American mass media: B movies, 1950s TV commercials, educational films and the like. These materials are the unconscious reservoir of symbols, images and gestures that feeds our current reality—the DNA of our collective memory. Drawing from this lexicon, I tell the story of a lowly foot soldier, on his way home from the war, who makes a deal with the Devil. In return for power, fame, fortune and women, he unwittingly carries out the machinations of the Devil.

The action in *A Soldier's Tale* is depicted as a hallucinatory Andy-Warhol-meets-Kurt-Weill dream sequence that, at times, heightens and at others, contradicts, Stravinsky's music.

A Soldier's Tale is not so much a protest piece as a cautionary tale: a coming-of-age story for the apocalypse.

— Kasumi

ABOUT THE GUEST ARTISTS

KASUMI is an artist who works in a broad range of media: directing and producing short and feature length experimental films, performing live shows and VJing, creating looping electronic sculptures, designing motion graphics and animated gifs, producing immersive 360-degree virtual-reality pieces and making fine art prints and wearable art through glitch and data moshing.

Her distinctive and personal style has been recognized worldwide. In 2011, she was awarded a John Simon Guggenheim Fellowship for her ground-breaking experimental feature film *Shockwaves*. Her current works-in-progress include wearable electronic art, an app for mobile devices and four new themed VJ performances.

Previously, Kasumi was a musician who performed twice at Carnegie Hall and who has recorded four LP albums; a designer, illustrator and painter; and a published author. While in Japan, her soundtrack performance of *Oginsama* was nominated for an Academy Award. Her written work includes two published books and over fifty newspaper and magazine articles published worldwide.

Her work and performances enjoy a wide and diverse audience: from Lincoln Center with the New York Philharmonic to performances with Grandmaster Flash and DJ Spooky. BREAKDOWN, the 2010 Vimeo Remix Award winner, premiered at Carnegie Hall with the American Composers Orchestra. She has created works for the Cleveland Museum of Art; EMPAC (Experimental Media and Performing Arts Center); Instituto Superior de Arte del Teatro Colón, Buenos Aires; and Württembergischen Kunstverein, Stuttgart. Her work has also been featured at Art Miami; unpainted Media Art Fair, Munich; Museum of Contemporary Art, Krakow; Contemporary Museum Wroclaw; Itau Cultural Center, Sao Paulo; The Butler Institute of American Art; The Museum of Fine Art, Houston; Museu de Arte Moderna, Rio de Janeiro; San Diego Museum of Art; Chroma Festival de Arte Audiovisual, Mexico; and many others. A selection of her *Perpetual Series* is permanently installed in the historic grand opening of DC (Donau City) Tower I in Vienna's Donau City, and her work completed a tour of the major museums and art institutions of Poland. Selections of her work have been broadcast on France's La Télédiversité #Numero23, and she has created animated GIFs as well as a virtual reality 360-degree piece for *The Eric Andre Show* on Adult Swim.

~ ~ ~

MARTÍN CÉSPEDES recently choreographed *Jane Eyre* for Cleveland Musical Theatre and *Billy Elliot the Musical* at the Beck Center. Other works include *Comedy of Errors* for Great Lakes Theater, Idaho Shakespeare and Lake Tahoe Shakespeare Festival, and *The Fantasticks* at St. Louis Repertory Theater. Performance credits include Broadway National Tours of *Man of La Mancha* with Jack Jones; *The King and I* with Hayley Mills, Marie Osmond and Maureen McGovern; *South Pacific* with Robert Goulet; *West Side Story* with Bebe Neuwirth; and the PBS production of *Le Cid* with Plácido Domingo broadcast live from Kennedy Center.

