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 look forward to visits from old friends and new, bringing us music from around the globe and spanning many centuries. Here is the place where performance is intended to explore connections of cultures, the heart, the human spirit.

In the Galleries
Myth and Mystique: Cleveland’s Gothic Table Fountain
Through February 26
Albert Oehlen: Woods near Oehle
Through March 12
Pure Color: Pastels from the Cleveland Museum of Art
Through March 19
Basquiat: The Unknown Notebooks
Through April 23
Black in America: Louis Draper and Leonard Freed
February 26–July 30
Opulent Fashion in the Church
Through September 24

Please turn off all electronic devices before entering the performance hall.
Photography and audio/video recording in the performance hall are prohibited.

Oberlin Contemporary Music Ensemble
Gregory Ristow, conductor
Sunday, February 26, 2017, 2:00 p.m.
Gartner Auditorium, the Cleveland Museum of Art

PROGRAM
Sir Harrison Birtwistle (b. 1934)
Entr’actes and Sappho Fragments (1964)

Set I
Entr’acte I
Entr’acte II
Entr’acte III
Entr’acte IV
Entr’acte V

Set II
Entr’acte I
Cantus I
Entr’acte II (2nd version)
Cantus II
Entr’acte III (2nd version)
Cantus III
Entr’acte IV (2nd version)
Cantus IV
Entr’acte V (2nd version)
Cantus V
Coda

Katherine Lerner Lee, soprano
William Adams, flute • William Welter, oboe
Daphne Pickens, violin • Josephine Stockwell, viola
Ina McCormack, harp • Justin Gunter, percussion
Stephen Hartke (b. 1952)

*Tituli* (1999)

I. *Lapis niger* (The Black Stone)
II. *Dedicatio* (Offering)
III. *Columna rostrata* (Triumphal Monument)
IV. *Elogium parvuli* (Epitaph for a Small Boy)
V. *Tabula Panormi* (Shop-sign from Palermo)
VI. *Sortes* (Oracles)
VII. *Instrumenta* (Inscriptions on Portable Objects)

Joseph Schlesinger, countertenor
Nicholas Music, Matthew Straw, Jedidiah Rellihan, tenor
Joseph Klinger, baritone
Liuwenji Wang, violin
Louis Pino, Justin Gunter, percussion

Fabian Fuertes, operations & ensembles personnel manager
Elaine Li, librarian

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**TEXTS & TRANSLATIONS**

**Birtwistle: *Entr’actes and Sappho Fragments***

**CANTUS I**
Mother, I cannot mind my wheel,
my fingers ache, my lips are dry,
Oh, if you felt the pain I feel,
but he who ever felt as I –

**CANTUS II**
Round about me hum the winds of Autumn,
cool between the apple boughs,
and slumber flowing from quivering leaves to earthward
spreads as a river

**CANTUS III**
Love like a mountain wind upon an oak
falling upon me
shakes me leaf and bough

**CANTUS IV**
The moon and seven Pleiades have set
it is midnight now,
the hours go by
and still I’m lying in my bed alone

**CANTUS V**
Like the wild Hyacinth flower
which on the hill is found,
which the passing feet of shepherds
for ever tear and wound
until the purple blossom is trodden underfoot
I. Lapis niger (c. 500 BCE)
quoi ho...
sakros es
ed sor...
...a ...is
... devam
quos re ...
...m kalato
rem hab ...
... tod iouxmen
ta kapia duo tau ...
m ite ri ...
... m quoi ha
velod neque ...
... od iovedod
loiu quiod qo ...

II. Dedicatio (c. 500 BCE)
love sat deivos qui me mitat
nei ted endo cosmis virgo sied.
Asted noisi ope toitesiai pakari vois.
Duenos med feked en manom einom
duenoi ne med malo statod.

