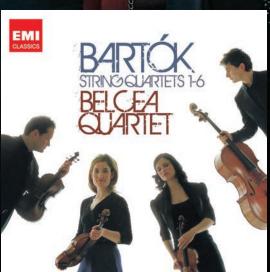
2007/2008 SEASON MUSIC AT MANDEL HALL APRIL 2008

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The University of Chicago Presents

ne of Chicago's oldest and most distinguished concert series. The University of Chicago Presents (UCP) was founded in 1943 with the goal of bringing to Chicago world-renowned artists for concerts and educational programs that would attract audiences from all parts of Chicago and its surrounding suburbs. Heralded recently by the Chicago Tribune as "a model of what a classical concert series should be." UCP has been dedicated throughout its history to the presentation of classical music on an intimate scale at the highest level.

UCP believes that the experience it provides transforms, entertains, educates, and enlightens, inspiring a powerful sense of shared humanity. Reflecting the values of its home at The University of Chicago, UCP engages all, from the student to the Nobel Laureate, from the uninitiated to the dedicated musician, nurturing curiosity for everyone through great music making. The pursuit of excellence is central to its mission, encompassing not only the music it presents but also its relationship with its audience and community.

Artistic excellence remains the hallmark of UCP, inspiring creative decisions and patron lovalty. It is the raison d'etre of a series that believes great music uplifts and enhances lives. UCP chooses artists who not only have a mastery of their instrument, but who also possess a larger artistic vision, actively seeking out compelling new talent to introduce to Chicago audiences. Mandel Hall "debutantes" have become musical legends, like lgor Stravinsky and Isaac Stern. More recently, violinist Hilary Hahn, soprano Cecilia Bartoli, and pianist Piotr Anderszewski have taken their first Chicago bows in Mandel Hall.

The intimacy and glorious acoustics of the 960-seat Mandel Hall, one of the city's finest chamber music venues, and a loyal core of subscribers, cultivated over the years, create a welcoming and informed environment for the performers.



From the Executive Director...

Dear friends,

At last, Spring is here! (Or at least I hope this statement rings true by the time you read this letter.) It has been a long winter filled with tremendous performances, and now with the arrival of Spring I feel energized for the upcoming concerts.

After the emotional farewell performance of the Alban Berg Quartet in February, I've given quite a bit of thought to legacy in music. How is it passed on? In what form? To what effect? Then turning to our April concerts I



noticed that they both highlight and answer these questions: the Belcea Quartet studied under the tutelage of the Alban Berg Quartet; the Pacifica Quartet will perform alongside Almita Vamos and Eugenia Monacelli, the mother and aunt respectively of Brandon Vamos, the Pacifica's cellist; and Osvaldo Golijov will provide a modern interpretation of songs by Schubert when Dawn Upshaw appears with The Saint Paul Chamber Orchestra. Not to be overlooked, Luciana Souza will celebrate the 50th anniversary of the bossa nova when she makes her Mandel Hall debut.

Music is one of the most important legacies we pass between generations, and so I'm thrilled that we will be witness to that tradition this month. I'm also excited to be the first to announce our 2008/2009 season, dubbed "Connections." Filled with the exquisite music you have come to love, alongside explorations in sound, music, and history, I cannot wait to share it with you!

Shauna Quill Executive Director



belcea quartet

Friday Evening 11 April / 7:30 pm Mandel Hall

The University of Chicago Presents • Music at Mandel Hall

Friday, April 11, 2008, 7:30 pm

Belcea Quartet Corina Belcea-Fisher, violin Laura Samuel, violin Krzysztof Chorzelski, viola Antoine Lederlin, cello



PROGRAM

Haydn (1732–1809)

Quartet in D major, op. 20, no. 4, Hob. III:34

(1772)

Allegro di molto

Un poco adagio affettuoso

Menuetto: Allegretto alla zingarese

Presto e scherzando

Britten

Quartet No. 3, op. 94 (1975)

(1913-1976)

Duets Ostinato Solo

Burlesque

Recitative and Passacaglia: La Serenissima

INTERMISSION

Britten

Quartet No. 2 in C major, op. 36 (1945)

Allegro calmo senza rigore

Vivace

Chacony: Sostenuto

About the Artists...

Belcea Quartet

 ↑ he Belcea Quartet has gained an enviable reputation as one of the leading quartets of the new generation. They continue to take the British and international chamber music circuit by storm, consistently receiving critical acclaim for their performances. Established at the Royal College of Music in 1994, the quartet was initially coached by the Chilingirian Quartet, Simon Rowland-Jones, and the Amadeus Quartet, From 1997 to 2000, they were represented by Young Concert Artists Trust in London, during which time they were coached by the Alban Berg Quartet, won first prize at both the Osaka and Bordeaux International String Quartet Competitions in 1999 and represented Great Britain in the European Concert Halls Organization "Rising Stars" series for the 1999/2000 season.

From 1999 to 2001 the Belcea Quartet was one of the selected artists for the BBC Radio 3 "New Generations" scheme and received the Chamber Music Award of the Royal Philharmonic Society in both 2001 and 2003. They are the Associate Ensemble at the Guildhall School of Music and Drama where they also hold a teaching position.

The Belcea Quartet has an exclusive recording contract with EMI Classics and won the Gramophone

Award for best debut recording in 2001. Subsequent recordings include works by Schubert, Brahms, Fauré's *La Bonne Chanson* with lan Bostridge, a double disc of Britten's string quartets, and most recently Mozart's "Dissonance" and "Hoffmeister" quartets. Their future recording releases include the complete Bartók quartets.

Since collaborating with Yvonne Kenny, Mark Padmore, and London Winds for The Turn of the Screw at the Cheltenham Festival in 2004 the Belcea Quartet has performed alongside some of today's most renowned vocalists, including Lisa Milne, Anne Sofie von Otter, and Angelika Kirchschlager. Their international engagements take them to such concert halls as the Vienna Konzerthaus and Musikverein. Amsterdam's Concertgebouw, Brussels' Palais des Beaux Arts. New York's Carnegie Hall and the Châtelet in Paris, as well as festivals in Istanbul, Lausanne, Salzburg, and Mecklenburg. In the UK they regularly appear at the Bath, Petworth, Cheltenham, Aldeburgh, Perth, and Edinburgh festivals and at Wigmore Hall where they were the resident quartet from 2001-06.