~ ~ ~

ABOUT THE COMPOSERS

The most influential composer of the 20th century, **IGOR STRAVINSKY** was born in Oranienbaum, a Baltic resort near St. Petersburg, on June 5 (June 17, New Style) 1882, the third son of Feodor Stravinsky, one of the principal basses at the Maryinsky Theatre in St. Petersburg. Stravinsky's musical education began with piano lessons at home when he was 10; he later studied law at St. Petersburg University. His most important training, though, came from Nikolay Rimsky-Korsakov, with whom he studied informally, taking regular lessons from 1905 until 1908.

Although Stravinsky's first substantial composition was the Symphony in E-flat (1906), it was *The Firebird*, a ballet commissioned by Sergei Diaghilev and premiered by his Ballets Russes in Paris in 1910, which brought Stravinsky into sudden international prominence. In the three years that followed, he consolidated his reputation with *Petrushka*, like *The Firebird*, a transformation of something essentially Russian into a work of surprising modernity. This was followed by one of the landmarks in music history: *The Rite of Spring*, which marked the coming of modernism in music and was met with a mixture of astonishment and hostility. Stravinsky was now established as the most radical composer of the age.

A rapid succession of works—*The Nightingale*, *Renard*, *The Soldier's Tale*, Symphonies of Wind Instruments—all reinforced his aesthetic

dominance. The explicitly Russian flavor of his music now gave way to a more refined neo-classicism, beginning with the ballet *Pulcinella* (1920), for which Stravinsky went back to the music of Pergolesi, reworking it into something completely personal.

Pulcinella turned out to be only the first of many works in which, over the next two decades, Stravinsky subdued the music of the past to his own purposes. Two choral-orchestral works—the oratorio *Oedipus Rex* (1927) and *Symphony of Psalms* (1930)—showed that he could also work on an epic scale; it was not long before he tackled the purely orchestral *Symphony in C* (1938), followed within four years by *Symphony in Three Movements*. Stravinsky's neo-classical period culminated in 1951 in his three-act opera *The Rake's Progress*, to a libretto by W. H. Auden and Chester Kallman.

One of the most unexpected stylistic about faces in modern music came in 1957, with the appearance of the ballet *Agon*. Until then, he had ignored serialism, but in 1952, he began to study Webern's music intensely. *Agon* was the first work in which he embraced serialism wholeheartedly, though the music that resulted was entirely his own—indeed, it has a formal elegance that he seemed to have been trying to capture in his neo-classical period. The chief works from Stravinsky's late serial flowering are *Threni*, *The Flood*, *Abraham and Isaac*, *Variations for Orchestra* and *Requiem Canticles*.

Stravinsky was also active as a performer of his own music, initially as a pianist but increasingly as a conductor. The first among contemporary composers to do so, he left a near-complete legacy of recordings of his own music. His conducting career continued until 1967, when advancing age and illness forced him to retire from the concert platform. His tenuous grasp on life finally broke on April 6, 1971, in New York, and his body was flown to Venice for burial on the island of San Michele, near to the grave of Diaghilev. (*Biography adapted from Boosey & Hawkes*)

~ ~ ~

ESA-PEKKA SALONEN is currently the principal conductor and artistic advisor for London's Philharmonia Orchestra and the conductor laureate for the Los Angeles Philharmonic, where he was music director from 1992 until 2009. He also served as the Marie-Josée Kravis Composer-in-Residence at the New York Philharmonic and is currently Artist in Association at the Finnish National Opera and

Ballet. Additionally, Salonen is artistic director and co-founder of the annual Baltic Sea Festival, now in its fifteenth year, which invites celebrated artists to promote unity and ecological awareness among the countries around the Baltic Sea. He serves as an advisor to the Sync Project, a global initiative to harness the power of music for human health.

Salonen's works move freely between contemporary idioms, combining intricacy and technical virtuosity with playful rhythmic and melodic innovations. Of the premiere of his Cello Concerto for Yo-Yo Ma with the Chicago Symphony Orchestra in spring 2016, one critic wrote, "Language can't fully capture the glorious range and complexity of this concerto." The New York Philharmonic went on to perform the cello concerto at home and on their European tour as part of Salonen's residency, which featured the New York premiere of his *Gambit* and the New York premiere of *Helix*. His Violin Concerto won the prestigious Grawemeyer Award and was featured in a 2014 international Apple ad campaign for iPad.

