



CLEVELAND
INSTITUTE OF MUSIC

NEW MUSIC SERIES
Keith Fitch, director

Sunday, February 28, 2021
4pm | Mixon Hall

New Music Ensemble
Keith Fitch, director

Steven Stucky
(1949–2016)

Rain Shadow (2012)
Rain Shadow
Stone Gathering
Icicle Star
Red and Yellow

Charlotte Loukola, violin
Alyssa Warcup, viola
Jason Ma, cello
Arseny Gusev, piano

Luciano Berio
(1925–2003)

Duetti per due Violini (1979-83)
19. Annie (Neuburger)
21. Fiamma (Nicolodi)
23. Franco (Gulli)
31. Mauricio (Kagel)
32. Maurice (Fleuret)
33. Lorin (Maazel)

Evelyn Song, violin
Emera Gurath, violin

Intermission

Tōru Takemitsu
(1930–1996)

Stanza II (1971)

Grace Roepke, harp

Vivian Fung
(b. 1975)

String Quartet No. 3 (2013)

Antares Quartet

Abigail Tsai, violin

Pablo Sánchez Pazos, violin

Claire Peyrebrune, viola

Eleanora Willauer, cello

*This concert is part of the 2020-21 Kulas Virtual Artist Series,
which is generously supported by the Kulas Foundation.*

ABOUT THE MUSIC

Rain Shadow

Steven Stucky

As composer-in-residence at the Music from Angel Fire festival in New Mexico, Stucky was commissioned for a new chamber work, *Rain Shadow*, written for Opus One. For inspiration, Stucky looked to the incredible works of Scottish sculptor Andy Goldsworthy. Much of the piece underscores contrasts between the piano and the violin, viola and cello, with the strings working largely as a unit, frequently intoning their unpredictable harmonies in homophonic rhythms. *Rain Shadow* is big on clarity, easy to follow and attractive to the ear, even letting loose (near the end) with a big ol' Romantic theme that wouldn't be out of place in a cinematic epic set in outer space.

—James M. Keller

Duetti per due violini

Luciano Berio

It was the musicologist Leonardo Pinzauti who gave his friend Luciano Berio the idea of composing a series of short pieces which could be used by students of the violin as a musical work-out, a training ground for contemporary musical language and music in general.

Each duet, the shortest of which lasts twenty-nine seconds and the longest almost four minutes, bears the date and place of its composition, as well as the first name of a dedicatee – such as *Béla* (Bartók), *Vinko* (Globokar) or *Aldo* (Bennici), so that the cycle can be regarded as a kind of musical diary. For instance, the first three duets were composed on the same day, (November 10, 1979) at Berio's home in Radicondoli. Four days later, he was in Stockholm where he wrote *Rodion* (Schedrin) and the next day two more: *Maja* (Pliseckaja) and *Bruno* (Maderna).

Some of the *Duetti* are genuinely educational in that the level of technical difficulty is restricted to one of the two parts – as in the duet entitled *Leonardo* (Pinzauti). As if it were developing ineluctably from the fascination exerted by the timbre of such a historical instrument, the series moved further and further away from any original goal to become a re-exploration, in the jaunty, ironic style at which, being of its time, Berio's music excels, of the different landmarks in violin composition, calling for ever more rigorous performance techniques, as in *Pierre* (Boulez) or *Lorin* (Maazel). Since each piece takes its title from a person (composer, performer, musicologist, etc.) in the musical

world at the time, these diverse experiments paint a personal and appealing portrait of the contemporary music scene in which Berio thrived.

— *Universal Edition (adapted)*

Stanza II

Tōru Takemitsu

Stanza II was written during a period when Takemitsu was completing one transition (a rediscovery of his own traditional Japanese musical heritage) and beginning another (toward simplification of textures and musical means). Takemitsu, who had been drafted for military service at the age of 14, had, along with others of his generation, come to associate the Japanese musical tradition with the militaristic regime that had used it in nationalist propaganda. Ironically, it was an American, John Cage, whose interest in Eastern musical cultures convinced Takemitsu that there was value in Japanese musical traditions, and that it was time to reinvestigate the past. He began to use Japanese instruments in the 1960s, and around 1970, he began writing in thinner textures, employing fewer Western-style chord structures. He ultimately emerged with a style that frequently reminds listeners of the spareness of Japanese poetry, art, design and garden planning.

Stanza II begins with nearly random-sounding bell sounds on tape, which are answered by harp sonorities which blend in with that texture. Throughout the piece, the harpist often plays near the sounding board or produces buzzing sonorities in the lower strings, at times striking the sounding box with the knuckles. While there are glissandi and rapid trills, the harp part is generally free of the use of arpeggios or standard Western chords, so the overall effect is non-Western. Also used are minute glissandi caused by releasing the pedals while the strings are vibrating. Individual notes tend to be attacked strongly, while glissandi are soft.

