



2007/2008 SEASON  
MUSIC AT MANDEL HALL

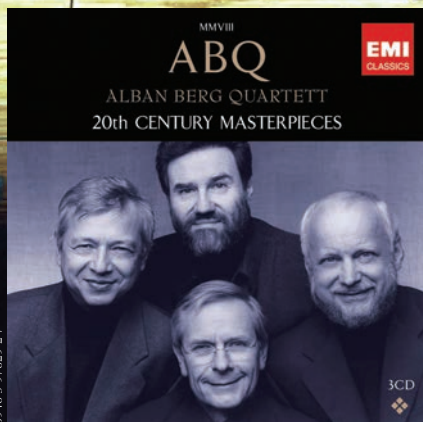
FEBRUARY/MARCH 2008

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# THE ALBAN BERG QUARTETT

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Program Design: Jess Cullinan & Lisa Lim

2007/2008 SEASON

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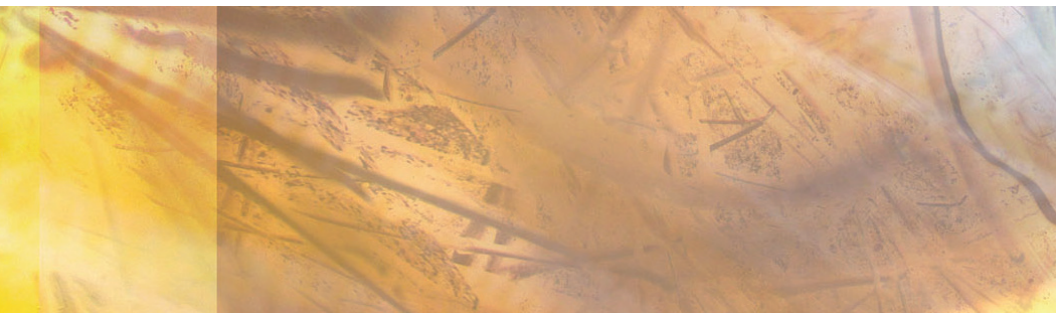
# The University of Chicago Presents

One 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 loyalty. It is the *raison d'être* 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 Igor 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,

Each month when Ian Martínez, our director of communications, reminds me to write this letter, I contemplate the programming that is included within the issue. Are there themes from one concert to the next? Is there something extraordinary to highlight? Should I ask him to write the letter for me?



This month's program is no exception, although technically it's two months, February and March. But, when I look at the line-up—Alice Coote, Efe Baltacagil, Alban Berg Quartet, and Tallis Scholars—the only thought that comes to mind is “wow!” Two major Chicago recital debuts, the end of an amazing era, and audience favorites. They cannot be compared to each other, for each appearance is tremendous in its own right. The most I can offer is to remind you how fortunate we are to live in a world of such cultural riches.

With this in mind, I am also excited about the terrific offerings just around the corner. We will soon be announcing the 2008–09 season, so stay tuned for more details. Also, by the time you are reading this, we will have just begun releasing details on the Messiaen Festival coming this October. This is a project I have been working on since I arrived here in Chicago, and I am looking forward to sharing it with you.

In the meantime, enjoy the spectacular lineup of events here at the University of Chicago this month. I look forward to seeing you!

A handwritten signature in black ink, which appears to read "Shauna Quill". The signature is fluid and cursive.

Shauna Quill  
Executive Director

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COMING  
THIS SPRING



Sun., Mar. 16 at 3 pm

## CONTEMPO

### **eighth blackbird / Pacifica Quartet**

**Tony Arnold, soprano**

Chicago Cultural Center

*Sound Matters!* Message and media, inseparable. Four uniquely different musical journeys by composers working in America and Europe offer a fascinating glimpse into the exhilarating new sound worlds of our time.

Free admission



Fri., Apr. 11 at 7:30 pm

## BELCEA QUARTET

**Chicago Recital Debut**

featuring quartets by Haydn and Britten

The winner of numerous awards, including two Royal Philharmonic Society prizes, England's dazzling Belcea Quartet lights up the stage of Mandel Hall in its Chicago debut. Critics say the group has maturity and creativity beyond its years.

\$32/\$5 students with valid ID



Sun., Apr. 27 at 3 pm

## THE SAINT PAUL CHAMBER ORCHESTRA

**Douglas Boyd, conductor**

**Dawn Upshaw, soprano**

featuring works by Stravinsky, Schubert, and Haydn

Conductor Douglas Boyd and the SPCO join soprano Dawn Upshaw as she sings Schubert lieder in their original form and then as arranged by Argentine composer Osvaldo Golijov.

\$35/\$5 students with valid ID

All concerts are held at Mandel Hall,  
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**alice coote**

mezzo-soprano

**julius drake**

piano

Friday Evening

15 February / 7:30 pm

Mandel Hall

The University of Chicago Presents • Music at Mandel Hall

Friday, February 15, 2008, 7:30 pm

Alice Coote, mezzo-soprano

Julius Drake, piano



## PROGRAM

**Schubert**  
(1797–1828)

*Winterreise*, D. 911, op. posth. 89 (1827)

Gute Nacht

Die Wetterfahne

Gefrorene Tränen

Erstarrung

Der Lindenbaum

Wasserflut

Auf dem Flusse

Rückblick

Irrlicht

Rast

Frühlingstraum

Einsamkeit

Die Post

Der greise Kopf

Die Krähe

Letzte Hoffnung

Im Dorfe

Der stürmische Morgen

Täuschung

Der Wegweiser

Das Wirtshaus

Mut

Die Nebensonnen

Der Leiermann

Pre-concert lecture at 6:30 pm featuring pianist Julius Drake with University of Chicago music historian Berthold Hoeckner and post-doctorate research fellow and instructor Roger Moseley.



# About the Artists...

## Alice Coote

Alice Coote studied at the Guildhall School of Music and Drama in London, the Royal Northern College of Music, and the National Opera Studio. In addition to the support of the Peter Moores Foundation, she has also been awarded the Brigitte Fassbaender Award for Lieder Interpretation and the Decca Kathleen Ferrier Prize.

Coote's concert appearances include repertoire from the Oratorios of Bach and Handel through the works of Mahler, Debussy, and Britten, having performed with major orchestras in London, Paris, Vienna, Amsterdam, Edinburgh, Brussels, Madrid, New York, and Salzburg. In 2001 she made her debut at the BBC "Last Night of the PROMS" and returned in 2003 for Berlioz' *Les Nuits d'été* with the Hallé Orchestra. Coote

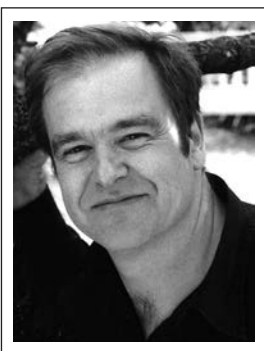
recently appeared in the role of Prince Orlofsky in Chicago Lyric Opera's production of *Die Fledermaus*.

In recital, Alice Coote and Julius Drake are increasingly in demand throughout Europe and the U.S. At the 2003 BBC Chamber Proms, they performed the world premiere of Judith Weir's song cycle *The Voice of Desire* written especially for them. They also regularly appear at London's Wigmore Hall, the Concertgebouw Amsterdam, and at New York's Lincoln Center.

Among Coote's operatic roles are performances as Carmen for ENO, Nerone in *L'incoronazione di Poppea* at Glyndebourne, and Hansel in Humperdinck's *Hänsel und Gretel* at Covent Garden and at the Metropolitan Opera.

## Julius Drake

Pianist Julius Drake lives in London and specializes in the field of chamber music, working with many of the world's leading vocal and instrumental artists, both in recital and on disc. He is currently a professor at the Royal Academy of Music in London and regularly gives masterclasses, most recently in Amsterdam, Brussels,



Graz, and the Schubert Institute in Baden bei Wien. He has been invited on to the jury of the 2009 Leeds International Piano Competition.