The Belcea Quartet is supported by Rosalind and Brian Gilmore and the Royal College of Music's New Generation Scheme.

About the Program...

FRANZ JOSEPH HAYDN

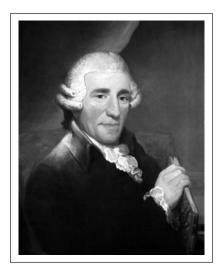
b. 1732 in Rohrau

d. 1809 in Vienna

Quartet in D major, op. 20, no. 4, Hob. III:34

aydn completed the six quartets that make up his Opus 20 in 1772. about a decade into his tenure as Kapellmeister for Prince Esterházv. Though these quartets are relatively early (they are contemporaneous with his Symphonies 43-47), they have already left the old multimovement divertimento form far behind and show the characteristics of Haydn's great quartets: virtuosity, balance and interplay of four equal voices (this quartet has a distinguished cello part), and an expressive musical substance.

Though almost consciously nondramatic, the opening Allegro di molto of the Quartet in D major is striking in many ways. It is in 3/4, rather than the duple meter expected in opening movements, and its smooth first theme extends over an unusually long span. In various forms and tonalities, this theme will dominate the first movement—there is no true "contrasting" second theme. The restrained quality of the main theme is set in high relief by the vigorous triplets of the first violin part, and after an extensive development in unexpected keys, the movement comes to an understated close.



The glory of this quartet is its second movement, a set variations marked "Somewhat slow and affectionate, tender." The first violin lavs out the long main theme in D minor, and there follow three extended variations: the second violin dominates the first, the cellothe second, and the first violin the third. Haydn repeatedly reminds his performers to play dolce throughout this movement, which brings back the main theme after the third variation and treats it to a long coda full of dramatic outbursts before the auiet close.

Haydn's marking for the third movement is important, as well. This is the expected minuet, but Haydn specifies that it should be alla zingarese, or "á la gypsy." It is full of accents and stinging attacks, and the minuet theme is syncopated in a way that gives it the effect of being

in 2/4, though the movement is in the standard minuet meter of 3/4. By complete contrast, the trio section, smooth and flowing, belongs to the cello. This entire movement rushes past in 100 seconds.

Almost exotic in its manic energy, the sparkling *Presto e scherzando* seems to be made up of many quite differ-

ent components: a virtuoso first violin part, huge dotted cadences and a great deal of unison writing, sizzlina runs. and fortissimo attacks set off by Haydn's deft use of silences. It forms a brilliant conclusion to a very pleasing piece of music, and the verv endina—where all the energy

evaporates and the piece just winks out—is particularly effective.

SIR BENJAMIN BRITTEN
b. 1913 in Lowestoft, England
d. 1976 in Aldeburgh, England

Quartet No. 3, op. 94

In 1973 Benjamin Britten—frail and facing a heart operation—composed his final opera, Death in Venice. Based on Thomas

Mann's 1913 novella, the opera summed up many of the themes of Britten's artistic career: as the aging novelist Aschenbach embarks on a quest for spiritual redemption in a city assaulted by the plague, he is torn between his search for beauty and the corrupting force of his own physical desires. Two years later, in the fall of 1975, Britten composed

his String Quartet No. 3. It would be (except for a short choral piece for children) his final composition, for Britten died of heart failure the following year. The Amadeus Quartet gave the official premiere of this quartet on December 19. 1976. two weeks after the composer's death, though

Britten had heard this music played through shortly after he completed it.

In the course of composing the quartet, Britten returned to Venice—a city he loved—and in fact he composed the quartet's final movement there. Inevitably, that visit reawakened memories of his opera, and this quartet makes explicit references to *Death in Venice*: specific themes, key relationships, and mottos that had appeared in the opera return in the quartet. This all raises a troubling question: does



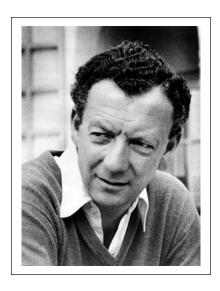
one need to know *Death in Venice* to understand the Quartet No. 3? The answer to that question must be no—this quartet will stand on its own merits—but it may help to know that this was Britten's final instrumental work and that it draws on music about a spiritual quest.

The Quartet No. 3 is in five unrelated movements, and Britten at first thought of titling this music "Divertimento" rather than "Quartet." He finally became convinced that it had sufficient unity and seriousness to merit the latter name. Though Britten's Third String Quartet does not sound like Bartók. it has some of the same archstructure favored by the Hungarian master: the three odd-numbered movements are at slower tempos. while the two even-numbered movements are fast. Each of the five movements has a descriptive title. The opening Duets is built on a series of pairings of instruments in different combinations, beginning with the rocking, pulsing duet of second violin and viola. The movement, in ternary form, offers a more animated central episode. Ostinato, marked "very fast," drives along a ground built on a sequence of leaping sevenths: lyric interludes intrude into this violence, and the movement eventually comes to a poised close.

The title of the third movement, *Solo*, refers to the central role of the first violin, which has the melodic interest here, often above minimal

accompaniment from the other three voices far below. Britten marks the opening "smooth and expressive," but the central sequence is cadenzalike in its virtuosity; the movement comes to a calm close on a widely spaced C-major chord. In sharp contrast, the *Burlesque* is all violent activity, and this movement has reminded more than one observer of the music of Britten's good friend Shostakovich.