I. The Black Stone
[Inscribed on four faces of a six-sided block of tufa, this is apparently a sacred law text. It was found quite deliberately buried under a black marble pavement in the Roman Forum. The text is inscribed in ‘boustrephedon’ fashion, that is, alternating lines written left to right, right-side up, and right to left, upside down. As it stands, although the text is really not decipherable to any appreciable extent, certain words such as ‘sakros’ (sacred), ‘recei’ (king’s), and possibly ‘devam’ (goddess) confirm the serious religious nature of the inscription.]

II. Offering
[Three sentences inscribed upside-down on a three-legged lamp, clearly intended as an offering of some sort, but so archaic as to defy any secure decipherment.]

III. Columna rostrata (c. 250 BCE)
... Consol Segestanos socios populi Romani Cartaginii nion oposisioned exemet; legioneseque Cartaginii ensis omnis maximosque magistratos luci palam post dies novem castreis exfociont Macelamque opidom pungand cepet.
Enque eodem magistratud bene rem
navebos marid consol primos ceset;
copiasque clasesque navales primos
ornavet paravetque;
cumque eis navebos claseis Poenicas
omnes item maxumas copias
Cartaginii ensis praesented Hanibaled
dictatore olorom in altod marid
pgunandod vicet.
Vique naveis cepet cum socieis:
septeresmom unom,
quinqueresmosque triresmosque
naveis triginta, merset tredicim.
Aurom captom:
numei tria milia septinentei.
Argentom captom, praeda:
numei centum milia.
Omne captom:
aes undetricies quater centena milia.
Triumpoque navaled praedad poplom
donavet multosque Cartaginiensis
ingenuos duxit ante curum...

III. Triumphal Monument
...as Consul [Duilius] delivered the Segestani from a Carthaginian blockade; and all the Carthaginian host and their most mighty chief after nine days fled their camp in broad daylight; and he [Duilius] took their town Macela by storm. And in the same command he as consu performed an exploit in ships at sea, the first Roman to do so; the first was he to equip and train crews and fleets of fighting ships; and with these ships he defeated in battle on the high seas the Punic fleets and likewise all the most mighty troops of the Carthaginians in the presence of Hannibal their commander-in-chief. And by main force he captured ships with their crews: one septreme, thirty quinqueremes and triremes; thirteen were sunk. And in triumph he bestowed on the people a gift of booty from the sea-battle, and led many native free-born Carthaginians before the curia...
IV. Elogium parvuli (c. 130 BCE)
Liberus Optatus vixit annos VI
menses VIII

Hic me florentem mei combussere
parentes.

Vixi dum licuit superis acceptior unus,

Quoi nemo potuit verbo maledicere
acerbo
... ad superos quos pietas cogi ...
...modeste nunc vos quon...
......dicite: Optate sit tibi terra levis

......o annorum nondum
...cum ad mortem matris de gremio
rapior
...manibus carus fui vivos carissimus
illi adverseis quae me sustulit
ominibus.

Optate sit tibi terra levis

IV. Epitaph for a small boy
The freedman Optatus, 6 years,
8 months old

Here my parents burnt my body in
the flower of my youth.

I lived more acceptable to the gods
above than any other,

of whom none could speak ill in bitter
words
...to the gods above whom loyalty
compels ...
...now modestly you...
...say you: Oh Optatus, lightly rest the
earth upon you.

...without your share of years...
...when I am torn from my mother’s
bosom to death
...in life I was dear to departed souls
and to the goddess who made away
with me under unlucky omens.

Cease now, my mother, to torment
yourself in vain sobs of wretchedness
all the day,
for such grief has not befallen you
alone: the same has befallen mighty
kings as well.

Oh Optatus, lightly rest the earth
upon you.

V. Tabula Panormi (c. 200 BCE)
Tituli heic ordinantur et sculptur
aldibus sacreis cum operum
publicorum.

ΣΤΗΛΑΙ ΕΝΘΑΔΕ τυποῦνται καὶ
χαράσσονται ναοῖς ἱεροῖς σὺν
ἐνεργείαις δημοσίαις.