The tape part uses a few identifiable sounds (such as an occasional chirp of a bird and a sudden intrusion of the sounds of a few people laughing and chatting, as at a party), the chiming sounds already mentioned, and, for long stretches of the work, an electronic drone. It is not, however, a standard drone, but a pitch that wavers minutely and very slowly so that it often lies completely outside the scale system to which the harp is tuned.

The work ends with the taped sounds of the people, sounding as if they are leaving the party. Like all of Takemitsu's works with the name

“Stanza,” this is an important work in his output and is a classic of the genre of tape-plus-live music, as well as being a major twentieth-century piece for harp.

— *Joseph Stevenson*

String Quartet No. 3

Vivian Fung

This work revolves around a chant that is first realized in full about a minute into the piece. Evoking non-Western song, the chant is announced by the entire quartet, highly ornamented, powerful and tuned to suggest the microtonal tendencies found in many non-Western scales. My recent reflections on faith and spirituality come to life in this quartet as a world of varied prayers, sometimes turbulent, sometimes passionate, sung to oneself or among a crowd.

Hushed, ambiguous chords start the piece and then crescendo and surge into fast wispy harmonics. The harmonics gradually morph and descend into immense arpeggiated chords euphorically hailing the arrival of the main melody. The chant undergoes a series of transformations, from heterophonic passages in which the quartet acts as four disparate voices, at times wailing and intense; through trilled versions of the melody with virtuosic accompaniments; and finally, into a chaconne, a four-note repeated harmonic figure that allows for fluid, quasi-improvisational, anguished renditions of the chant. The chaconne is repeatedly interrupted, at first nostalgically, then more and more abruptly, by material that recalls former passages. The work ends quietly with harmonics and a sense of uncertainty lingering in the air.

— *Vivian Fung*

ABOUT THE COMPOSERS

Steven Stucky was born in Hutchinson, Kansas, and grew up in Abilene, Texas, where he studied music in the public schools and, privately, viola with Herbert Preston, conducting with Leo Scheer and composition with Macon Sumerlin. He attended Baylor University and Cornell University, and studied composition with Karel Husa, Robert Palmer and Daniel Sternberg.

Stucky wrote commissioned works for many of the major American orchestras, including Baltimore, Chicago, Cincinnati, Dallas, New York, Minnesota, Philadelphia, Pittsburgh, St. Louis and St. Paul. He was long

associated with the Los Angeles Philharmonic, where he was resident composer 1988-2009; he was host of the New York Philharmonic's Hear & Now series; and he was Pittsburgh Symphony Composer of the Year for the 2011–12 season. For Pittsburgh, he composed *Silent Spring* in honor of the 50th anniversary of Rachel Carson's epochal book of the same title. He teamed with the pianist and author Jeremy Denk to create his first opera, *The Classical Style* (based on the celebrated book by Charles Rosen), which premiered in June 2014 at the Ojai Music Festival. Other noteworthy compositions by Stucky include the symphonic poem *Radical Light* (2007), *Rhapsodies for Orchestra* (2008), the oratorio *August 4, 1964* (2008), a *Symphony* (2012) and his *Second Concerto for Orchestra* (2003), for which he won the 2005 Pulitzer Prize for Music.

Stucky was an expert on the Polish composer Witold Lutosławski and authored the 1981 study *Lutoslawski and His Music*. He also was curator of the Philharmonia Orchestra's 2013 centenary celebration of that composer, *Woven Words: Music Begins Where Words End*.

Stucky was the Given Foundation Professor of Composition at Cornell University in Ithaca, New York, where he founded Ensemble X and led it for nine seasons, while, at the same time, he also was the guiding force behind the celebrated Green Umbrella series in Los Angeles. He also taught at Eastman and Berkeley, the latter as Ernest Bloch Professor in 2003. After several earlier teaching and conducting visits, in 2013 he became artist-faculty composer-in-residence at the Aspen Music Festival and School. In 2014, he became professor emeritus at Cornell and joined the composition faculty at The Juilliard School.

In addition to an impressive roster of composers whom he taught, Stucky also taught master classes and served residencies around the world, including at the Central Conservatory of Music in Beijing, Shanghai Conservatory of Music, Cleveland Institute of Music, Curtis Institute of Music, Rice University, the Swedish Collegium for Advanced Study, Tanglewood Music Center, and many others.

Stucky died of brain cancer at his home in Ithaca on February 14, 2016.

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Luciano Berio was an Italian composer noted for his experimental work, particularly in his orchestral work, *Sinfonia*, and as a pioneer in electronic music. Berio was born in Oneglia, Italy, and was taught the

piano by his father and grandfather, both organists. During World War II, he was conscripted into the army, but, on his first day, he injured his hand while learning how to use a gun. He spent time in a military hospital before fleeing to fight in anti-fascist groups.