Longest of the movements, the finale also has the most unusual structure. It begins with Recitative that recalls a number of themes from Death in Venice, and after these intensive reminders, the music settles into radiant F major (a key identified with the figure of Aschenbach in the opera). and the first violin launches the gentle Passacaglia theme of the final section. Britten marks this cantabile and names this section La Serenissima. That sounds like a conscious invocation of Beethoven, who gave the finale of his Quartet in B-flat major (op. 18, no. 6) the title La Malinconia. but here it refers to the musical motto. associated with the city of Venice in Britten's opera. The Passacaglia proceeds calmly to its close, where the ambiguous concluding chord dissolves as the upper three voices fade away, leaving the cello's deep D to continue alone and then drift softly into silence. Britten's comment on this ending was succinct: "I wanted the work to end with a question."



SIR BENJAMIN BRITTEN

Quartet No. 2 in C major, op. 36

n November 21, 1945, an unusual concert took place in London's Wigmore Hall. That day was the 250th anniversary of the death of Henry Purcell, universally acclaimed England's first great composer. One of the composers represented on the program was Benjamin Britten, whose opera Peter Grimes had been triumphantly premiered six months earlier. With a lifelong passion for Purcell's music, he would write his Young Person's Guide to the Orchestra, based on a great Purcell theme, and would make arrangements of Purcell's vocal music throughout his career, as well as a string orchestra version of Purcell's Chaconne in G minor. That anniversary concert saw the premiere of an original work by Britten that paid tribute to the earlier master, the String Quartet No. 2. Britten's tribute to Purcell in this quartet is oblique: he quotes no music of Purcell, but the last movement—which dominates the structure—makes use of a technique that Britten associated with the earlier composer.

The quartet is in three movements, and it is original from its first instant. Rather than adopting a standard sonata form, which opposes and contrasts material. Britten builds the opening Allegro calmo senza rigore on three themes, all of which are announced in the first few measures. and all of which are similar; all three themes begin with the upward leap of a tenth. The movement is centered around the key of C major, and the first statement of the theme begins on middle C, with each successive statement rising higher in the quartet's register. The exposition of these three themes becomes so complex that a clear division of the movement into development and recapitulation is lost, and at the climax Britten is able to make all three themes coalesce into one simultaneous statement before the music falls away to a quiet close.

The *Vivace* is a blistering, yet very brief, scherzo in ternary form. Britten mutes the instruments throughout and moves to C minor for the outer sections; the music feels consciously nervous, skittering

and driving constantly ahead. The central section, in F major and based on a variant of the scherzo theme, brings little relaxation—the sense of nervous energy continues even in the major tonality.

The massive final movement—nearly as long as the first two movements combined—brings the tribute to Purcell. Britten calls this movement *Chacony*, the English name for the *chaconne*. This is a variation form: a ground bass in triple time repeats constantly, while a composer spins out variations above each repetition. As noted,

Britten very much admired Purcell's Chaconne in G minor, and in tribute to the older composer he writes a chaconne as his finale. It is built on twenty-one repetitions of the ninebar ground bass, which is presented in unison (in B-flat major) at the start of the movement. Britten groups his variations imaginatively: the first six are followed by a cello cadenza, the next six by a viola cadenza, the next six by a viola cadenza, and the final three drive to a conclusion that ringingly affirms C major.

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INSTITUTUL CULTURAL ROMÂN

The Romanian Cultural Institute invites the public all over the world to discover the very best of Romanian artists and culture. Although the RCI organizes its programs and events in every genre, including theatre, film, fine arts and literature, it is most of all through the medium of music that the Institute brings the vital spirit of south-eastern Europe to cultural sensibilities across the globe. Willing to act as the messenger of a Romania recently integrated into the EU, the Romanian Cultural Institute is honored to promote the success of a quartet that bears the name of a Romanian violinist, Corina Belcea. Consequently the Institute is proud to support the US tour of this very fine ensemble, the Belcea Quartet.



pacifica quartet

Tuesday Evening 22 April / 7:30 pm Mandel Hall

The University of Chicago Presents • Music at Mandel Hall Tuesday, April 22, 2008, 7:30 pm

Pacifica Quartet Simin Ganatra, violin Sibbi Bernhardsson, violin Masumi Rostad, viola Brandon Vamos, cello

Almita Vamos, violin Eugenia Monacelli, piano



PROGRAM

Mozart

Quartet in G major, K. 387 (1785)

(1756 - 1791)

Allegro vivace assai Menuetto: Allegro Andante cantabile Molto allegro

Prokofiev (1891–1953)

Quartet No. 2 in F major, op. 92 (1941)

Allegro sostenuto

Adagio Allegro

INTERMISSION

Chausson (1855–1899)

Concert for Piano, Violin, and String Quartet in D major, op. 21 (1891)

Décidé—Calme—Animé

Sicilienne: Pas vite

Grave

Très animé

Almita Vamos, violin Eugenia Monacelli, piano

About the Artists...

Pacifica Quartet

♦he Pacifica Quartet is rapidly achievina international stature as one of the finest chamber ensembles. Shortly after its 1994 formation in California. the Pacifica Quartet came to the Winnetka campus of the Music Institute of Chicago. During its tenure there it won top prizes in leading competitions, including the 1998 Naumburg prize. The Quartet has since received many honors. including appointment to Chamber Music Society of Lincoln Center's program for gifted young musicians and Chamber Music America's coveted Cleveland Quartet award. In 2006 it was awarded an Avery Fisher Career Grant, becoming the second string quartet in the thirtyyear history of the program to be so honored. Also in 2006 the Quartet was featured on the cover of Gramophone Magazine and heralded as one of "five new quartets you should know about," the only American quartet on the list.

Recognized for its virtuosity, exuberant performing style, and often daring repertory choices, the Pacifica Quartet tours extensively throughout the United States, Europe, and Asia. Ardent advocates of contemporary music, the Quartet commissions and performs many new works and has championed the string quartets of American composer Elliott Carter. In 2002 and

2003 it won wide acclaim for the first single-concert performances of Elliott Carter's complete cycle of five string quartets in New York, Chicago, San Francisco, and abroad. The New York Times called the accomplishment "brilliant" and "astounding," and the Chicago Tribune praised the Quartet's "astonishing talent, energy, and dedication."