IV. Epitaph for a small boy
The freedman Optatus, 6 years,
8 months old

Here my parents burnt my body in
the flower of my youth.

I lived more acceptable to the gods
above than any other,

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...to the gods above whom loyalty
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earth upon you.

...without your share of years...
...when I am torn from my mother’s
bosom to death
...in life I was dear to departed souls
and to the goddess who made away
with me under unlucky omens.

Cease now, my mother, to torment
yourself in vain sobs of wretchedness
all the day,
for such grief has not befallen you
alone: the same has befallen mighty
kings as well.

Oh Optatus, lightly rest the earth
upon you.

V. Shopsign from Palermo
[a bilingual inscription that was
evidently written by someone who
was not a native speaker of Latin or
Greek, perhaps a Carthaginian living
in Palermo:]

Inscriptions arranged and engraved
here for holy temples by public labors
through we.
VI. Sortes (mostly 1st c. BCE)
Nunc me rogitas?
Nunc consulis?
Tempus abit iam.
Mendaces multi homines sunt: credere noli.
Quir petis postempus consilium?
Quod rogas non est.
Credis quod deicunt?
Non sunt it
Ne fore stultu.
Permultis prosum: ubei profui, gratia nemo.
Non sum mendacis quas dixti consulis stulte.
Conrigi vix tandem quod curvom est factum crede.
Est via per clivom qua vis sequi non datur ista.
Est equos perpulcer, sed tu vehi non potes istoc.
Quod fugis, quod iactas, tibei quod datur spernere noli.
Quid nunc consoltas?
Quiescas ac vita fruaris.

VI. Oracles
Now you ask me?
Now you seek advice?
It’s too late.
Many men are liars:
don’t believe them.
Why do you seek my advice after the fact?
What you ask doesn’t exist.
You believe what they say?
Things are not so.
Don’t be stupid.
Very many I have helped,
yet no-one thanks me.
We are not the liars you said.
You ask advice like a fool.
Do you believe that what has once been made crooked can now be made straight?
The hill is steep, but you haven’t the strength to climb it.
That is a fine horse,
but you can’t ride it
What you flee, what you throw away,
what is given you: spurn it not.
Why do you seek my advice?
Relax and enjoy life.

VI. Instrumenta (c. 600–100 BCE)
[Etruscan:]
tite cale atial turce malstria cver
ceithurneal suthina
mini mulvanice mamrce velchana
[Latin:]
Amor med Flacca dedet.
Med Loucilios feced.
Noli me tollere. Helveiti sum.
Ne atigas.
Non sum tua, Marci sum.
Claudio. Non sum tua.
Pilotimei,
slave of Lucius Lucretius.
Novios Plautus med Romai fecid.
Rustiae rustiu iousit caper.
Stephanus scriptist.
Hilliardi canerunt.
Markarska sociique modulati sunt.
Salve.

VII. Inscriptions on Portable Objects
Titus Calus gave (this) mirror to his mother as a gift
Grave offering of Ceithurna
Mamarce Velchana dedicated me
Love gave me to Flacca.
Lucilius made me.
Don’t take me. I’m Helveitius’.
Don’t touch.
I’m not yours. I am Marcus’.
For Claudius. I am not yours.
For Pilotimus, slave of Lucius Lucretius.
Novius Plautus made me at Rome.
Rustius asked Rustia to take this.
Stephen wrote this.
The Hillards sang it.
Markarski and companions played it.
Farewell.
**PROGRAM NOTES**

*Entr’actes and Sappho Fragments (1964)*

by Sir Harrison Birtwistle (b. Accrington, England, 1934)

*Instrumentation: soprano voice, flute, oboe, violin, viola, harp, and percussion*

In the early 1960s, a group of young composers—Harrison Birtwistle, Peter Maxwell Davies, Alexander Goehr—gave a creative response to Continental modernism that had previously had scant impact in Britain. The work of these men, known at the time as the “Manchester School” from the city where they had studied, breathed a new spirit into British music, and soon attracted international attention. After their common start, their styles later evolved in different directions. Today, Birtwistle stands as a grand old man of the avant-garde who, in an extensive and extremely varied oeuvre, has combined an uncompromisingly new approach to melody, harmony, and rhythm with a dramatic intensity and a wide expressive range that set him apart from his contemporaries. (Significantly, Birtwistle has been most acclaimed by his operas.)

