

Tallis Scholars



ERIC RICHMOND

Thursday, December 11, 2014

Welcome to the Cleveland Museum of Art

The Cleveland Museum of Art's performing arts series brings together thoughtful, fascinating, and beautiful experiences, comprising a concert calendar notable for its boundless multiplicity. This year we welcome two Pulitzer Prize-winning composers, dance programs both traditional and modern, several exciting young ensembles, and much more. Here is the place where performance is intended to explore connections of cultures, the heart, and the human spirit.

Welcome to the new season.

In the galleries

Jacob Lawrence: The Toussaint L'Ouverture Series
Through Sunday, January 4, 2015

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"Twilight in the Wilderness"*
Through Sunday, January 25, 2015

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December 14, 2014–April 26, 2015

Please **turn off all electronic devices** before entering the performance hall.

Photography and audio/video recording in the performance hall **are prohibited.**

Tallis Scholars

Thursday, December 11, 2014, 7:30 p.m.

Gartner Auditorium, the Cleveland Museum of Art

ENSEMBLE

Director:	Peter Phillips
Soprano:	Amy Haworth • Emma Walshe
Alto:	Caroline Trevor • Patrick Craig
Tenor:	Mark Dobell • Christopher Watson Simon Wall • Guy Cutting
Bass:	Tim Scott Whiteley • Robert Macdonald

PROGRAM

William Byrd:	Vigilate
Josquin des Prez:	Missa Gaudeamus

intermission

William Byrd:	Laetentur coeli
William Byrd:	Plorans ploravit
William Byrd:	Ye Sacred Muses
William Byrd:	Ne irascaris Domine
Edmund Turges:	Magnificat

song texts and translations begin on page 8

NOTES ON THE PROGRAM

The sixteenth century was a time of change for Europe. The seeds of the Italian renaissance were beginning to disseminate across the continent, carried on the breeze of the printing press. Ideas, philosophies and artistic movements were succoured by this new public dialogue, creating an unprecedented outpouring of creative innovation in literature, visual arts and music. Yet while culture was drawing Europe's nations ever closer, the Reformation was driving them apart, splitting the continent irrevocably down the fault lines of Catholic and Protestant.

Tonight's concert showcases music from the Golden Age of England and the Netherlands. Works by Byrd and Josquin might be divided by religion, but each represents the pinnacle of creative achievement within two very different schools of composition.

We open with music from William Byrd (c1540-1623)—colleague, collaborator and possibly student of the older Thomas Tallis. Spanning the greater part of the Tudor dynasty, it is through the work of these two composers that we can trace the changing liturgical and stylistic conventions of this period of religious unrest. The Latin texts used by all but one of tonight's English works reflect the essential contradiction of the age; under not only Mary, but also Elizabeth and the latter years of Henry VIII, the Latin Rite and Latin-texted music quietly persisted—an important focus for Catholic Tallis and the staunchly recusant Byrd, once famously described by Elizabeth I as “A stiff Papist and a good subject”.

With its trumpet-like opening gambit, *Vigilate* plunges us into a world of drama and musical narrative. All the rhythmic vigour and expressive ingenuity of the secular madrigal is brought to bear here on a sacred text warning of the ever-present threat of the Day of Judgement.

Cock-crow is rendered with unmissable clarity, while the “sudden” appearance of the Lord is heralded by choppy little exchanges that hustle and push in upon each and a shift of time signature.

Byrd's two volumes of *Cantiones Sacrae* (published in 1589 and 1591) are united by their Latin texts—a clear indication that the works were intended not for the Protestant church, but for Byrd's own community of recusant Catholics. *Laetentur Coeli* belongs to the first volume—one of two vibrant Advent motets (the other being *Vigilate*) that anticipate God's coming with dramatic urgency. After the religious conflicts of Henry VIII and Mary I's reigns, how resonant must this text—“There shall rise in thy days justice, and an abundance of peace”—have been.

The opening of Byrd's motet sets the elegant rejoicing of the heavens, with their rising scalic melody, against the more heavy-footed celebrations on earth. Rhythms are syncopated and lively, and the imitative dance continues throughout Part I. Part II, “*Orietur in diebus*,” opens in more contemplative mood with a reduced-voices verse section, but gradually regains confidence and ends in full-throttle musical rejoicing.