Drake's recent appearances have taken him to the Aldeburgh, Edinburgh, Munich, Salzburg, Schubertiade, and Tanglewood Festivals, as well as

Carnegie Hall and Lincoln Center in New York. He has also performed at the Concertgebouw in Amsterdam, the Chatelet in Paris, the Musikverein and the Konzerthaus in Vienna, and Wigmore Hall and the BBC Proms in London.

Director of the Perth International Chamber Music Festival in Australia from 2000–03, Drake was also musical director in Deborah Warner's staging of Janáček's *Diary of One who Vanished*, touring to Munich, London, Dublin, Amsterdam, and New York. His passionate interest

in song has also led to invitations to devise song series throughout Europe, featuring many of today's most prominent vocalists.

Upcoming highlights in Drake's schedule include a program of Schubert at Carnegie Hall and the Barbican Centre, a *Wigmore Live* recording with Christopher Maltman, and recitals in Amsterdam, Barcelona, Frankfurt, London, Madrid, and Vienna with Alice Coote, Diana Damrau, Gerald Finley, and Christianne Stotijn.

## raise high the roof beam, music lovers!

Baked goods and beverages are available from The University of Chicago Habitat for Humanity during intermission. Throughout January and February, you may also enter for a chance to win concert tickets and other wonderful prizes during our quarter-long raffle. All proceeds from all sales support student building trips which facilitate the construction of affordable housing both in the Chicago region and throughout the country.

# About the Program...

FRANZ SCHUBERT

b. 1797 in Vienna

d. 1828 in Vienna

## *Winterreise*, D. 911, op. posth. 89

Schubert's *Winterreise* (Winter Journey) was one of the first song cycles ever composed, and it is one of the finest. In early 1827 Schubert came upon twelve poems by the German romantic poet Wilhelm Müller and very quickly set them for baritone and piano, believing this was a complete work. But during that summer, Schubert discovered twelve more Müller poems and wrote twelve more songs, slightly altering the poet's original order in the process. The bleakness of the subject and mood of these songs dismayed early listeners more accustomed to a sunnier side of Schubert, but *Winterreise* has become one of the most important—and beautiful and moving—creations of romantic music.

*Winterreise* has no plot, no development, no rising action, and no satisfying conclusion. The central figure has no name, and we know nothing about him except that he has been rejected in love and has now set out upon a solitary winter journey. As he makes his way along icy roads and over frozen streams, with snow crunching beneath his feet and winds blowing about his head, he reflects on his devastation. The wintry world around him mirrors

his mental state: the frozen streams hide flowing water beneath their ice, just as his frozen exterior masks the pain he feels within. It is a lonely journey. The traveler encounters almost no other living creatures—only a solitary crow wheeling overhead, distant barking dogs in a village he passes, the hurdy-gurdy man in the last song—and gradually we realize that there can be no release for this traveler, even in death: he is doomed to continue his lonely, icy journey.

This is a grim subject, but Schubert's settings turn these dark meditations into something wonderful. Rejection in love—and the devastation that comes with it—is a universal experience, and Schubert was deeply affected by these poems. Now at age thirty and only a year from his own death, Schubert brought his full resources as a creator of songs to these settings. Far from being bleak and unrelieved, the *Winterreise* songs create a varied world that ranges from innocence and gaiety to the darkest depression. And these songs are full of that astonishing fusion of psychological insight and musical invention that marks Schubert's greatest work: he puts us inside of the soul of this wandering young man and then makes his world come alive in these twenty-four songs.

No discussion can fully lay out the wonders of this music, and in any



case such discoveries should be left to listeners themselves. A few notes, however: throughout, listeners should pay careful attention to the piano, which not only paints scenes quickly and brilliantly (a weathervane banging in gusty winds, a crow wheeling darkly over snowy fields, wind howling through leaves), but more importantly can tell us things that even the singer does not know: the sudden changes of key, the quietly dissonant accompaniments, the dance rhythms that can seem so at odds with the texts—all these are a key to what is really taking place in these songs.

The opening *Gute Nacht* sets the mood instantly, and the singer's first words tell the story in small: "A stranger I came, and a stranger I depart." The steady tread of the piano echoes the sound of the young man's footsteps through the snow,

and the regular "walking" pulse of this duple meter will recur in many of the songs. *Der Lindenbaum* has become one of the most famous of the cycle: in German folklore the linden tree symbolizes home and happiness, but here that traditional meaning is undercut as the winds gradually rush through the branches of the tree upon which the singer had carved his love's name. *Einsamkeit* ("Loneliness") was to have been the original ending of *Winterreise* when Schubert had not yet discovered the remaining twelve poems. Again, the steady tread of slow footsteps furnishes the background as the singer sees blue skies overhead and wishes for a return of the storm, a better mirror of what is in his heart. In *Der Wegweiser*, a signpost points him toward civilization, but the singer knows that his own internal signpost drives him away from all community—the piano's steady pulse lifts the song gently through some of Schubert's most magical key shifts as the singer wavers between the two worlds before him.

The final song, *Der Leiermann*, is overwhelming. At the very end, the singer finally confronts another human being, and it is this pathetic man, an outcast standing barefoot in the snow and playing his simple instrument with an empty plate before him. Schubert gives the hurdy-gurdy tune to the piano and has the singer contemplate this horrifying image of himself between these simple, lonely phrases. It is a

shattering end to a journey that has gone nowhere.

While several of the songs from *Winterreise* have become famous on their own, they make much better sense as part of a larger whole: the twenty-four individual songs as a group create a complete—and overpowering—portrait, and individual songs lose a great deal when performed outside that context. Schubert himself knew how well he had written in this music, and Josef von Spaun recounts the composer's presentation of *Winterreise* to his close friends:

Schubert had been moody and unwell for some time .... One

day he said, "Come along to Schober's and I will sing over a ghastly bunch of songs to you. I shall be curious to hear what you think of them. They have taken more out of me than any other songs I have ever written." He then sang to us the whole *Winterreise* through, with much emotion in his voice. The gloom of the songs quite baffled us .... All Schubert replied was, "I like them more than any of my other songs, and some day you will like them too."

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SPECIAL EVENTS



**Fri., Apr. 25 at 7:30 pm**

## LUCIANA SOUZA: The New Bossa Nova **Mandel Hall**

Three-time Grammy-nominee Luciana Souza, raised in Brazil, grew up in a family of Bossa Nova composers. A respected composer and vocalist herself, she defies categories with her outstanding musicianship. Hear the artist critics have called “transcendental” as she brings her unique sound to Mandel Hall.

\$30 / \$5 students with valid ID.



**Fri., May 22 at 6:30 pm**

## MATT HAIMOVITZ, cello **Oriental Institute** **1155 E. 58th Street**

*special introduction by David Bevington, professor of English language and literature*

J.S. Bach: Cello Suite  
Ned Rorem: After Reading Shakespeare  
Lewis Spratlan: Shadows  
Paul Moravec: Mark Twain Sez

Newly composed works, Shakespeare excerpts and Mark Twain quotes are just part of this literary-themed evening. Matt Haimovitz, one of today's most exciting young musicians, performs in the world-renowned Oriental Institute, known for its unique collections of artifacts from antiquity. Enjoy great music in this intimate setting, and meet the artist himself at a special post-concert reception.

\$25 includes concert and reception.