The Pacifica Quartet was appointed to the faculty of the University of Illinois in 2004 and serves as faculty quartet-in-residence. Its members live in Champaign-Urbana, Illinois. They are also resident performing artists at The University of Chicago and the Longy School in Boston.

The members of the Pacifica Quartet share a history of personal and musical friendship. Simin Ganatra, born and raised in California, Brandon Vamos from Macomb, Illinois, and Iceland native Sibbi Bernhardsson performed together as teenagers. Simin and Sibbi also studied with Brandon's parents, the noted teachers Almita and Roland Vamos. Sibbi brought his good friend and New York native Masumi Rostad to the group.

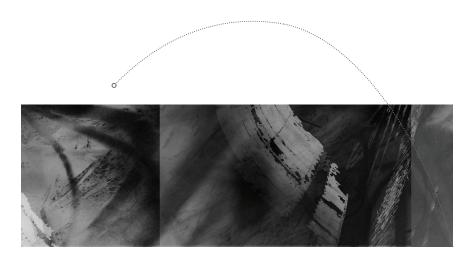
Almita Vamos and Eugenia Monacelli

sister team Almita Vamos and Eugenia Monacelli gave their debut in New York City receiving rave reviews from the New York Times and Herald Tribune. The Times called it a "special day in the New York Gotham Circle" after their Carnegie Recital Hall concert. They received a similar response following their return concert from the same newspapers.

A graduate of The Juilliard School, Vamos studied with Misha Mishakoff and Louis Persinger. She is a previous winner of the Concert Artist Guild and has performed as soloist and chamber musician throughout the U.S., Canada, Europe, and Asia. She and her husband are on the faculty of the Music Institute of Chicago and Northwestern University. Their students have won first prizes in

most national and international competitions.

Monacelli was a student of Nadia Reisenberg and Carlo Zecchi. She has performed as soloist with major orchestras such as the New York Philharmonic, Academia Santa Cecelia, Suisse Romande, Opera Orchestra of São Paolo in Brazil, and other orchestras throughout the United States, South America, Europe, and Asia. A first prize winner of the Viotti, Chopin, and other contests, she toured as recitalist extensively and as a duo with Vamos. Although Monacelli resides with her husband in New York, the two sisters meet frequently to prepare concerts throughout the year. This summer they will give a return performance at the Chautaugua Institute, where they both made orchestral debuts as young students.



About the Program...

WOLFGANG AMADEUS MOZART

b. 1756 in Salzburg

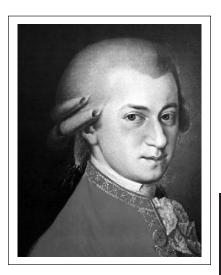
d. 1791 in Vienna

Quartet in G major, K. 387

ozart met Joseph Haydn for the first time in 1781. when he heard the older composer's Opus 33 string quartets. Inspired by Haydn's models, Mozart composed three quartets between December 1782 and July 1783 and three more from November 1784 to January 1785, dedicating the six quartets as a set to Haydn. That Mozart found these quartets difficult to work out is attested to by the many erasures, changes, crossouts, and corrections he made on the manuscript—more than on any of his other works. Not written for sale or commission, the quartets' main purpose was to pay homage to Haydn, for as Mozart said, "I have learned from Havdn how to write quartets."

Mozart sent the six quartets to Haydn on September 1, 1785, with a letter of dedication in Italian:

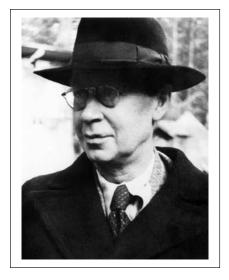
"...I send my six sons to you, most celebrated and very dear friend. They are, indeed, the fruit of a long and arduous labor....Please, then, receive them kindly....From this moment I surrender to you all my rights over them. I entreat you, however, to be indulgent



to those faults that may have escaped a father's partial eye, and, in spite of them, to continue your generous friendship toward one who so highly appreciates it."

It is believed that the premiere of the first three quartets (K. 387, 421, and 428) was on January 15, 1785, at Mozart's Vienna apartment, with Wolfgang playing viola. After performance of the remaining quartets on February 12, 1785, Haydn famously said to Mozart's father, "Before God, and as an honest man, I tell you that your son is the greatest composer known to me, either in person or by name."

Despite great diversity between the movements of the G major quartet, there are some connecting threads that run throughout the entire piece.



One unifying element is the abrupt alternation of loud and soft in the first movement (measure by measure), in the second movement (note by note), and generally in the third and fourth movements. Chromatic scale passages are another musical link across the first, second, and fourth movements.

The first movement opens with the principal theme in the first violin, its forceful character softened somewhat by alternating quiet measures. After a repeat, with the melody in the second violin, chromatic scales weave their way through the four instruments and lead to the second theme which flashes with chromatic runs and dynamic changes. Although traditionally the minuetis an easygoing, undemanding movement. Mozart invests his Menuetto with a good deal of musical weight and significance. The slow third movement is an outpouring of serene, though concentrated melody.

The finale is the most remarkable movement of the quartet, as Mozart effortlessly moves back and forth between extended passages of counterpoint and straightforward accompanied melody. The first theme, a fugue based on a fournote phrase, shifts to a melodic line with running eighth notes and loudsoft alternations. The cello initiates the second fugal theme, which is then combined with the first fugal theme, before a melodic dance-like sequence. After developing these musical ideas and weaving in short chromatic passages, Mozart ends the movement with a short coda.

Adapted from *Guide to Chamber Music* by Melvin Berger ©1985

SERGEI PROKOFIEV
b. 1891 in Sontsovska, Ukraine
d. 1953 in Moscow

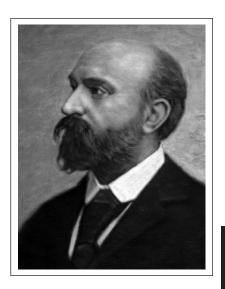
Quartet No. 2 in F major, op. 92

ergei Prokofiev showed his amazing musical talent when still very young, and his mother, an excellent amateur pianist, started giving him lessons before he was five years old. By age thirteen he was enrolled at the St. Petersburg Conservatory, where his gift for music was often obscured by his abrasive personality, an obvious

lack of respect for his teachers, and contempt for other students.