The Catholic plight is also at the fore in the penitential richness of *Plorans ploravit*. Once again Byrd takes the Babylonian captivity (vividly described here in a text from Jeremiah) as a metaphor for England under Protestant rule, and demonstrates in the insistent lamentation of his falling scalic motifs that his ear for persuasive point-scoring is still keen, even at this late stage of his career.

Written after the death of Thomas Tallis, *Ye Sacred Muses* is a rare secular work from Byrd, and its madrigalian colouring gives plaintive voice to his personal grief at the loss of his colleague and teacher. Scored for five voices, the work is most commonly performed by

solo voice and viol consort, but voices can also provide an alternative. The whole work is animated by emotive little harmonic touches and suspensions, but perhaps most moving is the extended repetition of the final phrase: “Tallis is dead and music dies”—a heartfelt sentiment, but one fortunately proved wrong by the musical richness we have already heard today.

Ne Irascaris is deservedly celebrated among Byrd’s motets for its elegant marriage of political protest and exquisite musical invention. Five voices weave in dense contrapuntal imitation, their text pointed by occasional harmonic twists of the knife, before finding temporary peace in the meditative acceptance of Part II’s closing refrain: “Jerusalem desolata est.”

Josquin des Prez (c1450–1521) was the Franco-Flemish master of polyphony—the dominant musical force in an era rich with composers, and a pioneer of the cyclic Mass-setting. Among numerous parody and paraphrase Masses however, only a handful of settings based on a plainchant original survive in Josquin’s output, and the *Missa Gaudeamus* may well be the earliest. But far from an apprentice piece, the work displays a flexibility and creativity towards its source material that looks ahead to the paraphrase techniques that would flourish throughout the 16th century, not least in Josquin’s own *Missa Pange Lingua*.

Based on Gregorian introit *Gaudeamus Omnes*, the Mass was possibly intended for All Saints Day, and its complexity and scale are certainly fit for a major feast. There are passages in which the music is rooted in a cantus firmus, but this is far from a constant. Instead, this technique is combined with ostinato-based passages, and moments of freely evolving counterpoint. Even when the cantus firmus is present, the tenor does not behave as we might expect; rather than anchoring the music with slow, sustained notes, the voice is often seduced by the rhythmic patterns

of other parts, imitating them and dissolving back into the texture.

It has been suggested that the Mass also contains a covert layer of symbolism. Repetitions of the plainchant’s distinctive opening motif recur throughout each movement, though in no obvious proportion to the length of each movement (6 times in the Kyrie, 27 in the Agnus Dei). Instead, the number correlates to key episodes in the Book of Revelation, conveying broader thematic ideas about salvation, perhaps appropriate to All Saints.

Very little is known of Edmund Turges (c1450–1500)—even the composer’s name is subject to debate. But together with composers like Robert Fayrfax and John Browne, he formed part of an early flourishing of English polyphony epitomised by the music of the Eton Choirbook, embellishing choral textures with new intricacy and contrapuntal complexity. Three Magnificats by Turges have been lost from the Eton Choirbook, but one survives in the Caius Choirbook—a manuscript dating from the late 1520s—and gives some idea of what we might be missing. The 20-minute work is an extraordinary achievement of early renaissance polyphony, gilded and woven into a musical tapestry of rare and intricate complexity.

The composer takes the tradition of the *alternatim* Magnificat—alternating verses of plainchant and polyphony—and amplifies it. The structure remains the same, but the polyphonic sections are finessed into a series of inventive and elaborate episodes, featuring everything from complex rhythmic counterpoint, swift-moving quaver flourishes, extremes of range and—most prominently—lengthy and sustained melismas, subordinating text to a greater musical goal. The result has the same scope and impact as the arching interior of a Gothic cathedral, teeming with detail and drama.

Alexandra Coghlan, 2014

SONG TEXTS AND TRANSLATIONS

Vigilate

William Byrd (1540–1623)

Vigilate, nescitis enim quando Dominus domus veniat, sera an media nocte an gallicantu, an mane. Vigilate ergo, necum venerit repente, inveniatis vos dormientes. Quod autem dico vobis omnibus dico: Vigilate.

Watch ye alway, for that ye know not at what hour the Lord will come again: eventide, or haply at midnight, or at the cockcrow, or morning. Watch ye therefore alway, lest if suddenly he cometh he findeth you then sleeping. What then I say unto you, I say unto all: Watch ye alway.