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# e fe baltacıgil

cello

anna polonsky

piano

*regents park discovery concert*

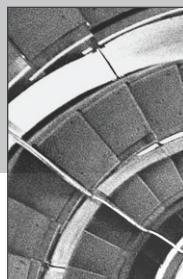
Tuesday Evening  
19 February / 7:30 pm  
Mandel Hall



The University of Chicago Presents • Music at Mandel Hall

Tuesday, February 19, 2008, 7:30 pm

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



## PROGRAM

**Beethoven**  
(1770–1827)

Twelve Variations for Cello and Piano on  
“Ein Mädchen oder Weibchen,”  
op. 66 (1796)

**Shostakovich**  
(1906–1975)

Cello Sonata in D minor, op. 40 (1934)  
Allegro non troppo  
Allegro  
Largo  
Allegro

## INTERMISSION

**Hasan Uçarsu**  
(b. 1965)

*Türkü* (1999)

**Brahms**  
(1833–1897)

Cello Sonata No. 2 in F major, op. 99 (1886)  
Allegro vivace  
Adagio affettuoso  
Allegro passionato  
Allegro molto



# About the Artists...

## Efe Baltacigil

**T**urkish cellist Efe Baltacigil has served as associate principal cello of The Philadelphia Orchestra since 2002 and was acclaimed by audiences and critics alike in February 2005 when he and pianist Emanuel Ax performed Beethoven's Cello Sonata No. 1 at a Philadelphia Orchestra concert with only 10 minutes of rehearsal. He and Ax, the evening's soloist, were called upon when a winter snowstorm prevented some Orchestra musicians from reaching the concert hall. After that performance, the *Philadelphia Inquirer* wrote, "Baltacigil is a highly individualized solo artist. His gorgeous sound, strong personality, and expressive depth suggest an artist about to have a major career."

Baltacigil was born in Istanbul, Turkey and started studying violin at the age of five, later changing to cello at the age of seven. He received his bachelor's degree from Mimar Sinan

University Conservatory in Istanbul in 1998 and an artist diploma from the Curtis Institute of Music in Philadelphia in 2002. In 2005 Baltacigil won the Young Concert Artists International Auditions. Over the following year, he was also awarded the Peter Jay Sharp Prize and the Washington Performing Arts Society Prize.

In February 2007 Baltacigil made his Carnegie Hall concerto debut, performing Tchaikovsky's *Rococo Variations* with the New York Youth Symphony. Recent appearances include the Brahms Sextet with Pinchas Zukerman and Yo-Yo Ma at Carnegie Hall and in Yo-Yo Ma's *Silk Road Project*. He has also appeared as soloist in the Schumann Cello Concerto with the Curtis Chamber Orchestra conducted by Otto-Werner Mueller and is a member of Lincoln Center's Chamber Music Society II.

efe baltacigil

## Anna Polonsky

**A**nna Polonsky is widely in demand as a soloist and chamber musician. She made her solo piano debut at the age of seven at the Special Central Music School in Moscow. She emigrated to the United States in 1990 and attended high



school at the Interlochen Arts Academy in Michigan. Polonsky later received her bachelor of music from the Curtis Institute of Music, where she worked with the renowned pianist Peter Serkin, and continued her studies with Jerome Lowenthal, earning her

master's degree from The Juilliard School. A Steinway Artist, Polonsky was a recipient of a Borletti-Buitoni Trust Fellowship in 2003. In addition to performing, she serves on the piano faculty of Vassar College.

Polonsky has appeared with the Moscow Virtuosi, Buffalo Philharmonic, St. Luke's Chamber Ensemble, Columbus Symphony Orchestra, and Chamber Orchestra of Philadelphia, among others. She has collaborated with the Guarneri, Orion, and Audubon Quartets, and with such musicians as Mitsuko Uchida, David Shifrin, Richard Goode, Ida and Ani Kavafian, Cho-Liang Lin, Arnold Steinhardt, Anton Kuerti, Gary Hoffman, and Fred Sherry.

She is regularly invited to perform at such festivals as Marlboro, Chamber Music Northwest, Seattle, Moab, Santa Fe, Bridgehampton, Bard, and Caramoor, as well as at Bargemusic in New York.

A frequent guest at the Chamber Music Society of Lincoln Center, Polonsky was an artist member of CMS Two from 2002–04. In 2006 she took a part in the European Broadcasting Union's project to record and broadcast all of Mozart's keyboard sonatas, and in the spring of 2007 she performed a Carnegie Hall solo recital, inaugurating the Emerson Quartet's Perspectives Series.

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March 26, Grainger Ballroom, Symphony Center

March 28, Nichols Concert Hall, Evanston

March 29, Rockefeller Memorial Chapel

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# About the Program...

LUDWIG VAN BEETHOVEN

b. 1770 in Bonn

d. 1827 in Vienna

## Twelve Variations for Cello and Piano on "Ein Mädchen oder Weibchen," op. 66

When Beethoven arrived in Vienna in 1792, composers did not generally regard the cello as a melodic or solo instrument. Young Beethoven, however, was interested in the cello, and in 1796 he wrote two sonatas and two sets of variations for cello: Twelve Variations for Piano and Cello on a Theme from Handel's *Judas Maccabeus* and a set based on the aria "Ein Mädchen oder Weibchen" from Mozart's *The Magic Flute*, which had been composed only five years earlier. *The Magic Flute* was always Beethoven's favorite among Mozart's operas (he actively disliked *The Marriage of Figaro* and *Don Giovanni*), and it is no surprise that when he came to write variations he should turn to a favorite opera and a familiar tune—several years later Beethoven would compose a second set of variations

for cello on another theme from *The Magic Flute*, "Bei Männern, welche Liebe fühlen." Beethoven did not immediately publish the variations on "Ein Mädchen oder Weibchen," and they were eventually assigned a misleadingly high opus number—this music is actually contemporaneous with his Opus 2 piano sonatas.

Papageno sings "Ein Mädchen oder Weibchen"—with its famous glockenspiel accompaniment—near the end of the the second act of *The Magic Flute*. The theme sets the words "Ein Mädchen oder Weibchen/ Wunscht Papageno sich" (For maiden or a woman/Doth Papageno yearn). Beethoven's twelve variations on this infectious tune are straightforward and quite compact—the entire set lasts barely ten minutes.

Most immediately striking are the two slow variations: X (*Adagio*) and XI (*Poco Adagio quasi Andante*). Here Beethoven suddenly shifts to a somber F minor and wrings a degree of genuine pathos from Mozart's tune before the final variation returns to F major and flows cheerfully to its quiet close.



DMITRI SHOSTAKOVICH

b. 1906 in St. Petersburg

d. 1975 in Moscow

### Cello Sonata in D minor, op. 40

Shostakovich began writing his Cello Sonata on August 15, 1934, and completed it on September 19, a week before his twenty-eighth birthday. This was an unusually calm interlude in the often-tormented life of this composer. Earlier that year he had scored a triumph with the premiere of his opera *Lady Macbeth of the Mtsensk District*, which was now headed for production in Buenos Aires, New York, Stockholm, Zurich, and other cities. The infamous *Pravda* attack on the opera—an assault that nearly destroyed Shostakovich's career—would not occur for another sixteen months. Audiences normally think of Shostakovich's music from this early period as brilliant, witty, and nose-thumbing, but already another of Shostakovich's many styles had begun to appear: the neo-classical. In 1933 he had written Twenty-Four Preludes for piano (with the model of Bach's sets of twenty-four preludes clearly in mind), and the Cello Sonata—with its romantic melodies, conservative harmonic language, and fairly strict classical forms—is very much in the manner of the cello sonatas of Beethoven and Brahms.

Frequently performed and recorded, the Cello Sonata remains one of



Shostakovich's most approachable works, particularly for its broad lyricism and generally untroubled spirit. Viktor Lubatsky was cellist and Shostakovich the pianist at the premiere, which took place on Christmas Day 1934. Shostakovich was a virtuoso pianist, and it is not surprising that the piano is given so prominent a role in this sonata: it introduces several themes, dominates textures, and is an extremely active participant.

