

Upcoming Events

Monday, October 13, 2008 at 4:00 p.m.

CHAMBER MUSIC MASTER CLASS

Studio 113

PETER SALAFF - director, chamber music program

Peter Salaff coaches talented student ensembles in a session open to the public.

Wednesday, October 15, 2008 at 8:00 p.m.

NEW MUSIC SERIES

Kulas Hall

THE CIM ORCHESTRA

MICHAEL ADELSON, guest conductor

KEITH FITCH *Totem* (1993)

HARRISON BIRTWISTLE *Cortège* US PREMIERE!

DONALD ERB *The Dreamtime*

KEITH FITCH *Summer and Shade: Three Dream-dances for Orchestra* (2006)

Saturday, October 18, 2008 at 6:00 p.m.

AUTUMN NOCTURNE

The Country Club

Presented by the CIM WOMEN'S COMMITTEE

A gala evening to welcome Joel Smirnoff, the new president of CIM, who will perform with students.

Tickets on sale now: \$125, \$175, \$250

Reservations required. For information, call 216.791.5000 ext. 360

Friday, October 24, 2008 at 8:00 p.m.

FACULTY RECITAL; CAROLYN WARNER AND FRIENDS, V

Mixon Hall

CAROLYN GADIEL WARNER, piano

BOSON LEE, violin, guest artist

MARK YI, cello, guest artist

CARPE DIEM QUARTET, guest artists

CHARLES WETHERBEE, violin

JOHN EWING, violin

KORINE FUJIWARA, viola

DIEGO FAINGUERSCH, cello

DVOŘÁK Trio for Violin, Cello and Piano in E Minor, Op. 90, "Dumky"

TANEYEV Quintet for Piano and Strings in E Minor, Op. 30

Friday, October 10, 2008 at 8:00 p.m.

Kulas Hall

Presented in honor of Amtrust Bank

AMTRUST
BANK

THE CIM ORCHESTRA

TITO MUÑOZ, conductor

MICHELLE CANN, piano

Program

LUDWIG van BEETHOVEN
(1770 - 1827)

Overture to *Egmont*, Op. 84

FRÉDÉRIC CHOPIN
(1810 - 1849)

**Piano Concerto No. 1 in E minor,
Op. 11** (1830)

I. Allegro maestoso

II. Romance - Larghetto

III. Rondo - Vivace

~ *INTERMISSION* ~

HECTOR BERLIOZ
(1803 - 1869)

Symphonie fantastique, Op.14
Épisode de la vie d'un artiste (1830)

I. Rêveries - Passions
(Dreams - Passions)

II. Un bal (A Ball)

III. Scène aux champs
(Scene in the Country)

IV. Marche au supplice
(March to the Scaffold)

V. Songe d'une nuit de sabbat
(Dream of a Witches' Sabbath)

***This program is being broadcast live on
WCLV 104.9 FM, sponsored by Audio-Technica***

*The Cleveland Institute of Music is generously funded by
Cuyahoga County residents through Cuyahoga Arts and Culture.*

*CIM applauds KEY FOUNDATION for being a top
corporate donor to the Annual Fund 2007- 08. Bravo!*

Key Foundation



The CIM Orchestra

VIOLIN I

Ben Odhner, *Concertmaster*
 Nicholas Tavani
 Jinjoo Cho
 Rachel Shapiro
 Domenic Salerno
 Erin Zehngut
 Sharon Chang
 Lisa Kim
 Minju Kim
 Andrea Daigle
 Ariel Clayton
 Sarah Jones-Hayes
 Stefani Collins
 Arlene Chung
 Emily Botel-Barnard
 Graham Jones
 Eric Wong
 Hyunjin Song

VIOLIN II

Anne-Sophie Lacharite-
 Roberge, *Principal*
 Geoffrey Herd
 Ruth Bacon
 Janet Carpenter
 Song-Eun Baek
 Rhea Edelman
 Karin Andreasen
 Katrina Bobbs
 Hsiao- Wen Chang
 Dorothy Ro
 Kah Yee Lee
 Kristin Baird
 Mariya Maslova
 Lydia Barnette
 Keuna Cho
 Ryan Hebrew