After the Russian Revolution Prokofiev feared that the new regime would be antagonistic to composers, and he went into self-imposed exile. first in New York and then in Paris. Twice he went on extended concert tours of the Soviet Union to see if he could return to his native country. but both times he hesitated to move back, knowing that he would be subject to the power of the Russian Association of Proletarian Musicians (RAPM), an organization formed in 1925 to rid Russian music of decadent foreign influence and to promote "realistic" music in service of the state. In 1933, one year after the government dissolved the RAPM. Prokofiev finally returned home.

Prokofiev prepared brief autobiographical sketch at the time of his fiftieth birthday celebration in 1941 in which he detailed the major elements in his music: Classical ("its origin lying in my early childhood when I heard my mother play the sonatas of Beethoven."); innovation ("...the search for an individual harmonic language..."); element ("...probably motor influenced by Schumann's Toccata, which impressed me greatly at one time."); lyrical ("...appearing first as Ivrical meditation...but sometimes found in long melodic phrases...Since my lyricism has long been denied appreciation, it has developed slowly."); grotesque



("...'scherzo-ness," or three words indicating its gradations: 'jest,' 'laughter,' and 'mockery.'")

After Hitler's invasion of the Soviet Union in 1941, the Soviet government evacuated a group of leading artists, composers, and writers, including Prokofiev, from Moscow to the quiet little town of Nalchik in the Kabardino-Balkaria region of the northern Caucasus Mountains. There Prokofiev was introduced to the folk music from the area, and he decided to include folk melodies in a new string quartet to achieve "a combination of virtually untouched folk material and...a classical form." He began his work on String Quartet No. 2 in November and was finished some five weeks later. The quartet was premiered in Moscow in September 1942.

Kabardian folk songs provide the main thematic material of

all three movements, beginning with the forceful principal theme of the first movement. In the second movement, the cello sings the melody of a Kabardian love song, "Synilyaklik Zhir," followed by the transformation of a folk dance. "Islambev." into the accompaniment, imitating the sound of a native Caucasian instrument. A vigorous mountain dance, "Getigezhev Ogurbi," is the basis for the opening of the last movement. Its continuation bears some resemblance to the first movement's opening theme, followed by a slightly slower, more relaxed episode. After an excited section in faster tempo, the previously heard melodies return. but in reverse order.

Adapted from *Guide to Chamber Music* by Melvin Berger ©1985



Concert for Piano, Violin, and String Quartet in D major, op. 21

rnest Chausson was brought up in comfortable circumstances and educated at home by a tutor who stimulated his interest in literature, art, and music. Before age twenty, he had attended many exhibitions and concerts and rubbed shoulders with

writers, artists, and composers in the salons of Paris. Thoughtful, serious to the point of melancholy, and talented in all the fine arts, he had difficulty settling on a career. Early steps in the direction of literature and art gave way to music's greater attraction, and after completing a law degree to please his family, he became Jules Massenet's pupil at the Paris Conservatoire in 1879.

Chausson labored to absorb Massenet's elegant, decorated style, but found himself attracted to Wagner's mysticism and complex harmonies during his frequent trips to Germany. However, as his own style emerged, the most important influence on his musical development was César Franck. whose lectures at the Conservatoire he attended as an unenrolled listener. The darker shadings and emotional depth of Franck's music were much closer to Chausson's temperament. and he was greatly attracted to Franck's innovative cyclical form. He also came to share Franck's desire to return French music to purer forms free of extreme Romanticism. writing to a contemporary that "de-Wagnerization is necessary." He therefore drew inspiration from seventeenth-and eighteenth-century French masters, as indicated by his use of the archaic term "concert" for his op. 21 sextet and his revival of older movement indications (Décidé, Très animé).

The Concert for Piano, Violin, and String Quartet is a hybrid form of

soloistic and chamber ensemble elements. To quote Chausson's biographer, Ralph Scott Grover, "If one thinks of the Concert as a chamber work of unusual design, a sextet, perhaps, in which the solo violin and piano often function in the manner of a violin and piano sonata against the quartet, with the latter taking a very active part in the proceedings, the work falls into proper perspective."

The first movement presents three themes, each consistent with its description in the movement title: Décidé—Calme—Animé. The first is serious, with a determined three-

note motif; the second melodic and restrained; and the third more expansive and animated. Different combinations of instruments—single voice, duos, and full ensemble—give the musical texture great variety.

The graceful, melancholy Sicilienne is followed by a large three-part *Grave*, which Ralph Grover described as an "outpouring of despair..., one of the really remarkable slow movements in all chamber music." The bright *Très animé* finale presents a spirited series of variations.

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the saint paul chamber orchestra

douglas boyd, conductor dawn upshaw, soprano

Sunday Afternoon 27 April / 3 pm Mandel Hall

The University of Chicago Presents • Music at Mandel Hall

Sunday, April 27, 2008, 3 pm

The Saint Paul Chamber Orchestra Douglas Boyd, conductor Dawn Upshaw, soprano



PROGRAM

Stravinsky

Suite from Pulcinella (1921)

(1882–1971)

Sinfonia

Serenata: Scherzino/Allegretto/Andantino

Tarantella Toccata

Gavotta (con due variazioni)

Vivo: Minuetto/Finale

Stravinsky

Two Poems of Konstantin Bal'mont (1912)

The Little Forget-Me-Not Flower

The Dove Dawn Upshaw

Stravinsky

Trois poésies de la lyrique japonaise

(Three Japanese Lyrics) (1913)

Akahito Mazatsumi Tsaraiuki Dawn Upshaw

INTERMISSION

Schubert

She Was Here (2008)

(1797–1828)

"Wandrers Nachtlied" (Wayfarer's Night

Song) (1815)

arr. Osvaldo Golijov (b. 1960)

"Lied der Mignon" (Mignon's Song) (1826)

"Dass Sie Hier Gewesen" (She Was Here)

(1823)

"Nacht und Traume" (Night and Dreams) (1823)

Dawn Upshaw

Haydn (1732–1809)

Symphony No. 104 in D major, Hob. I:104.