Missa Gaudeamus

Josquin des Prez (c.1451–1521)

Kyrie eleison. Christe eleison. Kyrie eleison.
Lord, have mercy. Christ, have mercy. Lord, have mercy.

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis. Laudamus te; benedicimus te; adoramus te; glorificamus te. Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex caelestis, Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe; Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram; qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus Sanctus; tu solus Dominus; tu solus altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory be to God on high, and in earth peace, goodwill towards men. We praise thee; we bless thee; we worship thee; we glorify thee. We

give thanks to thee for thy great glory, O Lord God, heavenly king, God the Father almighty.

O Lord the only-begotten Son, Jesu Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us; thou that takest away the sins of the world, receive our prayer; thou that sittest at the right hand of God the Father, have mercy upon us.

For thou only art Holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art Most High in the glory of God the Father. Amen.

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium et invisibilium. Et in unum Dominum Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante omnia saecula. Deum de Deo; Lumen de Lumine; Deum verum de Deo vero; genitum, non factum; consubstantialem Patri; per quem omnia facta sunt.

Qui propter nos homines, et propter nostram salutem descendit de caelis, et incarnatus est de Spiritu Sancto, ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato; passus et sepultus est.

Et resurrexit tertia die secundum Scripturas; et ascendit in caelum, sedet ad dexteram Patris; et iterum venturus est cum gloria judicare vivos et mortuos; cuius regni non erit finis.

Et in Spiritum Sanctum, Dominum et vivificantem, qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus est per prophetas;

Et unam sanctam catholicam et apostolicam Ecclesiam. Confiteor unum baptisma in remissionem peccatorum. Et exspecto resurrectionem mortuorum, et vitam venturi saeculi. Amen.

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things visible and invisible. And in one Lord, Jesus Christ, the only-begotten Son of God, begotten of his Father before all worlds. God of God; Light of Light; very God of very God; begotten, not made: being of one substance with the Father; by whom all things were made.

Who for us men, and for our salvation, came down from heaven, and was incarnate by the Holy Ghost of the Virgin Mary, and was made man. And was crucified also for us under Pontius Pilate; he suffered death and was buried.

And the third day he rose again according to the Scriptures; and ascended into heaven, and is seated at the right hand of the Father; and he shall come again with glory to judge both the quick and the dead; whose kingdom shall have no end.

And I believe in the Holy Ghost, the Lord, and giver of life, who proceeds from the Father and the Son; who with the Father and the Son is worshipped and glorified, who spoke by the prophets.

And I believe in one holy, catholic and apostolic Church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis.

Holy, Holy, Holy, Lord God of hosts. Heaven and earth are full of thy glory. Glory be to thee, O Lord most high.

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is he that cometh in name of the Lord. Hosanna in the highest.

Agnus Dei, qui tollis peccata mundi, miserere nobis
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

O Lamb of God, that takes away the sins of the world, have mercy on us.

O Lamb of God, that takes away the sins of the world, have mercy on us.

O Lamb of God, that takes away the sins of the world, grant us thy peace.

Laetentur caeli

William Byrd (1540–1623)

Laetentur coeli et exultet terra; jubilate montes laudem quia Dominus noster veniet; et pauperum suorum miserebitur. Orietur in diebus tuis justitia et abundantia pacis.

Rejoice, heavens, and let the earth rejoice. Rejoice, hills, for our Lord will come and show mercy to his poor people. Justice and abundance of peace will rise up in those days.

Plorans Ploravit

William Byrd (1540–1623)

Plorans ploravit et deducet oculus meus lacrimas, quia captus est grex Domine.

Die regi et dominatrici: humiliamini, sedete, quoniam descendit, decapite vestro corona gloriae vestrae.

Mine eye shall weep sore, and run down with tears, because the Lord's flock is carried away captive.

Say unto the king and queen: Humble yourselves, sit down: for the crowns of your glory shall fall from your heads.

Ye Sacred Muses**William Byrd (1540–1623)**

Ye sacred Muses, race of Jove,
whom Music's lore delighteth,
Come down from crystal heav'ns above
to earth where sorrow dwelleth,
In mourning weeds, with tears in eyes:
Tallis is dead, and Music dies.

Ne irascaris, Domine**William Byrd (1540–1623)**

Ne irascaris, Domine, satis, et ne ultra memineris iniquitatis nostrae.
Ecce, respice, populus tuus omnes nos.

Civitas sancti tui facta est deserta. Sion deserta facta est. Ierusalem desolata est.