In a way, *Entr’actes and Sappho Fragments* was the 30-year-old composer’s answer to Boulez’s *Marteau sans maître* (1955). Like that landmark work, Birtwistle’s composition is scored for a female vocal soloist and chamber ensemble; it consists of purely instrumental movements alternating with poetic settings; and its movements are connected by intricate internal relationships.

The work in its final form is a combination of what were originally two separate compositions. The five “Entr’actes” heard at the beginning were written in 1962 for flute, viola, and harp—a grouping first used by Debussy in his great sonata of 1915 that became a standard chamber-music formation. To these five brief trios, Birtwistle added his Sappho settings in 1964, using a larger complement this time, with a violin, an oboe, and percussion joining the ensemble. The composer linked the two sets of movements by repeating Entr’actes 2–5, in amplified instrumentation and with other modifications, between the vocal movements. (Entr’acte 1 is replaced by a new movement, with the soprano singing without words, either with lips closed or on the vowel “a.”) In this way, the poetry of the Greek poet Sappho (cca. 630–570 B.C.E.), which has survived mostly in fragments, becomes “whole,” as it were, by being integrated into a larger, cohesive musical structure. Sappho, one of the earliest female poets known to history, speaks to us with astounding directness about her desires, where images of nature blend seamlessly with the poet’s personal feelings. Birtwistle’s settings make us realize how “modern” she still is.

—Peter Laki

*Tituli (1999)*

by Stephen Hartke (b. Orange, NJ, 1952)

*Performers: countertenor, 3 tenors, baritone; violin; 2 percussionists: both perform on one 5-octave marimba, as well as 3 suspended cymbals (high, medium high, medium), 2 wood blocks (piccolo, medium), 2 small shakers, 1 medium shaker, and 2 cup bells. Additionally, both tenor 3 and baritone have one small bronze cymbal each, to be struck with a brass-headed mallet.*

*Titulus—tituli* in the plural—is the Latin word for an inscription or a notice. All the texts set in this work are inscriptions, either carved in stone or scratched on metal, from pre-Imperial Roman times. Thus, they are not literary texts but rather represent different facets of daily life in
In addition to his work as a choral conductor, Ristow is in demand as a teacher of Dalcroze eurhythmics, a method of teaching music through movement. He served as instructor of eurhythmics at the Eastman School of Music (2009–11) and between 2004 and 2011 frequently directed the Eastman Summer Dalcroze Institute, an intensive program for teachers looking to incorporate Dalcroze eurhythmics techniques in their teaching. He served on the faculty of the Eastman Summer Choral Conducting Institute, where he taught eurhythmics-based movement classes for conductors and classes on using eurhythmics in choral rehearsals.

Ristow earned a doctor of musical arts in conducting from the Eastman School of Music, where he taught undergraduate and graduate conducting and was assistant conductor of the Eastman Chorale and the Eastman-Rochester Chorus. While at Eastman, Ristow received the TA Award for excellence in teaching and the Edward Curtis Peck Award for excellence in teaching by a graduate student. He earned a bachelor’s degree in music education from Oberlin Conservatory, master’s degrees in conducting and music theory pedagogy from the Eastman School of Music, a Dalcroze certificate from the Juilliard School (studying with Robert Abramson), and a Dalcroze license from the Longy School of Music (studying with Anne Farber and Lisa Parker). He has studied piano with Lydia Frumkin, harpsichord with William Porter, and voice with mezzo-soprano Kathryn Cowdrick.