"London" (1795)

Adagio—Allegro

Andante

Menuet: Allegro—Trio—Allegro

Finale: Spiritoso

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The Saint Paul Chamber Orchestra 2007/2008

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The Saint Paul Chamber Orchestra

♦he Saint Paul Chamber Orchestra, which celebrate its fiftieth season in September 2008, is the nation's only full-time professional chamber orchestra and is widely regarded as one of the finest chamber orchestras. in the world. In collaboration with five Artistic Partners—Roberto Abbado. Pierre-Laurent Aimard, Douglas Boyd, Nicholas McGegan, and Dawn Upshaw—the 35 virtuoso musicians present more than 150 concerts and educational programs each year, and reach over 85.500 listeners each week on 63 public radio stations. The SPCO has released 65 recordings, commissioned 110 new works, and premiered 53 additional compositions. The SPCO has earned the distinction of 12 ASCAP awards for adventurous programming.

Renowned for its artistic excellence and remarkable versatility of musical styles, the SPCO tours nationally and internationally, including performances in premier venues in Europe, Asia, and South America. Launched in 1995, the SPCO's award-winning CONNECT education program reaches 6,000 students annually in 15 Minneapolis and St. Paul public schools. For more information, visit www.TheSPCO. org.

Douglas Boyd

ouglas Boyd's international reputation as a conductor is on the rise. Now in his seventh season as music director of the Manchester Camerata, Boyd continues to transform this orchestra into one of England's finest. Like so many of Boyd's performances, his 2005 debut with the Camerata at London's fabled Proms concerts were praised for their clarity, vibrancy, and musicality.

This season, Boyd begins his second three-year term as Artistic Partner of The Saint Paul Chamber Orchestra, with whom he performs, records and tours regularly, including an upcoming performance at Carnegie Hall in May 2008. North American

conducting highlights include appearances with the Baltimore, Colorado, Dallas, Detroit, Seattle, and Toronto Symphonies, and the National Arts Centre Orchestra.

Boyd was recently appointed principal guest conductor of the Colorado Symphony and also holds this title with the City of London Sinfonia, with whom he recently toured China.

Born in Scotland, Boyd was a founding member of the Chamber Orchestra of Europe and served until 2002 as its principal oboist. Boyd's recording of the Bach Concerti for Deutsche Grammophon marked his recording debut as conductor/soloist,

and in 1996 he began developing a conducting career concurrent with his solo appearances. His return to the Chamber Orchestra of Europe in the role of guest conductor has been

a success throughout Europe and the acclaimed Berlioz *Symphonie* fantastique he led in London for the orchestra's Silver Jubilee was truly cause for celebration

Dawn Upshaw

Possessing rare natural warmth and a fierce commitment to the transforming communicative power of music, Dawn Upshaw has achieved worldwide celebrity as a singer of opera and concert repertoire ranging form the sacred works of Bach to the freshest sounds of today.

From Salzburg, Paris and Glyndebourne, to the Metropolitan Opera, where she began her career in 1984 and has since made nearly 300 appearances. Upshaw has championed numerous new works created for her including The Great Gatsby by John Harbison, the Grawemever Award-winning opera L'Amour de Loin by Kaija Saariaho, John Adams's nativity oratorio El Niño, and Osvaldo Golijov's chamber opera Ainadamar and song cycle Ayre, both newly recorded on Deutsche Grammophon.

In her work as a recitalist, and particularly in her work with composers, Upshaw has become a generative force in concert music, having premiered more than twenty-five works in the past

decade. She is a member of the faculty at the Tanglewood Music Center and is artistic director of the Vocal Arts Program at Bard College Conservatory of Music. This is her first season as Artistic Partner of The Saint Paul Chamber Orchestra. A four-time Grammy Award-winner, Upshaw is featured on more than fifty recordings. including the platinum Symphony No. 3 by Henryk Górecki. She holds honorary doctorate degrees from Yale University, the Manhattan School of Music, Allegheny College, and Illinois Wesleyan University. In recognition of a career that has pushed the boundaries of opera and concert music. Upshaw recently received a 2007 MacArthur Fellowship, commonly known as a "genius grant."

Upshaw appears by arrangement with IMG Artists. She has recorded extensively for the Nonesuch label. She may also be heard on Angel/EMI, BMG, Deutche Grammophon, London, Sony Classical, Telarc, and on Erato and Teldec in the Warner Classics Family of labels.

About the Program...

IGOR STRAVINSKY b. 1882 in Oranienbaum, Russia d. 1971 in New York

Suite from Pulcinella

n 1917 Serge Diaghilev's Ballets Russes had a hit with a ballet called The Good-Humored Ladies: the music was by Domenico Scarlatti, orchestrated by Vincenzo Tommasini. Thinking to create a sequel, he approached Stravinsky and Picasso—and opened the door to buckets of grief! His problem was that he knew exactly what he wanted—as Stravinsky later said: "something very sweet." He persuaded Stravinsky to orchestrate a selection of pieces by the minor Italian composer Pergolesi, and briefed Picasso to create scenery and costumes inspired by the Commedia del Arte. But Picasso's designs outraged him so much that he jumped up and down on them, and Stravinsky reports that his tongue-in-cheek treatment of Pergolesi "so shocked him [Diaghilev] that he went about for a long time with a look that suggested The Offended Eighteenth Century." Why Diaghilev came to these men for "something very sweet" is mystifying: neither had a sweet bone in their body.

