

# CCM

FACULTY ARTIST SERIES  
PRESENTS

## CCM STRING QUARTET-IN-RESIDENCE ARIEL QUARTET

Alexandra Kazovsky, violin

Gershon Gerchikov, violin

Jan Grüning, viola

Amit Even-Tov, cello

Guest Artists:

Lera Auerbach, piano

Rafael DeStella, double bass

**Thursday, February 13, 2024**  
**Robert J. Werner Recital Hall**  
**7:30 p.m.**

# PROGRAM

## Quartet No. 10 ("Frozen Dreams")

Lera Auerbach  
(b. 1973)

- I. Praeludium*
- II. Adagio molto, nostalgico sognando*
- III. Allegro ossessivo*
- IV. Adagio tragico*
- V. Allegro moderato*
- VI. Postludium*

## Quartet No. 3 ("Cetera Desunt" sonnet)

Lera Auerbach

- I. Dicis et non es (Adante pesante)*  
*You, who speak, but don't exist*
- II. Sic ego non sine te...nec tecum vivere possum*  
*With or without you...life is impossible*
- III. Dicis et non facis (Allegro scuro)*  
*You who speak, but do not act on your words*
- IV. Nec tecum vivere possum...sic ego non sine te (Adante recitativo)*  
*Life is impossible...with or without you*
- V. Advenitatis asinus, pulcher et fortissimus (Allegro aggressive scuro)*  
*The ass is coming, strong and full of glory*
- VI. Si vis pacem, para bellum (Adagio molto intensive e libero)*  
*If you want peace-prepare for war*
- VII. Non omnia moriar (Adagio sognando)*  
*Not all of me will die*
- VIII. Cetera desunt (Adagio religioso)*  
*The rest is missing*

### **Intermission**

## Piano Quintet in A Major, D. 667 ("Trout Quintet")

Franz Schubert  
(1797-1828)

- I. Allegro vivace*
- II. Andante*
- III. Scherzo*
- IV. Adantino-Allegretto*
- V. Allegro giusto*

Lera Auerbach, piano  
Rafael De Stella, double bass

# BIOGRAPHY



A renaissance artist for modern times, **Lera Auerbach** is a widely recognized conductor, pianist, and composer. She is also an award-winning poet and an exhibited visual artist. All of her work is interconnected as part of a cohesive and comprehensive artistic worldview.

Lera Auerbach has become one of today's most sought-after and exciting creative voices. Her performances and music are featured in the world's leading stages – from Vienna's Musikverein and London's Royal Albert Hall to New York's Carnegie Hall and Washington D.C.'s Kennedy Center.

Auerbach's exquisitely crafted, emotional, and boldly imaginative music reached global audiences. Orchestral collaborations include the New York Philharmonic, Philadelphia Orchestra, National Symphony, Oslo Philharmonic, Munich's Bayerisches Staatsorchester, Staatskapelle Dresden, and Vienna's ORF Radio-Symphonieorchester, among many others. Auerbach's works for orchestra are performed by the world's leading conductors, including Manfred Honeck, Christoph Eschenbach, Alan Gilbert, Neeme Järvi, Vladimir Jurowski, Charles Dutoit, Andris Nelsons, Osmo Vänskä, Hannu Lintu, and Marin Alsop, to mention only a few.

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During the 22-23 season, Lera Auerbach performed concerts with Hilary Hahn at Wigmore Hall in London and Boulez Saal in Berlin. She also conducted Tchaikovsky's 5th Symphony with Enescu Philharmonic in the subscription series and played and conducted Mozart's Piano Concerto K466. Other recent season highlights also included WienModern's 3.5-hour production of *Demons & Angels* with Auerbach as conductor. Washington D.C.'s National Symphony premiered her 4th Symphony "ARCTICA" – a work commissioned by the National Geographic Society. Also, her Concerto for Violoncello and Orchestra "Diary of a Madman" commissioned by the Munich Philharmonic, Chicago Symphony, Borusan Istanbul Philharmonic Orchestra, and Royal Stockholm Philharmonic Orchestra, received its global premieres with cellist Gautier Capuçon. (*cont.*)

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Her 4th Violin Concerto "NYx: Fractured Dreams" was commissioned and premiered by the New York Philharmonic with Alan Gilbert and Leonidas Kavakos, and the Vienna Radio Symphony Orchestra premiered her symphonic poem Eve's Lament with Marin Alsop. In 2022, the Nuremberg State Philharmonic presented the world premiere of Symphony No. 5 "Paradise Lost" conducted by Joana Mallwitz, and her Symphony No. 6 'Vessels of Light,' a commission of Yad Vashem – The World Holocaust Remembrance Center, was unveiled in Lithuania as part of the city's Cultural Capital of Europe celebrations and received its American premiere at Carnegie Hall on April 19, 2023.