The cello, however, has the lovely opening melody of the *Allegro non troppo*. The piano introduces the quiet second theme, and both are treated fully before the quiet close of this sonata-form movement. Brisk cello arpeggios open the energetic *Scherzo*, with the piano singing the main idea high above; the piano also has the second subject over eerie, swooping swirls from the cello. The *Largo* begins with a recitative-like passage from

the cello in its deepest register; soon the piano enters, and the movement's central theme is heard: a lyric, flowing passage for cello over steady piano accompaniment. Dark and expressive, this *Largo* stands apart in its intensity from the other three movements of the sonata.

The concluding *Allegro* comes closest to the sardonic manner of Shostakovich's early music. The piano has the abrupt main idea, and the cello's restatement already brings a saucy variation. The theme goes through several episodes, some of them humorous. At times the humor is almost too broad: one of the instruments will have the theme, played fairly straight, while in the background the other is going crazy with the most athletic accompaniment imaginable. For all its humor, however, the music never turns to slapstick, and the final episode—for piano over pizzicato accompaniment—is lovely.

Those interested in this sonata should know that while it has had many fine recordings, the most interesting remains one made long ago (in monophonic sound), featuring the composer at the piano and a very young Mstislav Rostropovich as cellist. This

performance has now reappeared on compact disc and is well worth knowing, despite its inevitable limitations of sound.

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HASAN UÇARSU  
b. 1965 in Turkey

## Türkü

The composer has supplied a program note for this work:

*Türkü* is a free interpretation on the folk song "Elif dedim, be dedim."



This piece was commissioned to be a part of a CD project that comprised folk song arrangements for cello and piano. Since arranging a folk song for instruments is to segregate it from its original musical and social context, it seemed that instead of being thoroughly obedient

and having a faithful arrangement of it, a free interpretation would be much more valuable in bringing out the spirituality, cultural meanings coded and communicated within the folk tune. However, the piece paradoxically concludes in a dramatic

manner by approach as close as it could be to the original medium.

© Hasan Uçarsu

JOHANNES BRAHMS

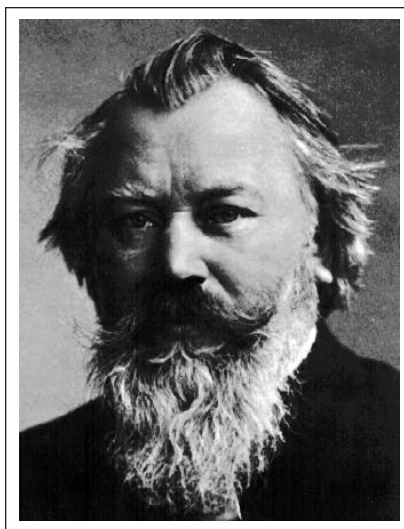
b. 1833 in Hamburg

d. 1897 in Vienna

**Cello Sonata No. 2 in F major, op. 99**

Brahms was frequently inspired to write for a particular instrument by a particular virtuoso player. He wrote much of his violin music with Joseph Joachim in mind, and late in life he wrote a series of works for clarinet after being impressed with the playing for Richard Mühlfeld. It was his association with the Austrian cellist Robert Hausmann (1852–1909) that led to the composition of Brahms' second and final cello sonata. Brahms heard Hausmann perform his Cello Sonata in E Minor in Vienna in March 1885 and was so taken with Hausmann's playing that he wanted to write a new work specifically for him. But Brahms, then in the process of composing his Fourth Symphony, could not begin such a work immediately. It was not until the summer of 1886, which Brahms spent at Hofstetten on Lake Thun in Switzerland, that he could finally set to work on the sonata.

When he returned to Vienna in the fall, he brought the manuscript with him, and he and Hausmann gave the



work several private hearings before it had its first public performance in Vienna on November 24, 1886. Brahms himself was a virtuoso pianist, but he had the unfortunate habit of grunting and snorting as he played. His friend Elizabeth von Herzogenberg referred gently to this when she wrote of her enthusiasm for the sonata:

So far I have been most thrilled by the first movement. It is so masterly in its compression, so torrentlike in its progress, so terse in the development, while the extension of the first subject on its return comes as the greatest surprise. I don't need to tell you how we enjoyed the soft, melodious *Adagio*, particularly the exquisite return to F sharp major, which sounds so beautiful. I should like to hear you play the essentially vigorous *Scherzo*. Indeed, I always hear you snorting

and puffing away at it—for no one else will ever play it just to my mind. It must be agitated without being hurried, legato in spite of its unrest and impetus.

Those who claim that Brahms never wrote true chamber music have some of their most convincing evidence in this cello sonata, for this is music conceived on a grand scale—muscular, passionate, striving. The first movement is marked *Allegro vivace*, and from its first moments one senses music straining to break through the limits imposed by just two instruments. If the *tremolandi* beginning suggests the scope of symphonic music, the rising-and-falling shape of the cello's opening theme recalls the rising-and-falling shape of the opening movement of the composer's just-completed Fourth Symphony. The first movement is in sonata form, and the vigorous opening theme is heard in various guises throughout the movement. Its quiet and stately reappearance in the piano just before the coda is a masterstroke.

Brahms is specific that the *Adagio* be played *affettuoso* (with affection) yet for all its melting songfulness, this is a serious movement, full of surprises. Brahms moves to the distant key of F-sharp major for this movement and then to the equally unexpected F minor for the second subject. He uses pizzicato, a sound not typical of his string writing, for extended periods and sometimes has the piano mirror that sound with

its accompaniment. And he builds his themes on something close to echo effects, with one instrument seeming to trail the other's statement. It is imaginative writing and often very beautiful. With the third movement, *Allegro passionato*, the music returns to the mood of the first, for it begins and ends with a great rush of energy. Between the scherzo sections comes a haunting trio featuring some of Brahms' most sensitive writing for the cello. In the felicitous words of American composer Daniel Gregory Mason, "throughout this movement there are few of those places, unhappily frequent in most music for the cello, that sound so difficult that you wish, with Dr. Johnson, they were impossible."

The *Allegro molto* is by far the shortest movement of the sonata, and after the driving power of the first and third movements, the finale seems almost lightweight, an afterthought to the sound and fury that have preceded it. Its main theme, possibly of folk origin, rocks along happily throughout and—in another of Brahms' many successful small touches in this sonata—is played pizzicato just before the final cadence.

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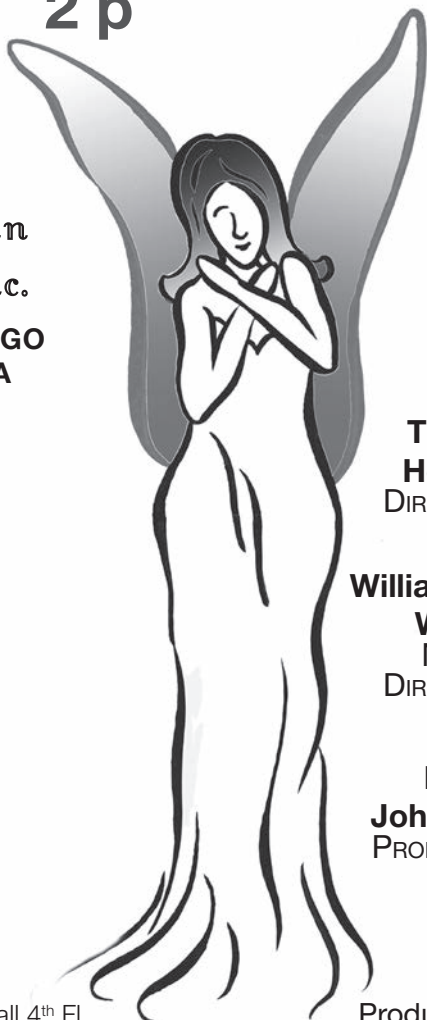
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# alban berg quartet