Thankfully, Diaghilev was too brilliant a man to fail to appreciate the wonders of what these two great artists produced, once he got used to their ideas. The ballet was premiered in the Palais Garnier in May 1920, and this suite followed eighteen months later. It is such genial and entertaining music, that it is hard to imagine it as controversial; yet Stravinsky lost friends over it. He was accused of having sold out, of being a mere "Pasticheur"— as though the young man who provoked riots with *The Rite of Spring* had checked in his rebel's boots and slipped into a comfy pair of slippers.

Stravinsky himself found this ridiculous. For him. Pulcinella was a revelation, a gateway. It was the piece that made all of his later work possible, simply because it opened his eves to the musical wonders and possibilities of the past. It was "the epiphany through which the whole of my late work became possible. It was a backward look. of course—the first of many love affairs in that direction—but it was a look in the mirror, too," For a mind as creative and lively as his, this was like discovering the combination to open a marvelous safe.

The story of the ballet was never particularly important: Stravinsky knocked it together with Diaghilev and Massine, the choreographer. It is mostly interesting now because it is such "sweet" (for which read insipid and flimsy) stuff to inspire such wonderful designs from Picasso and a great score from Stravinsky.

At the start, two men, Florindo and Cloviello serenade two girls. Prudenza and Rosetta. For their pains they are showered with water and chased off by Prudenza's father, Next, Rosetta comes on with her father. She dances for Pulcinella, and just as they are kissing, his girlfriend, Pimpinella arrives and breaks up the intimacies. All of a sudden Pulcinella is beaten up by two men dressed exactly like him-worse, he is stabbed and appears to die. Thankfully it all turns out to have been a ruse to persuade Pimpinella to forgive him. Furbo the magician comes and resurrects Pulcinella. and all is forgiven. Prudenza and Rosetta succumb to Florindo's and Cloviello's wooing... Cue the mass wedding.

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Two Poems of Konstantin Bal'mont

Trois poésies de la lyrique japonaise (Three Japanese Lyrics)

travinsky's experiences in Paris in the early part of the twentieth century greatly influenced his compositional style at the time. In addition to his interest in Russian folk music, he was quite taken with the modern French style. He came into contact with a group of young



composers, writers, and artists who called themselves *Les Apaches* ("Apache" was French slang for "hooligan.") Members of this group, including fellow composers Maurice Ravel, Manuel de Falla, and Maurice Delange, and poet Trinstam Klingsor, considered themselves to be artistic rebels of a sort, striking out in new exciting directions.

Some of Stravinsky's songs from the time bear the unmistakable musical stamp of the Russian idiom, but these intimate pieces, inspired by *Les Apaches* and their fascination with Asian art, move in a new direction.

In Two Poems of Konstantin Bal'mont, written for soprano and chamber ensemble, Stravinsky resists the florid French idiom in favor of shorter, more modular phrases. The set consists of two little songs: "The Little Forget-Me-Not Flower" and "The Dove." The first song, which Stravinsky dedicated to his mother, begins in

high contrast with a smooth vocal line against a disjunct line in the accompaniment. That contrast disappears in the last phrase, when the voice adopts the disjunct style for a brief moment. "The Dove," dedicated to Stravinsky's sisterin-law Ludmila Beliankin, features a meandering line in the voice, perhaps mirroring the gentle flight of the bird. The complex meter of the ostinato accompaniment is something the composer would later explore in The Rite of Spring. Both songs were written without a key signature and exhibit a sense of tonal freedom.

Les Apaches used to meet in a room decorated by Maurice Delange that was filled with Asian art. When Stravinsky wrote about Three Japanese Lyrics in his autobiography, he mentioned the profound influence of Asian art on his compositional process. He was thinking specifically of the distinctive way certain Japanese painters portrayed three-dimensional space in a twodimensional medium. The three songs of this group—dedicated to Delange—set very short Japanese poems, each addressing the coming of spring. Stravinsky wrote them at the same time as his controversial masterpiece, The Rite of Spring, so musicologists have long studied the musical similarities between the two works.

The first song, "Akahito," features leaps and is reminiscent of some

of the less bombastically rhythmic sections of The Rite. The second song, "Mazatsumi." is more agitated, the accompaniment mimicking gushing water as the ice melts and the flowers arrive. The final song, "Tsaraiuki," begins, almost Pierrot-like, in musical darkness. The meandering line in the voice is echoed by a similar line in the orchestra. The poem speaks of the cherry trees in full bloom. a sure sign that spring has at last arrived, and the calmness and peace wrought by this arrival can be heard in the quiet and subdued endina.

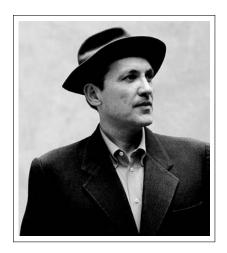
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FRANZ SCHUBERT b. 1797 in Vienna d. 1828 in Vienna

She Was Here

arr. OSVALDO GOLIJOV b. 1960 in La Plata, Argentina

svaldo Golijov has turned his unique style—honed in his Argentine Jewish childhood and his education in Israel and the United States—to a set of Lieder by the early Romantic composer Franz Schubert. Schubert's originals, composed for voice and piano, are finely crafted miniature masterpieces of Romantic Lieder writing. In the hands of Golijov, these works gain stature as



orchestral pieces of a new dynamic and complex character.

Golijov has developed a rich musical language, the result of a lifetime of experience with various types of music. His Romanian Jewish parents exposed him to the traditional klezmer music and liturgical music of their faith; growing up and going to public school in Argentina showed him the many musical styles of his family's adopted country, including the tango. Once Goliiov traveled abroad to continue his studies, the influences of other people and other styles became part of him. What is so wonderful about his musical language is that, rather than a pastiche of styles, it is wholly cohesive. It is also vibrant and alive. growing and changing, as he does.

These song settings show Golijov's command of orchestral colors, and his profound understanding of Schubert's original pieces. He leaves the vocal lines unchanged but

sometimes takes dramatic liberties with the accompaniments.