Be not angry any more, O Lord, and do not remember our iniquity any longer. Behold, see, we are all thy people.

The city of thy holy place is become a wilderness. Sion is become a wilderness. Jerusalem is forsaken.

Magnificat**Edmund Turges (c.1450–1500)**

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
Ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est : et sanctum nomen eius.
Et misericordia eius a progenie in progenie timentibus eum.
Fecit potentiam in brachio suo: dispersit superbos mente cordis sui.
Deposuit potentes de sede; et exultavit humiles.
Esurientes implevit bonis: et divites dimisit inanes.
Suscepit Israel, puerum suum, recordatus misericordiae suae.

Sicut locutus est ad patres nostros, Abraham et semini eius in saecula.

Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum.
Amen.

*My soul doth magnify the Lord,
and my spirit hath rejoiced in God my Saviour.
For he has looked with favour on the lowliness of his handmaiden.
Behold, from henceforth all generations shall call me blessed.
For he that is mighty has done wondrous things for me; and holy is His name.
And his mercy is upon them that fear him throughout all generations.
He has shown the power of his arm; he has scattered the proud in their conceit.
He has put down the mighty from their seat, and has exalted the humble and meek.
He has filled the hungry with good things and the rich he has sent empty away.
He has sustained his servant Israel, in remembrance of his mercy;
as he promised to our forefathers, Abraham and his seed, forever.*

*Glory be to the Father, and to the Son, and to the Holy Ghost.
As it was in the beginning, is now,
and ever shall be: world without end.
Amen.*

ABOUT THE ARTISTS

The Tallis Scholars were founded in 1973 by their director, Peter Phillips. Through their recordings and concert performances, they have established themselves as the leading exponents of Renaissance sacred music throughout the world. Peter Phillips has worked with the ensemble to create, through good tuning and blend, the purity and clarity of sound which he feels best serve the

Renaissance repertoire, allowing every detail of the musical lines to be heard. It is the resulting beauty of sound for which the Tallis Scholars have become so widely renowned.

The Tallis Scholars perform in both sacred and secular venues, usually giving around 70 concerts each year across the globe. In 2013 the group celebrated their 40th anniversary with a World Tour performing 99 events in 80 venues in 16 countries and travelling sufficient air-miles to circumnavigate the globe four times. They kicked off the year with a spectacular concert in St Paul's Cathedral, London, including a performance of Thomas Tallis' 40-part motet *Spem in alium* and the world premieres of works written specially for them by Gabriel Jackson and Eric Whitacre. Their recording of the Missa Gloria tibi Trinitas by the 16th Century Tudor composer, John Taverner, was released on the exact anniversary of their first concert in 1973 and enjoyed six weeks at number one in the UK Specialist Classical Album Chart.

The 2014/2015 season sees tours of the USA, China, South Korea, Hong Kong as well as extensive touring around Europe and the UK. Their performance at the BBC Proms 2014 saw the World Premiere of Sir John Tavener's *Requiem Fragments*, a work written especially for the group. In a departure for the group in Spring 2015 the Tallis Scholars will bring out a disc of music by Arvo Pärt called *Tintinnabuli*.

The Tallis Scholars' career highlights have included a tour of China in 1999, including two concerts in Beijing; and the privilege of performing in the Sistine Chapel in April 1994 to mark the final stage of the complete restoration of the Michelangelo frescoes, broadcast on Italian and Japanese television. The ensemble have commissioned many contemporary composers during their history: in 1998 they celebrated their 25th Anniversary with a special concert in London's National Gallery, premiering a Sir John Tavener work written for the group and narrated by Sting. A further performance was given with Sir Paul McCartney in New

York in 2000. The Tallis Scholars are broadcast regularly on radio (including performances from the BBC Proms at the Royal Albert Hall in 2007, 2008, 2011, 2013 and 2014) and have also been featured on the acclaimed ITV programme *The Southbank Show*.

Much of the Tallis Scholars reputation for their pioneering work has come from their association with Gimell Records, set up by Peter Phillips and Steve Smith in 1980 solely to record the group. In February 1994 Peter Phillips and the Tallis Scholars performed on the 400th anniversary of the death of Palestrina in the Basilica of Santa Maria Maggiore, Rome, where Palestrina had trained as a choirboy and later worked as Maestro di Cappella. The concerts were recorded by Gimell and are available on both CD and DVD.