In addition to his role at Oberlin, Ristow serves as conductor of the Interlochen Singers and teaches eurhythmics at the Interlochen Arts Camp. Previously, he served as director of choirs at the DePauw University School of Music (2011–15), the Rochester Institute of Technology (2009–11), and at Lone Star College-Montgomery (2004–09), where he received the 2008 faculty excellence award.

ancient Italy in the period between 600 and 100 BCE. The first two movements set the two oldest known Latin texts, first the Lapis niger, a fragment of sacred law, followed by an offering inscribed on the bottom of a three-legged pot. Both these texts are in fact so ancient that they cannot be translated with any accuracy. The third and fourth texts are more formal: the Columna rostrata, taken from a triumphal monument celebrating the first major Roman victory in the First Punic War, and an epitaph from the grave of a small boy named Optatus (meaning ‘the desired one’). A bilingual shop-sign from Palermo in slightly garbled Latin and Greek provides the text for the fifth movement: “Inscriptions arranged and engraved here for holy temples by public labors through we (sic).” The final two movements involve compilations of many quite short texts. Sortes is a collection of oracular texts, most of them scratched on metal foil or on rods that were used for fortune-telling. The last movement, Instrumenta, sets inscriptions from personal belongings. The first three texts are in Etruscan with the remainder in Latin, and each has either the name of the owner or of the person who presented the object as a gift.

—Stephen Hartke

ABOUT THE CONDUCTOR

Gregory Ristow directs the Oberlin College Choir and Musical Union and teaches courses in vocal chamber music and conducting. He has conducted with the Indianapolis Chamber Orchestra, Houston’s Foundation for Modern Music, the Voices chamber choir in Rochester, N.Y., as artistic director of Encore Vocal Arts in Indianapolis, and as assistant conductor of the Gregory Kunde Chorale in Rochester. He has sung with the Houston Chamber Choir and Houston’s Mercury Baroque, and has been called a performer with “star quality” who was “striking whenever he appeared on stage” (Indianapolis Examiner).
ABOUT THE GUEST PERFORMER

Countertenor Joseph Schlesinger, a DePaul University alumnus, received a Netherland America Foundation-Fulbright Fellowship to study from 2000 to 2001 at the Royal Conservatory in The Hague, Netherlands. In the ensuing decade Schlesinger performed with the Netherlands Opera, the Dutch Reisopera, sang as a soloist at the Concertgebouw in Amsterdam and at the Palais des Beaux Arts-Brussels, and performed in Japan, Israel, and Europe. Upon returning to the United States, Schlesinger sang as a soloist with Chicago’s Music of the Baroque, Chicago Opera Theater, Glimmerglass Opera, Madison Bach Musicians, and Seattle Pro Musica. He has recently joined local Cleveland choirs: Quire Cleveland, Contrapunctus, and Apollo’s Fire. After many years of being a wanderlust troubadour he is finally settling down and raising three adopted children in Northeast Ohio.

ABOUT THE OBERLIN CONTEMPORARY MUSIC ENSEMBLE

Deemed by the New York Times as “a hotbed of contemporary-classical players” and a “rural experimental haven,” Oberlin Conservatory of Music cultivates innovation in its students. In its six annual full-concert cycles, Oberlin’s Contemporary Music Ensemble (CME), directed by Timothy Weiss, performs music of all contemporary styles and genres: from minimalism to serialism, to electronic, cross genre, mixed media, and beyond.

CME has worked with many prominent composers, including Aaron Helgeson, George Crumb, Sir Harrison Birtwistle, Stephen Hartke, Helmut Lachenmann, David Lang, Joan Tower, Frederic Rzewski, and others, and has premiered many of their works. CME also regularly premieres works by Oberlin faculty, student, and alumni composers.