Among his other works are the orchestral works *LA Variations*, *Foreign Bodies*, *Gambit* and *Nyx*; *Dichotomie* for piano; *Two Songs from Kalender Röd*; *Dona Nobis Pacem* and *Iri da iri* for chorus; *Wing on Wing*, written for the Los Angeles Philharmonic's inaugural season at the Frank Gehry-designed Walt Disney Concert Hall; *Mimo II* for oboe; *Karawane* for orchestra and chorus; *Concert etude* for horn; and *Pollux*, composed for the Los Angeles Philharmonic.

As he enters his eleventh year as principal conductor and artistic advisor of the Philharmonia Orchestra, Salonen and the Philharmonia continue to experiment in ground-breaking ways to present music, with the first major virtual-reality production from a UK symphony orchestra; the award-winning *RE-RITE* and *Universe of Sound* installations, which have allowed people all over the world to conduct, play and step inside the orchestra through audio and video projections; and the much-hailed app for iPad, *The Orchestra*, which allows the user unprecedented access to the internal workings of eight symphonic works.

~ ~ ~

ABOUT THE DIRECTOR

KEITH FITCH currently heads the Composition Department and 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 (chosen by Maestro Sawallisch to celebrate the orchestra’s centennial), *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, American Composers Orchestra, League of Composers Orchestra, Chamber Music Society of Lincoln Center, St. Luke’s Chamber Ensemble, Colorado Quartet, Da Capo Chamber Players, percussionist James Preiss, harpist Yolanda Kondonassis and guitarist Jason Vieaux, and many others. His music has been heard at the Norfolk Chamber Music Festival, June in Buffalo Festival, Atlantic Center for the Arts and New York’s Carnegie and Merkin Halls, among others, as well as in university settings nationwide. Recent works include *Knock on Wood* for the harp/guitar duo of Yolanda Kondonassis and Jason Vieaux; *Cascade*, a fanfare commissioned by Cleveland’s Museum of Contemporary Art for the inauguration of their new building; *In Memory*, commissioned by the League of Composers Orchestra; a Piano Quartet, “Last Words”; *The Range of Light*, a setting of texts by John Muir, commissioned by the Rocky Ridge Music Center to celebrate its seventy-fifth anniversary; and *Three English Sonnets*, a solo flute work for Joshua Smith, principal flute of The Cleveland Orchestra.

A native of Indiana, Fitch (b. 1966) began composing at age 8 and began formal musical training on the double bass at age 11. While still in high school (age 16), 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 three each from ASCAP and the National Society of Arts and Letters, an Individual Artist Grant from the Indiana Arts Commission and the National Endowment for the Arts, a Fromm Music Foundation Commission, two Individual Excellence Awards from the Ohio Arts Council, a Copland House Residency Award and the 2016 Walter Hinrichsen Award from 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, and he has twice served as Resident Composer and faculty at the Chamber Music Conference and Composers' Forum of the East. Highly regarded as a teacher, chamber music coach and conductor of new music, he has taught at Indiana University, Bard College and for eleven years served on the faculty of the Mannes College of Music in New York. He frequently appears as guest composer at colleges and universities nationwide and his students regularly win awards from such prestigious organizations as ASCAP, BMI, American Academy of Arts and Letters and Fulbright Foundation, as well as attending leading summer festivals around the world. A passionate advocate for new music, for five years, he curated a concert series at Cleveland's Museum of Contemporary Art, and he has mentored such ensembles as Cleveland's FiveOne Experimental Orchestra and Ars Futura ensemble, as well as individual members of leading new music ensembles throughout the country. Not one to avoid controversy, in 2014, he organized and co-authored an open letter that took to task The Cleveland Orchestra for failing to program works by American composers. That letter went viral, gaining national attention and reigniting a conversation about the place of American music on our nation's orchestral programs. Equally adept working behind the scenes, he also guided pianist Daniil Trifonov, 2011 Tchaikovsky Competition gold medalist, in the composition and world premiere of Trifonov's first piano concerto. From 2015-17, he served as Composer-in-Residence and Director of the Young Artist Seminar in Composition at the Rocky Ridge Music Center. 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. www.keithfitch.com.