Recordings by the Tallis Scholars have attracted many awards throughout the world. In 1987 their recording of Josquin's *Missa La sol fa re mi* and *Missa Pange lingua* received *Gramophone* magazine's Record of the Year award, the first recording of early music ever to win this coveted award. In 1989 the French magazine *Diapason* gave two of its Diapason d'Or de l'Année awards for the recordings of a mass and motets by Lassus and for Josquin's two masses based on the chanson *L'Homme armé*. Their recording of Palestrina's *Missa Assumpta est Maria* and *Missa Sicut liliium* was awarded *Gramophone*'s Early Music Award in 1991; they received the 1994 Early Music Award for their recording of music by Cipriano de Rore; and the same distinction again in 2005 for their disc of music by John Browne. The Tallis Scholars were nominated for a Grammy Award in 2001, 2009 and 2010. In November 2012 their recording of Josquin's *Missa De beata virgine* and *Missa Ave maris stella* received a Diapason d'Or de l'Année and in their 40th anniversary year they were welcomed into the *Gramophone* 'Hall of Fame' by public vote.

These accolades and achievements are continuing evidence of the exceptionally high standard maintained by the

Tallis Scholars, and of their dedication to one of the great repertoires in Western classical music. For the latest opportunities to hear the Tallis Scholars in concert, or for more information on how to purchase CDs, downloads, or DVDs of the group, please visit their website.

www.thetallissscholars.co.uk

www.gimell.com

Peter Phillips - Director

Peter Phillips has made an impressive if unusual reputation for himself in dedicating his life's work to the research and performance of Renaissance polyphony. Having won a scholarship to Oxford in 1972, Peter Phillips studied Renaissance music with David Wulstan and Denis Arnold, and gained experience in conducting small vocal ensembles, already experimenting with the rarer parts of the repertoire. He founded the Tallis Scholars in 1973, with whom he has now appeared in over 1900 concerts and made over 50 discs, encouraging interest in polyphony all over the world. As a result of his work, through concerts, recordings, magazine awards and publishing editions of the music and writing articles, Renaissance music has come to be accepted for the first time as part of the mainstream classical repertoire. The Tallis Scholars celebrated their 40th anniversary in 2013 with 99 concerts, worldwide.

Apart from the Tallis Scholars, Peter Phillips continues to work with other specialist ensembles. He has appeared with the BBC Singers, the Collegium Vocale of Ghent and the Netherlands Chamber Choir, and is currently working with the Choeur de Chambre de Namur, Intrada of Moscow, Musica Reservata of Barcelona and El Leon de Oro of Orviedo. He gives numerous master-classes and choral workshops every year around the world—amongst other places in Rimini (Italy), Evora (Portugal) and Barcelona (Spain)—and is also Artistic Director of the Tallis Scholars Summer Schools: annual choral courses based in

Uppingham (UK), Seattle (USA), and Sydney (Australia) dedicated to exploring the heritage of renaissance choral music, and developing a performance style appropriate to it as pioneered by the Tallis Scholars. In 2014 he launched the London International A Cappella Choir Competition in St John's Smith Square, attracting choirs from all over the world.

In addition to conducting, Peter Phillips is well-known as a writer. For 31 years he has contributed a regular music column (as well as one, more briefly, on cricket) to *The Spectator*. In 1995 he became the owner and Publisher of *The Musical Times*, the oldest continuously published music journal in the world. His first book, *English Sacred Music 1549–1649*, was published by Gimell in 1991, while his second, *What We Really Do*, an unblinking account of what touring is like, alongside insights about the make-up and performance of polyphony, was published in 2003 and again in 2013.

Peter Phillips has made numerous television and radio broadcasts. Besides those featuring the Tallis Scholars (which include live broadcasts from the 1988, 2001, 2003, 2007, 2008, 2011 and 2013 Proms), he has appeared several times on the BBC's *Music Weekly* and on the BBC World Service, on *Kaleidoscope* (BBC Radio 4), on *Today* (BBC Radio 4), National Public Radio in the US, and on German, French, Italian, Spanish and Canadian radio, where he has enjoyed deploying his love of languages. In 1990 ITV's *The South Bank Show* featured Peter's 'personal odyssey' with the Tallis Scholars; while in 2002 a special television documentary was made for the BBC about the life and times of William Byrd.