Following the war, Berio studied at the Milan Conservatory under Giulio Cesare Paribeni and Giorgio Ghedini. Unable to continue studying the piano because of his injured hand, he instead concentrated on composition. In 1947 came the first public performance of one of his works, a suite for piano. Berio made a living at this time accompanying voice classes and it was through this work that he met the American soprano Cathy Berberian, whom he married shortly after graduating (they divorced in 1964). Berio would write many pieces exploiting her versatile and unique voice.

In 1951, Berio went to the United States to study with Luigi Dallapiccola at Tanglewood, from whom he gained an interest in serialism. He later attended the summer school courses at Darmstadt, meeting Pierre Boulez, Karlheinz Stockhausen, György Ligeti and Mauricio Kagel. He became interested in electronic music, co-founding the Studio di Fonologia, an electronic music studio in Milan, with Bruno Maderna in 1955. He invited a number of significant composers to work there, among them Henri Pousseur and John Cage. He also produced an electronic music periodical, *Incontri Musicali*.

In 1960, Berio returned to Tanglewood, this time as composer-in-residence, and in 1962, on an invitation from Darius Milhaud, took a teaching post at Mills College. In 1965, he began to teach at The Juilliard School and there he founded The Juilliard Ensemble, a group dedicated to performances of contemporary music. During this time, Berio had been steadily composing and building an international reputation, winning the Italian Prize in 1966 for *Laborintus II*. His reputation was cemented when *Sinfonia* was premiered in 1968.

In 1972, Berio returned to Italy. From 1974 to 1980, he acted as director of the electro-acoustic division of IRCAM in Paris. In 1987, he opened Tempo Reale in Florence, a center similar in intent to IRCAM. In 1994, he became distinguished composer-in-residence at Harvard University, remaining there until 2000. He continued to compose to the end of his life. Berio died in Rome in 2003.

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Born in Tokyo on October 8, 1930, **Tōru Takemitsu** was virtually self-taught as a musician. His very few formal lessons were limited to his contact with the composer Yasuji Kiyose. As Takemitsu himself related, his musical epiphany occurred in his early teenage years when, while serving as a member of a student relief force in the hinterlands of Japan near the end of World War II, he became transfixed by a friend's recording of the famous French chanson, "Parlez-moi d'amour." Henceforth, he determined, he would make music his life's work. At the end of the war, Takemitsu supported himself by working in the kitchen of an American military base, which provided him free access to a piano in the dining-hall where he could hone his talents.

Takemitsu found himself drawn to the music of those composers who were themselves deeply influenced by the musical and philosophical traditions of Asian culture, notably Claude Debussy, Olivier Messiaen and, later, John Cage. Through his mentor Kiyose, he met his contemporaries Hayasaka and Matsudaira, who informed him about traditional Japanese and Asian music. Between 1950 and 1952, the three of them took part in Kiyose's Shin Sakkyokuha Kyokai (New School of Composers) group, where Takemitsu had his first performances. At these concerts, he met the composers Joji Yuasa and Kuniharu Akiyama, and together with several other painters, poets and performers, established a new group, the Jikken Kobo (Experimental Workshop), dedicated to the performance of mixed media works. Takemitsu's contributions to their repertoire included some of the earliest examples of musique concrète, free improvisation, graphic notation and aleatoric music.

Takemitsu came to international attention following the lavish praise Stravinsky expressed upon hearing his *Requiem for Strings* in 1959 during a visit to Japan. This work, dedicated to the memory of his mentor Kiyose, was but the first in a series of sensitive, evocative orchestral works that would establish Takemitsu's international reputation. Many of these scores were championed early on by Seiji Ozawa during his tenure as conductor of the Toronto Symphony in the 1960s. Takemitsu's inimitable integration of east and west, timbre and texture, and sound and silence made him the first Japanese composer to achieve such an international presence. His scores for the films of Akira Kurosawa (including the classic *Ran*) brought his music to an even larger audience in the 1970s and 1980s. He was composer-in-residence at the Canberra Spring Festival, California Institute of Technology, Berliner Festwochen, Colorado Musical Festival,

Tanglewood Festival, Banff Centre, Aldeburgh Festival and many others. He also lectured at Harvard, Boston, Yale and other universities. He died in Tokyo on February 20, 1996.