At the Hague, Amare presented a two-week Auerbach Festival in October 2023, including all aspects of her artistic offerings, including conducting, piano performance, composition, poetry, and visual art.

Her music is championed and recorded by today's most prominent classical performers, including violinists Gidon Kremer, Leonidas Kavakos, Daniel Hope, Hilary Hahn, Vadim Gluzman, Vadim Repin, Julian Rachlin; cellists Alisa Weilerstein, Gautier Capuçon, Alban Gerhardt, David Finckel; violists Kim Kashkashian, Nobuko Imai, and Lawrence Power, and many others.

Auerbach is equally prolific in literature and the visual arts. She incorporates these forms into her professional creative process, often simultaneously expressing ideas visually, in words, and through music. She has published three books of poetry in Russian, and her first English-language book, *Excess of Being* – in which she explores the rare form of aphorisms. Her next book, an illustrated work for children, *A is for Oboe*, published by Penguin Random House, won Audiofile Best Audiobook 2022. She is the recipient of the 2021 Marsh Hawk Press – Robert Creely Memorial Award for her English poetry manuscript "Morning Music."

Auerbach has been drawing and painting all her life as part of her creative process. Her visual art is exhibited regularly, included in private collections, and represented by leading galleries.

Lera Auerbach holds multiple degrees from the Juilliard School in New York and the Hannover University of Music, Drama, and Media in Germany. Her teachers include Milton Babbitt, Rosalyn Tureck, Joseph Kalichstein, and Einar Steen-Nøkleberg. The World Economic Forum in Davos, Switzerland, selected her in 2007 as a Young Global Leader, and since 2014, she has served as a Cultural Leader. Boosey and Hawkes/ Sikorski publish her music, and recordings are available on ECM, Deutsche Grammophon, Nonesuch, Sony Classical, Alpha Classics, BIS, Cedille, and many other labels.

# BIOGRAPHY

In a world of virtuosos and prodigies, Rafael stands out as a reminder that sometimes, the most extraordinary journeys in music begin with an injured knee, an old plywood bass, and a bet.

Raised in a family where the sound of a refrigerator opening was the nightly lullaby and the clanking of pots and pans was considered a percussion masterpiece, Rafael's leap into the classical music scene was as unexpected as stumbling upon a llama in an art gallery. He discovered the contrabass at the old age of 16, thanks to a football injury that left him with more free time than he knew what to do with. The story goes that he chose the old plywood bass in the school's music room because he wasn't allowed to take it home to practice.



When it came to playing the "right" notes, he was more of a culinary artist, throwing in a pinch of this and a dash of that. His serendipitous journey began with an encounter with immigrant Russian musicians in the 1990s. After mistaking them for a touring folk dance group, Rafael joined them for dinner and inadvertently ended up in a jam session that was more jam and less session, leaving them primarily bewildered. This chance meeting sparked a love for classical music, though he never quite learned to pronounce the composers' names correctly nor name the keys.

A few years later, Rafael attended the Juilliard School on a bet with a close friend, now a world-renowned violinist (name withheld to protect the guilty). Rafael showed up - without a bass - at the door of his future teacher, the late David Walter, and answered correctly David's question, "What does 14, 34, 42, and 72 stand for?" (if curious, ask him after the concert). David let him borrow his beautiful Italian instrument, and Rafael was accepted to Juilliard for his master's degree on a full scholarship.

After graduating from Juilliard, Rafael DeStella has performed on concert stages worldwide with countless ensembles and colleagues. In a world that often takes classical music too seriously, Rafael is a living reminder that music, like life, is best played with a dash of unpredictability and a whole lot of heart.

# IN THE WINGS

7:30 p.m. Tuesday, March 26

• CCM String Quartet-in-Residence Series •

## **BEST OF BRAHMS**

### **Ariel Quartet**

### **Featuring faculty artist Pavel Vinnitsky, clarinet**

The program includes one of the treasures of chamber music for strings with clarinet — the Brahms Clarinet Quintet in B Minor, Op. 115. The performance begins with Beethoven's String Quartet Op. 59, No. 1 and ends with Schulhoff's String Quartet No. 1.

**Estimated run time:** 90 minutes

**Location:** Robert J. Werner Recital Hall

**Tickets:** \$29.50 adult, \$15 student, \$19.75 UC faculty/staff, \$10 UC student, \$5 CCM student; group discounts available. Buy tickets online.

*Flash photography, video and audio recording of performances is prohibited without prior written approval from CCM.*

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