VIOLAS

Jonathan Kim, *Principal*
 Megann Greenlees
 Ayane Kozasa
 Felix Ungar
 Evan Antes
 Gregory Luce
 Clayton Leung
 John Ward
 Emily Van Sickle
 Drew Robertson
 Deanna Anderson
 Stephanie Price
 Allison George
 Nicholas Lash
 Elizabeth Breslin

CELLOS

Alan Richardson, *Principal*

Josué Gonzalez
 Sara Wolfe
 Schuyler Slack
 Lori Hennessy
 Kloé Balduc-Campeau
 Hyun Min Lee
 Paul Hyun
 Peter Elhardt
 Jacob Nathanson
 Hyunjin Cho
 Samuel Ericsson

BASSES

Christopher Ammarati,
Principal
 Lewis Heald
 Kathryn Jones
 Gregory Koob
 Joel Negus
 Sean Casey

FLUTE

Jake Fridkis
 Eun Hee Jeon *
 Sean Snapp #
 Soobin Yoon +

PICCOLO

Gloria Roh *

OBOE

Hillary Brunner *
 Timothy Feil
 Alex Liedtke
 David Orion Rapp # +

ENGLISH HORN

Sian Ricketts+

CLARINET

Kai-Wei Chuang +
 David Flores *
 Jieun Kim
 Sam Peliska #

E-FLAT CLARINET

Jieun Kim +

BASSOON

Kian Andersen *
 Jordan Kile
 Laura McIntyre #
 Rachel Novak
 Kevin Pfister
 Gareth Thomas +

Ashley Webster
 Susanna Whitney

HORN

Zane Biddle
 Meghan Guegold +
 Lauren Moore #
 Ian Petruzzi
 Ben Reidhead *
 Olivia Sedlack
 Greg Venezia

TRUMPET

Conrad Jones
 Mark Maliniak #
 Alex Pride +
 Malachy Rodriguez *
 Doug Surber

TROMBONE

Clara Conrad
 Rebecca Musselwhite +

BASS TROMBONE

James Trichilo #

TUBA

Kenneth Heinlein
 Jeff Meyer +

TIMPANI

Jeremy Epp +
 Robert Klieger
 Dylan Moffitt #
 Nathan Von Trotha *

PERCUSSION

Derek Tywoniuk
 Jordan Schifino +
 Nathan Van Trotha

HARP

Karen Abrahamson +
 Constance Koo
 Elizabeth Steiner
 Christina Tamarelli

* principal in Beethoven
 # principal in Chopin
 + principal in Berlioz



Save the dates for an
 extraordinary
**CIM Opera
 Theater**
 season in Kulas Hall!

Béatrice et Bénédict

by HECTOR BERLIOZ

November 12-15, 2008 at 8:00 p.m.

"Berlioz (like Verdi) made his last great work a wonderful comedy based on Shakespeare. *Béatrice et Bénédict* is all sun and fun and young love -- ideal for a production by our brilliant CIM students."



directed by DAVID BAMBERGER
with performances by the CIM Orchestra,
led by HARRY DAVIDSON

In his final work, Berlioz turned aside from the grandiose style of his earlier days to create a delightful comedy inspired by Shakespeare's *Much Ado About Nothing*. CIM's production is set in 1960 at an American University, with action revolving around "the big game". Dialogue will be spoken in English with music sung in French. All CIM opera performances feature projected translations, so you won't miss a word! Come and experience this irresistible production in fully-staged splendor at CIM's Kulas Hall.

February 25 - 28, 2009
 at 8:00 p.m.

April 17 & 18 at 8:00 p.m.
 April 19 at 3:00 p.m.

NEW THIS YEAR! A SECOND fully-staged production and it's a double bill! Join CIM Students, directed by David Bamberger first in a delightful comedy by Haydn, *The Apothecary* and then in Puccini's gorgeous and inspiring *Suor Angelica*.

Always a springtime favorite, CIM Opera Theater performs a diverse program of fully staged and costumed scenes with piano accompaniment by music director John Simmons to conclude another spectacular year. Please note that Sunday is our only matinee opera performance this year. Don't miss this crowd-pleaser!