ABOUT THE ENSEMBLE

The **CIM NEW MUSIC ENSEMBLE** was first formed as the CIM Contemporary Music Ensemble in 1973 by composer Donald Erb (a precursor to the ensemble was CIM's "Portfolio" Series in the early 1970s). Its first concert was given on October 10, 1973, and was devoted to the music of Bernard Heiden, with whom Erb had studied at Indiana University. Since then, the ensemble has been led by Larry Baker and Margaret Brouwer; it is currently led by Keith Fitch, Head of the CIM Composition Department. Devoted to the music of our time—as well as classics of the twentieth century—in recent years the ensemble has hosted many of today's leading composers, including Claude Baker, Chen Yi, Donald Crockett, James Mobberly, Shulamit Ran, David Rakowski, Augusta Read Thomas, Steven Stucky and Joan Tower, among others. Members of the ensemble have gone on to establish such new music ensembles and series as Classical Revolution Cleveland, FiveOne Experimental Orchestra and Ars Futura, as well as being members of such nationally recognized groups as wild Up and the Aspen Contemporary Ensemble. Recent alumni of the ensemble include the 2014 Gold Medal Laureate of the International Violin Competition of Indianapolis, Jinjoo Cho. For several years, the ensemble partnered with the Museum of Contemporary Art Cleveland as part of their concert series; upcoming plans include concerts at the Cleveland Museum of Art and a return appearance as part of NEOSonicFest 2019, the Cleveland Chamber Symphony's annual celebration of new music in Northeastern Ohio.

~ ~ ~

UPCOMING EVENTS

Sunday, October 28

7pm | Mixon Hall

Faculty Recital

Wei-Fang Gu, violin

Anita Pontremoli, piano

BACH Violin Sonata in C minor, BWV 1017

BACH Chaconne from Violin Partita No. 2 in D minor, BWV 1004

SINDING Suite in A minor, Op. 10

CHAUSSON Poème, Op. 25

STRAUSS Violin Sonata in E-flat Major, Op. 18

Free seating passes required

Tuesday, November 6

7:30pm | Mixon Hall

Pianofest

Artistic Director of the Cleveland International Piano Competition

Paul Schenly hosts an evening featuring performances by CIM piano students with commentary.

A reception follows.

Wednesday, November 14

8pm | Mixon Hall

Faculty Recital

Amy Lee, violin, guest artist

Mark Jackobs, viola

Si-Yan Darren Li, cello

Scott Dixon, double bass

Anita Pontremoli, piano

BEETHOVEN Cello Sonata No. 1 in F Major, Op. 5, No. 1

SCHUBERT Piano Quintet in A Major, D. 667, "The Trout"

Free seating passes required

Live broadcast on WCLV 104.9 FM and wclv.org with support from Audio-Technica



CLEVELAND
INSTITUTE OF MUSIC

OPERA THEATER

LE ROSSIGNOL
Stravinsky

L'ENFANT ET LES SORTILÈGES
Ravel



November 7-9, 2018 | 7:30pm | Kulas Hall
November 10, 2018 | 3pm | Kulas Hall

Two charming tales of fantasy—*The Nightingale* and *The Child and the Spells*—come to life in these early 20th-century one-act operas in which the human and non-human worlds meet in magical ways.

TICKETS: \$20 for adults, \$15 for seniors and groups, \$10 for students
cim.edu/falopera18 or 216.795.3211