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JUNO Award-winning composer **Vivian Fung** has a unique talent for combining idiosyncratic textures and styles into large-scale works, reflecting her multicultural background. NPR calls her “one of today’s most eclectic composers.” Highlights of Fung’s 2019–20 season include the UK premiere of *Birdsong*, performed by violinist Midori at Kings Place in London; world premiere performances of a new trumpet concerto with trumpeter Mary Elizabeth Bowden and the Erie Philharmonic; performances of *Dust Devils* by The Philadelphia Orchestra led by Yannick Nézet-Séguin and the Baltimore Symphony Orchestra led by Peter Oundjian; *Aqua* by the Orchestre Symphonique de Montréal under conductor James Gaffigan; *Earworms* with the Vancouver Symphony Orchestra led by Bramwell Tovey; and *Pizzicato* with the Fort Worth Symphony Orchestra led by Miguel Harth-Bedoya. Fung will also write new works commissioned by Standing Wave Ensemble in Vancouver and L’arc Trio in San Francisco.

Fung has a deep interest in exploring cultures through travel and research. In early 2019, she traveled to Cambodia to connect with her roots and collect research for a new opera. She traveled to Southwest China in 2012 to study minority music and cultures, continuing research that previously inspired *Yunnan Folk Songs* (2011). As a composer whose trips often inspire her music, Fung has also explored diverse cultures in North Vietnam, Spain and Indonesia. She toured Bali in 2004, 2008 and 2010, and competed in the Bali Arts Festival as an ensemble member and composer in Gamelan Dharma Swara.

Fung has received numerous awards and grants, including the 2015 Jan V. Matejcek New Classical Music Award for achievement in new music from the Society of Composers, Authors and Music Publishers of Canada (SOCAN), a Simon Guggenheim Foundation Fellowship, the New York Foundation for the Arts’ Gregory Millard Fellowship and grants from ASCAP, BMI, American Music Center, MAP Fund, American Symphony Orchestra League, American Composers Forum and Canada Council for the Arts. She is an associate composer of the Canadian Music Centre and currently serves as vice chair of the board of the American Composers Forum.

Passionate about fostering the talent of the next generation, Fung has started a new creative music workshop for members of the San Jose Youth Chamber Orchestra. She has mentored young composers in programs at the American Composers Forum's Next Notes, San Francisco Contemporary Chamber Players and Cabrillo Festival of Contemporary Music. She recently received an "Outstanding Career Influencer" Award from Santa Clara University, where she serves on the composition faculty.

Born in Edmonton, Canada, Fung began her composition studies with composer Violet Archer and received her doctorate from The Juilliard School, where her mentors included David Diamond and Robert Beaser. She currently lives in California with her husband Charles Boudreau, their son Julian and their shiba inu Mulan.

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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, Andrew Norman, David Rakowski, Shulamit Ran, 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. Notable 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; it now appears regularly at the

Cleveland Museum of Art and as part of NEOSonicFest, the Cleveland Chamber Symphony's annual celebration of new music in Northeastern Ohio.

ABOUT THE DIRECTOR

Keith Fitch currently heads the composition department and holds the Vincent K. and Edith H. Smith Chair in Composition at CIM, 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 US, 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 Mostly Modern Festival, Norfolk Chamber Music Festival, June in Buffalo, Atlantic Center for the Arts and New York's Carnegie and Merkin halls, among others. Recent works include *The Range of Light*, a setting of texts by John Muir, commissioned by the Rocky Ridge Music Center to celebrate its seventy-fifth anniversary; *Three English Sonnets*, a solo flute work for Joshua Smith, principal flute of The Cleveland Orchestra; *Ruthless Voicings*, commissioned by Cleveland's No Exit ensemble to mark its tenth anniversary season; and *Echoes of Orpheus*, composed for cellist Si-Yan Darren Li.

A native of Indiana, Fitch (b. 1966) began composing at age 7 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 Virginia Center for the Creative Arts, as well as at Yaddo, The Charles Ives Center for American Music and 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. From 2015-17, he served as composer-in-residence and director of the Young Artist Seminar in Composition at the Rocky Ridge Music Center.

He frequently appears as guest composer at colleges, universities and summer festivals 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 re-igniting 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, the

2011 Tchaikovsky Competition gold medalist, in the composition and world premiere of Trifonov's first piano concerto.

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.

UPCOMING EVENTS

Wednesday, March 10 at 7pm

CIM Presents:

Miran Kim, violin, guest artist (BM '12)

Additional details will be shared at cim.edu/events.

Part of the 2020-21 Kulas Virtual Artist Series, generously supported by the Kulas Foundation

Friday, March 12 at 7pm

Cleveland Institute of Music Orchestra

Carlos Kalmar, guest conductor

Music by Shchedrin, Shaw and Mozart

Part of the 2020-21 Kulas Virtual Artist Series, generously supported by the Kulas Foundation

Sunday, March 14 at 4pm

Composition Department Recital

New works by CIM student composers

Friday, March 19 at 7pm

Cleveland Institute of Music Orchestra

Duo Shen, conductor, student artist

Music by Wagner, Elgar and Britten

Part of the 2020-21 Kulas Virtual Artist Series, generously supported by the Kulas Foundation

More information and updates, as well as livestream links and digital programs will be added at cim.edu/events.

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