Friday Evening  
29 February / 7:30 pm  
Mandel Hall

The University of Chicago Presents • Music at Mandel Hall

Friday, February 29, 2008, 7:30 pm

Alban Berg Quartet  
Günter Pichler, violin  
Gerhard Schulz, violin  
Isabel Charisius, viola  
Valentin Erben, cello



## PROGRAM

**Haydn**  
(1732–1809)

Selections from *The Seven Last Words of Christ*, op. 51 (1787)

Introduzione: Maestoso ed Adagio

Largo

Grave e cantabile

Largo

Adagio

Lento

Largo

Il Terremoto: Presto e con tutta la forza

**Berg**  
(1885–1935)

Lyric Suite (1927)

Allegretto gioiale

Andante amoroso

Allegro misterioso; Trio estatico

Adagio appassionato

Presto delirando; Tenebroso

Largo desolato

## INTERMISSION

**Schubert**  
(1797–1828)

String Quartet in G major, D. 887,  
op. posth. 161 (1826)

Allegro molto moderato

Andante un poco molto

Scherzo: Allegro vivace

Allegro assai

# About the Artists...

## Alban Berg Quartet

For over thirty years the Alban Berg Quartet has performed regularly in music capitals and major festivals throughout the world. They have their own concert series at the Vienna Konzerthaus (where they made their debut in 1971 and where they are now Honorary Members), at the Royal Festival Hall London, at the Opera Zurich, the Theatre des Champs-Élysées in Paris, the Philharmonie in Cologne, and at the Alte Oper Frankfurt.

Since they were founded, the Alban Berg Quartet have been prolific recording artists and have received over thirty major international awards, including the Grand Prix du Disque, the Deutsche Schallplattenpreis, the Edison Prize, the first International Classical Music Award, the Japan Grand Prix, and the Gramophone Magazine Award. Public and critics regard many of these recordings as definitive alike.

Among their many recording projects have been the complete quartets by Beethoven, Brahms, Berg, Webern, and Bartók, as well as the complete late Mozart and late Schubert quartets. Following their original Beethoven cycle recorded in the studio some years ago, the live recording of their Beethoven cycle at the Konzerthaus during the Vienna Festival in 1989 has been released on CD, video, and DVD.

Press reviews for the Alban Berg Quartet confirm their reputation: "Stunning perfection" (*Washington Post*), "One of the greatest ensembles of our time" (*San Francisco Chronicle*), "The Alban Berg Quartet have achieved legendary standards in chamber music playing" (*Frankfurter Allgemeine Zeitung*).

More important to the quartet than the superlative praise in the press and the enthusiasm of the public is their self-appointed mission of giving the most harmonious interpretation of the works they perform and of extending their repertoire from the classical to the avant-garde; the name "Alban Berg" symbolises this commitment.

In 2005 the quartet suffered a painful loss with the death of their violinist Thomas Kakuska. The Alban Berg Quartet continues its concert activities with Isabel Charisius, both out of conviction and in the spirit of Thomas Kakuska. In October 2006 they performed a commemoration concert for Thomas Kakuska in the Vienna Konzerthaus together with singers and musicians like Magdalena Kožena, Thomas Quasthoff, Angelika Kirchschrager, Sir Simon Rattle, and Claudio Abbado.

# About the Program...

FRANZ JOSEPH HAYDN

b. 1732 in Rohrau

d. 1809 in Vienna

Selections from *The Seven Last Words of Christ*, op. 51

Haydn may have claimed that his thirty years as kapellmeister to the Esterházy princes forced him to work in isolation, but from that quiet isolation his fame spread steadily across Europe. One of the clearest signs of this came in 1784 when Haydn received a handsome commission from Paris for six symphonies, and he worked on these “Paris” Symphonies (Nos. 82–87) during the years 1785–86. At exactly this same moment came an even more remarkable commission. A Spanish cleric wrote to Haydn to ask for music to accompany the reading, on Good Friday, 1787, of the seven final statements of Christ on the cross.

Haydn rarely commented on his music, but in 1801 he recalled the circumstances of this work’s creation, and it is worth quoting him at length:

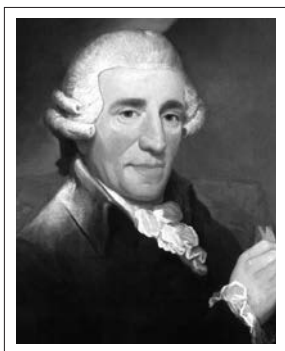
About fifteen years ago I was requested by a canon of Cádiz to compose instrumental music on the Seven Words of Jesus on the Cross. It was the custom of the Cathedral of Cádiz to produce an oratorio every year during Lent, the effect of the performance being not a little enhanced by

the following circumstances. The walls, windows, and pillars of the church were hung with black cloth, and only a large lamp, hanging from the center of the roof, broke the solemn obscurity. At midday, the doors were closed and the ceremony began. After an appropriate prelude, the bishop ascended the pulpit, pronounced one of the Seven Words and delivered a discourse thereon. This ended, he left the pulpit and knelt prostrate before the altar. This pause was filled with music. The bishop then in like manner pronounced the second word, then the third, and so on, the orchestra falling in at the conclusion of the discourse.

It should further be noted that the Good Friday observances in Cádiz took place not in the cathedral but in the Chapel of Santa Cueva, a cave carved in a hillside beneath the cathedral, so this music was first performed in a profound darkness.

Haydn wrote this set of musical meditations for large orchestra (one that included four horns and timpani), and it was performed in Cádiz on April 6, 1787. But it is a telling indication of the fame of the fifty-five-year-old composer that it was performed almost simultaneously in both Vienna and Bonn; in fact, those two performances took place at the end of March and so preceded the Cádiz ceremony (and it is likely that one of the performers in the

Bonn orchestra was a sixteen-year-old violist named Beethoven). Alert to the commercial possibilities of this music, Haydn quickly arranged it for string quartet (the version heard on this program) and oversaw its transcription for solo piano; some years later—in 1796 as he was beginning work on his oratorios—he made a further arrangement for soloists, chorus, and expanded orchestra. He regarded *The Seven Last Words of Christ* as one of the greatest successes he ever had as a composer, and he conducted it at his last public performance in 1803.



There is no question about Haydn's devout Catholic faith: he inscribed the words *Laus Deo* (Praise God) at the end of the manuscripts of all of his symphonies. But while he welcomed this commission, he found it a challenge, noting that "it was not an easy matter to compose seven Adagios to last ten minutes each, and follow one after the other without fatiguing the listener ..." Uncertain how to proceed, he consulted his friend, the Abbé Maximilian Stadler, who suggested building the main theme of each movement on the rhythm of its Latin text, and this proved a useful procedure.

Haydn said of *The Seven Last Words*: "Each [movement], or

rather each setting of the text, is expressed only by instrumental music, but in such a way that it creates the most profound impression on even the most inexperienced listener." The challenge for him as a composer was to capture the spirit of these solemn

words and to create music suitable for meditation on each of them, yet still to engage a listener's interest across the span of seven slow movements. He addressed the last of these in several ways: by making sharp contrasts between the character of the movements (some are lyric and lamenting, others dramatic), by varying keys effectively, and by contrasting sonorities—muting the strings for one movement, using pizzicato at other points. Haydn frames these seven slow movements with contrasted outer movements. He establishes a suitably solemn atmosphere with an *Introduction* in D minor that he marks *Maestoso ed Adagio*, and he concludes with a musical depiction of the earthquake that rocked Calvary after the crucifixion. At last we have a fast movement—it is marked *Presto e con tutta la forza*—and it brings *The Seven Last Words* to a conclusion that is satisfying both emotionally and musically.