Tickets on sale now! \$15 for adults and \$10 for students, seniors and groups of 10 or more. Order online at cim.edu or call 216.791.5000.

CIM'S SUZUKI CELEBRATION

Fun for the entire family!

In honor of Dr. Sam I and Sarah Sato, founders of the
CIM Sato Center for Suzuki Studies

Saturday, October 25, 2008 at 3:30 p.m.

Dr. Sinichi Suzuki's legacy to the world was to recognize that every child can learn. His philosophy strives to develop character and recognize strong ability in young children. CIM is a primary force in the Suzuki movement, with over 145 children participating in its program, directed by Kimberly Meier-Sims.



This special event will feature many of CIM's talented young Suzuki performers and CIM faculty. Special guest soloists include David Cerone, former CIM president and William Preucil, Cleveland Orchestra concertmaster – both of whom have been tremendous supporters of the Suzuki Method.



The concert will feature works by Vivaldi, Telemann, George Vance, Diabelli and Tchaikovsky culminating with Mr. Cerone and Mr. Preucil performing the Bach Double Concerto with an orchestra of faculty and students.

It's a celebration unlike any other and should not be missed!

Tickets on sale now! \$9 adults, \$6 children ages 12 and under, \$30 for a family of four or more (immediate family members only,) \$50 for Patrons.

Proceeds from this concert will benefit Suzuki Studies scholarships and help to further enhance Suzuki educational enrichment activities.



Call 216.791.5000 ext. 411 or purchase online
at cim.edu



Program Notes

HECTOR BERLIOZ

Symphonie fantastique

The composer's intention has been to develop various episodes in the life of an artist, in so far as they lend themselves to musical treatment. As the work cannot rely on the assistance of speech, the plan of the instrumental drama needs to be set out in advance. The following program must therefore be considered as the spoken text of an opera, which serves to introduce musical movements and to motivate their character and expression.

First Movement: DAY-DREAMS -- PASSIONS

The author imagines that a young musician, afflicted by the sickness of spirit which a famous writer has called *le vague des passions*, sees for the first time a woman who unites all the charms of the ideal person his imagination was dreaming of, and falls desperately in love with her. By a strange anomaly, the beloved image never presents itself to the artist's mind without being associated with a musical idea, in which he recognizes a certain quality of passion, but endowed with the nobility and shyness which he credits to the object of his love.

This melodic image and its model keep haunting him ceaselessly like a double *idée fixe*. This explains the constant recurrence in all the movements of the symphony of the melody which launches the first allegro. The transitions from this state of dreamy melancholy, interrupted by occasional upsurges of aimless joy, to delirious passion, with its outbursts of fury and jealousy, its returns of tenderness, its tears, its religious consolations - all this forms the subject of the first movement.

Second Movement: A BALL

The artist finds himself in the most diverse situations in life, in the tumult of a festive party, in the peaceful contemplation of the beautiful sights of nature, yet everywhere, whether in town or in the countryside, the beloved image keeps haunting him and throws his spirit into confusion.

Third Movement: SCENE IN THE COUNTRY

One evening in the countryside he hears two shepherds in the distance dialoguing with their *ranz des vaches*; this pastoral duet, the setting, the gentle rustling of the trees in the wind, some causes for hope that he has recently conceived, all conspire to restore to his heart an unaccustomed feeling of calm and to give to his thoughts a happier coloring. He broods on his loneliness, and hopes that soon he will no longer be on his own... But what if she

betrayed him!... This mingled hope and fear, these ideas of happiness, disturbed by dark premonitions, form the subject of the adagio. At the end one of the shepherds resumes his *ranz des vaches*; the other one no longer answers. Distant sound of thunder... solitude... silence...

Fourth Movement: MARCH TO THE SCAFFOLD

Convinced that his love is spurned, the artist poisons himself with opium. The dose of narcotic, while too weak to cause his death, plunges him into a heavy sleep accompanied by the strangest of visions. He dreams that he has killed his beloved, that he is condemned, led to the scaffold and is witnessing his own execution. The procession advances to the sound of a march that is sometimes somber and wild, and sometimes brilliant and solemn, in which a dull sound of heavy footsteps follows without transition the loudest outbursts. At the end of the march, the first four bars of the *idée fixe* reappear like a final thought of love interrupted by the fatal blow.