Each year, some of the most well-regarded contemporary music icons perform as soloists with CME, including Jennifer Koh, Claire Chase, David Bowlin, Tony Arnold, Marilyn Nonken, Stephen Drury, Steven Schick, and Ursula Oppens. Distinguished students regularly receive opportunities to perform as soloists with the ensemble as well, a luxury that is seldom afforded at other institutions.

CME regularly performs in Cleveland and tours the states. In recent years, the group has performed at the Winter Garden, Miller Theater, Merkin Concert Hall, DiMenna Center, Harvard University, Benaroya Hall, Palace of Fine Arts, Carnegie Hall’s Weill Recital Hall, and in numerous partner concerts with the Cleveland Museum of Art.

CME has been featured on a number of commercial recordings, including John Luther Adams’ In the White Silence (New World Records), Lewis Nielson’s Ecritures: St. Francis Preaches to the Birds (Centaur Records), and on the Oberlin Music record label.

UPCOMING PERFORMANCES

CIM/CWRU Joint Music Program
Wednesday, March 1, 6:00 p.m.
CMA Galleries

Outstanding conservatory musicians present mixed programs of chamber music amid the museum’s collections for a unique and intimate experience. From standard repertoire to unknown gems, these early-evening, hour-long performances are a delightful after-work encounter or the start of a night out. Free, no tickets required. cma.org/cim

CIM Organ Studio
Sunday, March 12, 2:00 p.m.
Gartner Auditorium

An afternoon recital of works for solo organ on the museum’s McMyler Memorial Organ performed by the organ studio of Todd Wilson. Program to be announced. Free, no tickets required.
Quince Contemporary Vocal Ensemble
Wednesday, March 22, 7:30 p.m.
Transformer Station
“A new force of vocal excellence and innovation.”
—The Brooklyn Rail

Comprised of vocalists Elizabeth Pearse (soprano), Kayleigh Butcher (mezzo soprano), Amanda DeBoer Bartlett (soprano) and Carrie Henneman Shaw (soprano), Quince Contemporary Vocal Ensemble thrives on unique musical challenges and a genre-bending repertoire. With the precision and flexibility of modern chamber musicians, Quince continually pushes the boundaries of traditional vocal ensemble literature, and serves as dedicated advocates of new music. They recently received a Chamber Music America award to commission a new song cycle by composer LJ White, and will be releasing an album of New Focus Recordings in early 2017.

Program: Kaija Saariaho, From the Grammar of Dreams; Giacinto Scelsi, SAUH II and SAUH IV; Warren Enström, Hushers; David Lang, I Live in Pain; among other works

$25, CMA members $22. cma.org/quince

Frode Haltli & Emilia Amper
Wednesday, March 29, 7:30
Gartner Auditorium

Norwegian composer and accordionist Frode Haltli teams up with Swedish nyckelharpa virtuoso Emilia Amper for an evening of Scandinavian folk-inspired music. Haltli’s concert-length work The Border Woods is scored for accordion, two percussionists, and the nyckelharpa, or keyed fiddle. Haltli works across folk, improvisation, and contemporary classical genres, and campaigns tirelessly to create a modern identity for his instrument. Blending the accordion with the richly resonant sounds of the Swedish nyckelharpa, The Border Woods picks up resonances and overtones from Nordic folk music and traces their connections with Indian and Arabic scales. $33–$45, CMA members $30–$40. cma.org/haltli
These performances are made possible in part by:
The P. J. McMyler Musical Endowment Fund
The Ernest L. and Louise M. Gartner Fund
The Anton and Rose Zverina Music Fund
The Frank and Margaret Hyncik Memorial Fund
The Adolph Benedict and Ila Roberts Schneider Fund
The Arthur, Asenath, and Walter H. Biodgett Memorial Fund
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The Albertha T. Jennings Musical Arts Fund

Programs are subject to change.

TICKETS  1-888-CMA-0033   cma.org/performingarts