Haydn's arrangement of this orchestral music for string quartet



is particularly successful, and the music is most often heard today in this version. At the time he made this transcription, he had already written forty-three of his eighty-three string quartets, and the music is beautifully conceived for the four instruments in this version. The seven meditative movements (one of these movements, a lengthy *Grave*, is omitted at this performance) do not really require detailed description. Each is in sonata form, which allows Haydn the scope to develop the implications of his opening theme, much as a meditation expands on its fundamental idea. These movements do not offer scene-painting, but instead are emotional correlatives to the words of the dying Christ.



ALBAN BERG

b. 1885 in Vienna

d. 1935 in Vienna

### Lyric Suite

**T**he *Lyric Suite* is one of Alban Berg's most attractive compositions, and one of his most mysterious. He composed this music in the years 1925–26, shortly after the premiere of *Wozzeck*, and it was premiered by the Kolisch Quartet—true champions of twentieth-century music—in Vienna on January 8, 1927. The Kolisch Quartet played it the following summer in Baden-Baden, where the audience demanded that it be repeated, and the *Lyric Suite* remains

one of the finest works for string quartet composed in the twentieth century.

Berg described the *Lyric Suite* as “six rather short movements of a lyrical rather than a symphonic character,” and that is an important distinction: this music does not set out to be a symphony for string quartet (as some quartets do) but instead is a collection of movements bound together by a unifying lyrical impulse. A look at the evocative movement markings suggests just how greatly this music is shaped by its emotional content: to the tempo markings, Berg appends such qualifiers as “happy,” “amorous,” “ecstatic,” “delirious,” and “desolate.”

The *Lyric Suite* is fully representative of Berg's mature technique, in which sections that depend on twelve-note sequences (here, movements 1, 3, and 6) alternate with those less rigorous in their serial procedures. The sequence of movements also makes for a dramatically effective progression, as the fast movements (the odd-numbered ones) proceed at increasingly rapid tempos (*Allegretto*, *Allegro*, *Presto*), while the slow movements go progressively slower (*Andante*, *Adagio*, *Largo*). Thematic material from one movement will reappear to assume different importance in subsequent movements, and there are a number of dazzling technical achievements here (for example, the third movement is in ABA form,

and when the opening section returns after the trio, it is played backwards). The string-writing is on a level of breathtaking virtuosity throughout. Listeners should not attempt to follow the sequence of Berg's tone-rows, nor would he wish an audience to approach the music in this way. Better by far simply to enjoy the *Lyric Suite* for the intensely expressive and beautiful music it is.

The "mystery" behind the music was not revealed until half a century after its composition. Through a study of Berg's own score (full of marginal notations), the American composer and scholar George Perle discovered that this music was inspired by Berg's secret love affair with Hanna Fuchs-Robettin, sister of Franz Werfel and wife of a Prague industrialist. The basic four-note melodic cell of the *Lyric Suite* is derived from the initials of the lovers: H-F-A-B (in German notation, B-F-A-Bb), and the progression of the movements may well suggest the course of a secret love-affair between a couple already married to other people: Berg and Hanna recognized that their love was doomed, and this is mirrored in the final movement, where listeners will detect a quotation from the *Liebsteod* music from *Tristan und Isolde*. Berg described the conclusion of the *Lyric Suite*, where the other

voices fall away and the viola fades into silence in mid-phrase, as "dying away in love, yearning, and grief."

#### FRANZ SCHUBERT

b. 1797 in Vienna

d. 1828 in Vienna

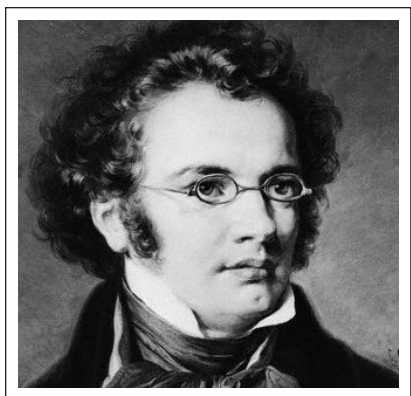
#### String Quartet in G major, D. 887, op. posth. 161

Schubert wrote his fifteenth and final string quartet in the unbelievably short span of eleven days (June 20–30, 1826)—Mozart himself would have been hard-pressed to get a work of this breadth done in so brief a time. The Quartet in G major is in every way a striking piece of music: in length (it stretches out to forty-five minutes even when some of the most important repeats are omitted); in scope (its huge sonorities, often underpinned

by violent tremolos, frequently suggest orchestral writing); and key relationships. Schubert was a master of the ingenious modulation, and this quartet's quicksilver shifts of tonality mirror the flickering moods within the music itself. This is mercurial music—elusive, haunting, and finally very moving.



alban berg quartet



From a near-silent beginning, the *Allegro molto moderato* suddenly bursts to life on great chords, sharply-dotted rhythms, and jagged thematic edges. Within its first instants, the music pitches uneasily between G major and G minor, and over orchestra-like tremolos the opening idea (derived from the jagged edges of the introduction) is announced *pianissimo* by first violin and cello. The gracefully-syncopated second subject arrives as a chordal melody, and curiously, the rest of the exposition consists of a set of variations on this theme. The development at first concentrates on the opening idea, then resumes the variations on the second subject. The movement drives to a close that returns to the powerful (and harmonically unstable) manner of the very beginning. The *Andante un poco molto* opens conventionally—the cello tune in the opening measures is pure Schubert—but suddenly come great rips of sound, discordant cries from the first violin over harmonically ambiguous tremolos in the lower voices. Agitated, dark, and almost shrill, these passages break in

throughout the movement, which finally resolves peacefully.

The Scherzo, in B minor, is reminiscent of the scherzo of the “Great” C-major Symphony—it bristles with energy as individual voices leap out of the general bustle. In complete contrast, the trio section is a *ländler*, and the languorous lilt of its main idea, introduced by the cello, brings an interlude of calm; the sudden jump back to the needle-sharp entrances of the scherzo is dramatic. The finale, marked *Allegro assai*, has been described as a perpetual-motion movement. Actually, it is a tarantella-like rondo that rides exuberantly along its 6/8 meter. Schubert supplies contrasting episodes along the way (smoothly making the 6/8 meter sound like 3/4 in the process), but it is the dancing opening music that finally takes the quartet to its energetic close.

Schubert apparently never heard this quartet. There is speculation that its opening movement might have been performed at the famous Schubertiad in March 1828, but even the best evidence is conjectural, and there is no convincing suggestion of a performance during his lifetime. The Quartet in G Major appears to have been consigned to the silence of dusty shelves, where it remained until it was premiered by the Hellmesberger Quartet in Vienna on December 8, 1850, twenty-two years after its composer’s death.

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# the tallis scholars

peter phillips, director

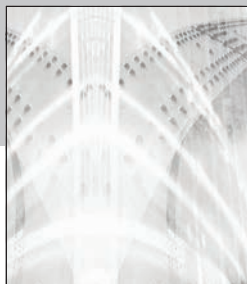
Friday Evening  
7 March / 7:30 pm  
Mandel Hall



The University of Chicago Presents • Music at Rockefeller Memorial Chapel

Friday, March 7, 2008, 7:30 pm

The Tallis Scholars  
Peter Phillips, director



## PROGRAM

**Mendes** Asperges me (16th century)  
(c. 1547–1605)

**Cardoso** Lamentations (1648)  
(1566–1650)

**Lobo** Pater peccavi (1621)  
(c. 1565–1646) Audiui vocem

**Melgás** Ajuva nos (17th century)  
(1638–1700) Domine hominem

**Cardoso** Magnificat Secundi Toni (1613)  
(1566–1650)

## INTERMISSION

**Victoria** Requiem (1605)  
(1548–1611)

# Text and Translation...

MANUEL MENDES (C. 1547–1605)

*Asperges me (a8)*

Asperges me, Domine, hyssopo,  
et mundabor:  
Lavabis me,  
et super nivem dealbabor.  
Miserere mei, Deus,  
secundum magnam misericordiam tuam.  
Gloria Patri, et Filio,  
et Spiritui Sancto.  
Sicut erat in principio,  
et nunc, et semper,  
et in saecula saeculorum. Amen.