Fifth Movement: DREAM OF A WITCHES' SABBATH

He sees himself at a witches' sabbath, in the midst of a hideous gathering of spirits, sorcerers and monsters of every kind who have come together for his funeral. Strange sounds, groans, outbursts of laughter; distant shouts which seem to be answered by more shouts. The beloved melody appears once more, but has now lost its noble and shy character; it is now no more than a vulgar dance tune, trivial and grotesque: it is she who is coming to the sabbath... Roar of delight at her arrival... She joins the devilish orgy... The funeral knell tolls, burlesque parody of the *Dies irae*,* the sabbath dance. The sabbath dance combined with the *Dies irae*.

**A hymn sung in funeral ceremonies in the Catholic Church. [HB]*

About the Artists

TITO MUÑOZ is assistant conductor of The Cleveland Orchestra/conducting fellow of the League of American Orchestras. He previously served as assistant conductor of the Cincinnati Symphony Orchestra and Cincinnati Chamber Orchestra. An alumnus of the National Conducting Institute, he also attended the American Academy of Conducting at Aspen. He won the Aspen Music Festival's 2005 Robert J. Harth Conductor Prize and 2006 Aspen Conducting Prize and returned to Aspen in 2007 as the festival's assistant conductor. Mr. Muñoz made his professional conducting debut in 2006 with the National Symphony Orchestra. That same year, he made his Cleveland Orchestra debut at the Blossom Music Festival at the invitation of David Zinman. He made his critically acclaimed Cincinnati Symphony subscription debut the following year, replacing an ailing Krzysztof Penderecki. Mr. Muñoz began musical

training on the violin at the age of 13 in The Juilliard School's Music Advancement Program. He studied violin and composition at the Manhattan School of Music Preparatory Division and attended the Fiorello H. LaGuardia High School of Music & Art and Performing Arts. He continued training at the Aaron Copland School of Music, Queens College, as a violin student of Daniel Phillips. Mr. Muñoz began conducting while attending the French Woods Festival of the Performing Arts, where he later served on its conducting staff. He also served as assistant conductor of the ISO Symphonic Band and apprentice conductor of the New York Youth Symphony.

MICHELLE CANN, hailed as a "colorist who can charm" is currently an undergraduate senior enrolled at the Cleveland Institute of Music as a piano student of Paul Schenly and Daniel Shapiro. She began studying at the age of seven and since then has placed in various state, national and international competitions including the Clara Wells National Piano Competition, the Music Teacher's National Association Competition, the International Russian Piano Music Competition, the Gilmore Piano Foundation Competition and the Blount Young Artists National Competition. She made her orchestral debut with the Southern Adventist University Symphony Orchestra at age 14 and has been invited to perform with various orchestras including the Florida Orchestra, Tampa Bay Symphony, Central Florida Symphony, Florida Symphony Youth Orchestra, the Highlands Symphony Orchestra, and the Cleveland Institute of Music Orchestra. At the age of 12 she appeared on WUSF 89.7 in Florida playing Schumann's Piano Concerto in A minor, and has also appeared on the nationally broadcast radio show, *From the Top*, hosted by renowned pianist, Christopher O'Riley. Ms. Cann has worked with many esteemed artists including Christopher O' Riley, Jon Nakamatsu, Pierre Laurent Aimard, David Owen Norris, Arie Vardi, Yoheved Kaplinsky, Sergei Babayan, Melvin Chen, Antonio Pompa-Baldi and Jerome Lowenthal. For the past three summers she has attended *Piano Fest in the Hamptons*; a highly selective program directed by Paul Schenly that attracts the nation's finest pianists. She returned as a guest artist in 2007 to perform solo recitals. An appearance at the Kennedy Center for the Performing Arts resulted from Michelle's being one of only four students chosen to represent CIM in the Kennedy Center's Conservatory Project. She travelled to Bermuda in 2007 as a guest artist to perform for the Governor's annual concert. Ms. Cann's most recent accomplishments include being among the winners of CIM's Concerto Competition and being named the recipient of the Presser Undergraduate Scholar Award for her 2008-09 academic year. This award is presented to an "outstanding student, musically and academically."