Peter has recently been appointed a Reed Rubin Director of Music and Bodley Fellow at Merton College, Oxford, where the new choral foundation he helped to establish began singing services in October 2008. They gave their first live broadcast on BBC Radio Three's *Choral Evensong*

in October 2011. In 2005 Peter Phillips was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture, a decoration intended to honor individuals who have contributed to the understanding of French culture in the world.

CREDIT

The Tallis Scholars appear by arrangement with Hazard Chase Ltd.

UPCOMING PERFORMANCES

Oberlin Contemporary Music Ensemble with special guest Darrett Adkins, cello
Saturday, December 13, 2:00 p.m.
Gartner Auditorium

Under the direction of Tim Weiss, the award-winning ensemble returns to CMA for the next in its series of concerts at CMA. Program: Richard Wernick, *Concerto for Cello and 10 Players*; Harrison Birtwistle, *Cortege*; and other works.

Due to unforeseen circumstances, Jennifer Koh will not appear as previously announced. \$5; CMA members and students free cma.org/OCME

Marc Ribot plays soundtrack to Charlie Chaplin's *The Kid*
Sunday, December 14, 1:30 p.m.
Gartner Auditorium

The New York Times hails guitarist Marc Ribot as “a deceptively articulate artist who uses inarticulateness as an expressive device.” On more than 20 albums under his own name over a 30-year career, Ribot has explored everything from the pioneering jazz of Albert Ayler to the Cuban *son* of Arsenio Rodríguez. For this family day program, Ribot performs an original, live soundtrack to the 1921 silent comedy classic, Charlie Chaplin's *The Kid*. \$12; CMA members \$10. Students/kids free (with accompanying adult admission) cma.org/ribot

Performing Arts

www.clevelandart.org/performingarts
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John Luther Adams:
Veils and Vesper
September 20–November 8

John Luther Adams: *Inuksuit*
Sunday, September 21, 2:00

Oberlin Contemporary Music Ensemble
Saturday, September 27, 2:00

CIM/CWRU Joint Music Program
Wednesday, October 1, 6:00

U-Theatre
Friday, October 10, 7:30

Vân-Áhn Vanessa Võ
Sunday, October 26, 7:30

Oberlin Contemporary Music Ensemble
Saturday, November 1, 2:00

CIM/CWRU Joint Music Program
Wednesday, November 5, 6:00

Royal Ballet of Cambodia
Wednesday, November 5, 7:30

Calder Quartet
Wednesday, November 19, 7:30

CIM/CWRU Joint Music Program
Wednesday, December 3, 6:00

Tallis Scholars
Thursday, December 11, 7:30

Oberlin Contemporary Music Ensemble
SPECIAL GUEST: JENNIFER KOH, VIOLIN
Saturday, December 13, 2:00

Marc Ribot plays Charlie Chaplin's *The Kid*
Sunday, December 14, 1:30

CIM/CWRU Joint Music Program
Wednesday, January 7, 6:00

Intonarumori:
Orchestra of Futurist Noise Intoners
January 11–15 (on display)
Friday, January 16, 7:30

Karel Paukert
Sunday, January 25, 2:00

Chanticleer
Friday, January 30, 7:30

CIM/CWRU Joint Music Program
Wednesday, February 4, 6:00

Ragamala Dance Company and Rudresh Mahanthappa
Wednesday, February 11, 7:30

CIM/CWRU Joint Music Program
Wednesday, March 4, 6:00

Oberlin Contemporary Music Ensemble
Saturday, March 7, 2:00

Matthias Ziegler
Thursday, March 19, 7:30

Roomful of Teeth
Friday, March 20, 7:30

Mivos Quartet
Saturday, March 28, 7:30

CIM/CWRU Joint Music Program
Wednesday, April 1, 6:00

Wu Man
Wednesday, April 8, 7:30

Oberlin Contemporary Music Ensemble
FEATURING THOMAS ROSENKRANZ, PIANO
Saturday, April 11, 2:00

Calder Quartet
Tuesday, April 14, 7:30

CIM/CWRU Joint Music Program
Wednesday, May 6, 6:00

Please **turn off all electronic devices** before entering the performance hall.

Photography and audio/video recording in the performance hall **are prohibited**.

**DEPARTMENT OF
PERFORMING ARTS, MUSIC,
AND FILM**

The Cleveland Museum of Art
11150 East Boulevard
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performingarts@clevelandart.org
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#CMAperformingarts

Programs are subject to change.

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