You will sprinkle me, Lord, with hyssop,  
and I will be made clean.  
You will wash me, and even more than  
snow will I be whitened.  
Take pity on me, God,  
according to your great mercy.  
Glory to the Father, and to the Son,  
and to the Holy Spirit.  
As it was in the beginning,  
is now, and always will be,  
in every human generation. Amen.

MANUEL CARDOSO (1566–1650)

*Lamentations (a5)*

*Feria Quinta in Cæna Domini, Lect. II*

Fifth Day of the Feast of The Lord's Supper, 2nd Reading

Vau. Et egressus est a filia Sion omnis  
decor ejus;  
facti sunt principes ejus velut arietes  
non invenientes pascua;  
Et abierunt absque fortitudine ante  
faciem subsequents.

And all her beauty has departed from  
the daughter of Sion;  
Her leaders have become like rams  
who cannot find their pasture;  
and they have abandoned their courage  
before the face of the pursuer.

Zain. Recordata est Jerusalem dierum  
afflictionis suae  
et praevaricationis omnium  
desiderabilium suorum  
Quae habuerat a diebus antiquis,  
Cum caderet populus ejus in manu  
hostili et non esset auxiliator;  
viderunt eam hostes et deriserunt  
Sabbata ejus.  
Jerusalem, Jerusalem convertere ad  
Dominum Deum tuum.

Jerusalem remembered, in the days of  
her suffering and collusion,  
all the precious things which she had  
from ancient times;  
when her people fell into the hands of  
the enemy,  
and there was none to help ;  
her enemies saw her and mocked her  
Sabbath days.  
Jerusalem, Jerusalem, turn again to the  
Lord your God.

DUARTE LOBO (C. 1565–1646)

*Pater peccavi*

Pater peccavi in caelum,  
et corum te.  
Iam non sum dignus vocari filius tuus.  
Miserere mei Deus.

Father I have sinned against heaven  
and before you,  
I am no longer worthy to be called your son.  
Have mercy on me, God.



*Audivi vocem*

Audivi vocem de caelo dicentem mihi  
beati mortui qui in Domino moriuntur.

I heard a voice from heaven, saying to me  
Blessed are the dead who die in the Lord.

**DIOGO DIAZ MELGÁS (1638–1700)**

*Ajuva nos*

Ajuva nos, Deus salutaris noster,  
Et propter gloriam nominis tui,  
Domine, libera nos;  
Et propitius esto peccatis nostris  
propter nomen tuum.

Help us, o God our Saviour,  
and set us free, Lord, for the glory of  
your Name;  
and be merciful to our sins, for your  
name's sake.

*Domine hominem*

From St. John's Gospel 5:7

Domine, hominem non habeo ut,  
cum turbata fuerit aqua, mittat me in  
piscinam:  
Dum venio enim ego, alius ante  
me descendit.

Lord, I have no-one to lead me  
into the pool when the waters are  
disturbed;  
for while I make my way, another  
climbs down before me.

**CARDOSO**

*Magnificat Secundi Toni*

Magnificat anima mea Dominum  
Et exsultavit spiritus meus in Deo  
salutary meo,  
Quia respexit humilitatem Ancillae suae:  
Ecce enim ex hoc beatam me  
Dicent omnes generations.  
Quia fecit mihi magna qui potens est:  
Et sanctum nomen eius.  
Et misericordia eius a  
Progenie in progenies: Timentibus eum.  
Fecit potentiam in brachio suo:  
Dispersit superbos mente cordis sui.  
Deposuit potentes de sede:  
Et exaltavit humiles.  
Esurientes implevit bonis:  
Et divites dimisit inanes.  
Suscepit Israel puerum suum:  
Recordatus misericordiae suae.  
Sicut locutus est ad patres nostros;  
Abraham et semini eius in saecula.

My soul proclaims the greatness of the  
Lord, and my spirit rejoices in God, my  
Saviour; For He has looked with favour  
on the lowliness of His handmaiden.  
Behold, from henceforth all generations  
shall call me blessed;  
For He that is mighty has done wondrous  
things for me, and Holy is His name.  
And His mercy is upon them that fear  
Him throughout all generations.  
He has shown the power of His arm:  
He has scattered the proud in their conceit.  
He has put down the mighty from their  
thrones, and has exalted the humble  
and the meek.  
He has filled the hungry with good things,  
He has sustained His servant, Israel,  
in remembrance of His mercy, mercy  
which He promised to our forefathers, for  
Abraham and his sons forever.

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

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

## TOMAS LUIS DA VICTORIA (1548–1611)

### *Requiem* (a6)

#### Lesson II at Matins

Taedet animam meam vitae meae;  
dimittam adversum me eloquium  
meum, loquar in amaritudine  
animae meae. Dicam Deo: noli me  
condemnare: judica mihi cur me ita  
judices. Numquid bonum tibi videtur,  
si calumniaris me et opprimas me,  
opus manuum tuarum, et consilium  
impiorum adjures? Numquid oculi  
carnei tibi sunt: aut sicut videt homo,  
et tu videbis? Numquid sicut dies  
hominis dies tui, et anni tui sicut  
humana sunt tempora, ut quaeras  
iniquitatem meam, et peccatum  
meum scruteris? Et scias quia nihil  
impium facerim, cum sit nemo qui de  
manu tua possit eruere.

I am weary at heart of my life; I will  
speak out at my own risk and express  
the bitterness in my soul. I shall say  
to God: do not condemn me, but  
show me why you judge me this way.  
Shall it seem a good thing to you to  
cheapen me and oppress me, a man of  
your own making, and to support the  
schemes of the wicked? Are your eyes  
like human eyes? Do even you see only  
as men do? Is your life like the life of  
men, and do your years pass like the  
days of men, that you should search  
for faults in me, and investigate my  
sins? Surely you know that I have done  
nothing wrong and that no-one could  
rescue me from your hand.

#### Introitus

Requiem aeternam dona eis, Domine,  
et lux perpetua luceat eis. Te decet  
hymnus, Deus in Sion, et tibi reddetur  
votum in Jerusalem: exaudi orationem  
meam, ad te omnis caro veniet.

Grant them eternal rest, O Lord, and let  
light perpetual shine upon them. A hymn,  
O God, becometh thee in Sion and a vow  
shall be paid to thee in Jerusalem: give  
ear to my supplication, O Lord, unto thee  
shall all flesh come at last.

#### Kyrie

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

#### Graduale

Requiem aeternam dona eis,  
Domine, et lux perpetua luceat  
eis. In memoria aeterna, erit  
justus: ab auditione mala non  
timebit.

Grant them eternal rest, O Lord, and  
let light perpetual shine upon them.  
The just man shall remain in memory  
everlasting: of ill report he shall not  
be afraid.

### Offertorium

Domine, Jesu Christe, Rex Glorïae,  
libera animas omnium fidelium  
defunctorum de poenis inferni, et  
de profundo lacu. Libera eas de ore  
leonis, ne absorbeat eas tartarus,  
ne cadant in obscurum: sed signifer  
sanctus Michael repraesentet eas in  
lucem sanctam: quam olim Abrahae  
promisisti et semini eius.

Lord Jesus Christ, King of glory, deliver  
the souls of all who died in the faith of  
Jesus Christ from the pains of hell and  
from the deep pit. Deliver them from the  
lion's mouth, lest the jaws of hell swallow  
them, lest they fall into everlasting  
darkness. But let Saint Michael, the  
leader of hosts, bring them forth into thy  
holy light, as thou didst promise of old to  
Abraham and to his seed.