Two songs are particularly striking in their new orchestral form. In "Lied der Mignon," some of the original piano accompaniment is assigned to the harp and celesta, giving the song an ethereal, mysterious quality that mirrors Mignon herself. Mignon is a character taken from Goethe's novel Wilhelm Meister's Apprenticeship. A wandering gypsy, she is mistreated by her master and rescued by Wilhelm, who only realizes his love for her after Mignon nearly dies in a fire. Golijov uses the earthy warmth of the horns—along with Schubert's original melody—to keep the song grounded. However, unsettled triplets in the woodwinds and the strings make for a shifting palate of colors that utterly suits the mercurial Mignon.

"Nacht und Träume" begins with a flowing accompaniment in the strings, while the horns and clarinet sound long, organ-like notes. Triplets in the harp push against the steady flow, and Golijov further drives the accompaniment by syncopating the strings and the bass clarinet.

Golijov's sensitivity to Schubert's melodies and accompaniments allows him to fold these musical threads into a new tapestry of sound, one which both honors Schubert and allows Golijov's fascinating style to shine through.

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Symphony No. 104 in D major, Hob. I:104, "The London"

aydn expert, H.C. Robbins Landon has pointed out that by coincidence

Haydn's first and last symphonies are in the same key, D major, and laying those two works side by side highlights the astonishing distance he traveled between them. No. 1 is an aristocratic diversion for small orchestra lasting

little more than ten minutes, performed for a handful of guests in a palace. No. 104 is a tour de force, twenty-five minutes of serious music written for a discriminating, large audience in a public concert hall. It is clear, too, that the public event was much more lucrative. After a lifetime in aristocratic service, Haydn made enough from the performance of this symphony alone to more than triple the size of his entire savings.

For his last London concert, Haydn created a symphony of unsurpassed concentration and invention. From the first bar to the last there is a sense of intense and thorough musical thought. He never squanders notes and disdained composers who were spendthrift with ideas:

"Once I had seized upon an idea, my whole endeavour was to develop and sustain it in keeping with the rules of art. In this way I tried to keep going, and this is where

so many of our new composers fall down. They string out one little piece after another, they break off when they have hardly begun, and nothing remains in the heart when one has listened to it."



Haydn managed "to keep going" here by deriving pretty well all the germinal ideas of all four movements from the quiet, unassuming opening melody. The Andante and Finale vary the falling opening phrase, while the *Menuet* opens with an echo of the second rising motif. Tying everything together in this way could, in the wrong, uninspired hands, sound like a terribly arid, possibly academic exercise, but as with so many things, this is a case of "not what you do but how you do it." Haydn's thought is too beguiling to fall into that trap. Hearing this symphony can be like

eavesdropping on a brilliant mind as it tosses ideas around.

The influence of Mozart is felt in the opening bars. The stark unison and growling timpani rolls seem to share something of the demonic monumentality of *Don Giovanni*. The energy and drive of the main body of the movement is wonderfully contrasted with the serenity of the slow movement. Beware though: as

in other London Symphonies, Haydn explores an expansive and disparate landscape in his set of variations before coming to rest in leisurely fashion. The *Menuet* and *Trio* is a bucolic and good-natured moment of light relief before plunging into the melee of the Finale, based on a Croatian folk-tune from which Haydn creates a dazzling race to the finish.

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Friday / 19 October / 7:30 pm

Brentano String Quartet Susan Narucki, soprano

Tuesday / 23 October / 7:30 pm

CONTEMPO

eighth blackbird Harris Theater for Music and Dance in Millennium Park

Friday / 26 October / 7:30 pm

Jonathan Biss, piano Discovery Encore!

Friday / 2 November / 7:30 pm

Les Violons du Rov Bernard Labadie, conductor Karina Gauvin, soprano

Friday / 9 November / 7:30 pm

Jennifer Koh, violin Reiko Uchida, piano

Sunday / 11 November / 3 pm

Pacifica Quartet Beethoven Festival With pre-concert lecture by Dr. Philip Gossett

Saturday / 12 January / 7:30 pm

CONTEMPO double bill eighth blackbird Grazyna Auguscik Sextet Jarek Bester, accordion Museum of Contemporary Art

Friday / 18 January / 7:30 pm

Ensemble Caprice Matthias Maute, director Chicago debut

Saturday / 26 January / 10:30 am Friday / 25 April / 7:30 pm

Saint Paul Chamber Orchestra Family Concert Xplorchestra!

Sunday / 27 January / 3 pm

Saint Paul Chamber Orchestra Jon Kimura Parker, piano

Friday / 15 February / 7:30 pm

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Tuesday / 19 February / 7:30 pm

Efe Baltaciail, cello Anna Polonsky, piano Regents Park Discovery Concert

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Sunday / 16 March / 3 pm

CONTEMPO eighth blackbird Pacifica Quartet Tony Arnold, soprano Chicago Cultural Center

Friday / 11 April / 7:30 pm

Belcea Quartet Chicago recital debut

Tuesday / 22 April / 7:30 pm

Pacifica Quartet Artist-In-Residence Concert

Luciana Souza: The New Bossa Nova

Sunday / 27 April / 3 pm

Saint Paul Chamber Orchestra Douglas Boyd, conductor Dawn Upshaw, soprano

Friday / 9 May / 7:30 pm

CONTEMPO:

Tomorrow's Music Today 1 eighth blackbird Pacifica Quartet Fulton Recital Hall, University of Chicago Free admission

Thursday / 22 May / 6:30 pm

Matt Haimovitz, cello Oriental Institute

Friday / 23 May / 7:30 pm

CONTEMPO:

Tomorrow's Music Today 2 eighth blackbird Pacifica Quartet Ganz Hall, Roosevelt University

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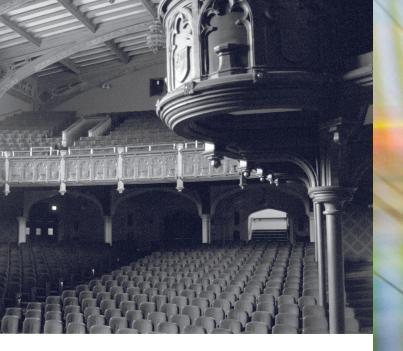
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