### Sanctus & Benedictus

Sanctus, sanctus, sanctus, Dominus  
Deus Sabaoth. Pleni sunt caeli et  
terra gloria tua. Hosanna in excelsis.  
Benedictus qui venit in nomine  
Domini.

Holy, holy, holy, Lord God of Sabaoth,  
the heavens and earth are full of thy  
glory. Hosanna in the highest. Blessed  
is he that cometh in the name of the  
Lord.

### Agnus Dei

Agnus Dei, qui tollis peccata mundi:  
dona eis requiem, dona eis requiem  
sempiternam.

Lamb of God, that takest away the sins  
of the world, grant them rest, grant  
them eternal rest.

### Communio

Lux aeterna luceat eis, Domine, cum  
sanctis tuis in aeternum, quia pius es.  
Requiem aeternam dona eis Domine,  
et lux perpetua luceat eis. Cum  
sanctis tuis in aeternum, quia pius es.  
Requiescant in pace. Amen.

Let light perpetual shine upon the, O Lord,  
in the company of thy saints for evermore;  
because thou art merciful. Grant them  
eternal rest, O Lord, and let light perpetual  
shine upon them in the company of thy  
saints for evermore, because thou art  
merciful. May they rest in peace. Amen.

### Funeral Motet

Versa est in luctum cithara mea et  
organum meum in vocem flentium.  
Parce mihi Domine, nihil enim sunt  
dies mei.

My harp is tuned to mourning and  
my organ into the voice of those that  
weep. Spare me, O Lord, for my days  
are nothing.

### Responsory

Libera me, Domine, de morte  
aeterna, in die illa tremenda: quando  
caeli movendi sunt et terra: dum  
veneris judicare saeculum per ignem.  
Tremens factus sum ego, et timeo,  
dum discussio venerit, atque ventura

Deliver me, O Lord, from everlasting  
death on that fearful day when the  
heavens and earth shall be moved and  
thou shalt come to judge the world by  
fire. I am seized with trembling, I am  
sore afraid for the day of judgement

ira. Quando caeli movendi sunt et  
terra. Dies illa, dies irae, calamitatis et  
miseriae, dies magna et amara valde.  
Dum veneris judicare saeculum per  
ignem. Requiem aeternam dona eis,  
Domine: et lux perpetua luceat eis.  
Libera me...

Kyrie, eleison.  
Christe, eleison.  
Kyrie, eleison.

and for the wrath to come. That day, a  
day of wrath and calamity and woe, a  
great day and bitter indeed, when thou  
shalt come to judge the world by fire.  
Grant them eternal rest, O Lord, and  
let light perpetual shine upon them.  
Deliver me, O Lord...

Lord, have mercy upon us.  
Christ, have mercy upon us.  
Lord, have mercy upon us.

---

## **The Tallis Scholars** **Peter Phillips, director**

### **Sopranos**

Janet Coxwell  
Helen Parker  
Amy Moore  
Amanda Morrison

### **Altos**

Patrick Craig  
Caroline Trevor

### **Tenors**

George Pooley  
Nicholas Todd

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# About the Artists...

## Peter Phillips

Tallis Scholars director Peter Phillips has made an impressive if unusual reputation for himself in dedicating his life's work to the research and performance of Renaissance polyphony. Having won a scholarship to Oxford in 1972, he studied Renaissance music and gained experience in conducting small vocal ensembles. Phillips founded the Tallis Scholars in 1973, with whom he has now appeared in over 1500 concerts and made over fifty recordings.

Apart from the Tallis Scholars, Phillips continues to work with other specialist ensembles, including the Collegium Vocale of Ghent, the Tudor Choir of Seattle, and Musix of Budapest. He also works extensively with the BBC Singers, with whom he gave a Promenade concert, in collaboration with the Tallis Scholars, from the Royal Albert Hall in July 2007, which was broadcast live and attended by over six thousand people. Phillips gives numerous masterclasses and choral workshops every year around the world and is also artistic director of the Tallis Scholars Summer School—UK- and U.S.-based choral courses dedicated to exploring the heritage of renaissance choral music, and developing a performance style appropriate to it as pioneered by the



Tallis Scholars. January 2007 marked the first Summer School in Sydney, Australia. This year, Phillips will set up a new Choral Foundation at Merton College in Oxford, where he has recently been appointed director of music.

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

In 2005 Phillips was made a Chevalier de l'Ordre des Arts et des Lettres by the French Minister of Culture, a decoration intended to honor individuals who have contributed to the understanding of French culture in the world. In 2006, his song-cycle for contralto, *Four Rondeaux by Charles d'Orleans*, was premiered in the Guggenheim, New York, to critical acclaim.

# About the Program...

About seventy miles east of Lisbon in Portugal lies the town of Évora. Its approximately 50,000 residents enjoy a historic city center, complete with a largely intact Roman temple, medieval walls, and a number of historic monuments and remarkably well-preserved architectural masterpieces. The entire city center is a UNESCO World Heritage Site. At the heart of this magnificent place is Évora Cathedral, a massive thirteenth-century building that sits at the highest point in the city. It is the largest medieval cathedral in Portugal. Here, in the sixteenth and seventeenth centuries, a remarkable tradition of music performance and education was established and almost all of the major composers for approximately 150 years of Portuguese history were in some way associated with the city. Tonight the Tallis Scholars present music from three distinct generations of these composers alongside one of the great masterpieces of the Spanish Golden Age, Victoria's six-voice Requiem.

Manuel Mendes is the sole representative of the first of these three generations. Born in Lisbon in 1547, his first job was in Portalegre as *mestre da capela* at the cathedral there. In 1575 he moved to Évora, where he remained until his death in 1605. He is now known much more as a teacher than as a composer and the *Asperges me* that appears on tonight's concert is one of only

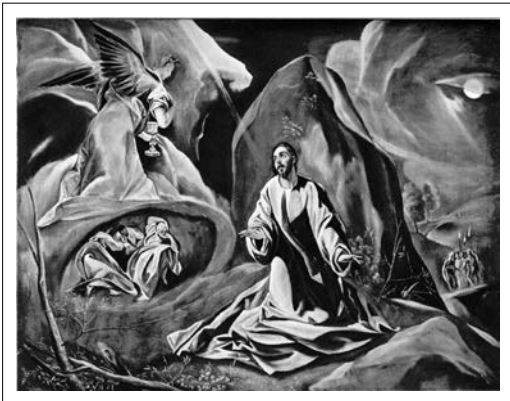
six works by him that survive. It achieved some fame, however, and was still being sung more than 125 years after his death in the chapel of the Dukes of Bragança—the noble household of the kings of Portugal. The edition performed tonight is taken from a manuscript found there. In this book, three of the eight voices are attributed to Manuel Soares, a much later composer who died in 1756. That it was given this treatment is a testament to its fame and lasting appeal.

Manuel Cardoso was born in 1566 in the small village of Fronteira, about twenty miles south west of Portalegre. Cardoso was sent to the choir school at Évora, however arriving at almost exactly the same time as Mendes; he may have been one of Mendes' first pupils in Évora. At the age of twenty-two, he became a Carmelite monk and remained at the Convento de Carmo in Lisbon until he died sixty-two years later in 1650. He was a great friend of King John IV of Portugal, and possibly was employed as his music teacher in the first quarter of the seventeenth century. Cardoso was highly regarded in his own lifetime and is considered now to be one of the great Portuguese composers of the Évora school. He published regularly throughout his career and the two works on this program come from his first and last known publications. The Lamentations appear in his last book—a collection of motets and other sacred music



published in 1648—and are settings of four passages from the biblical book Lamentations of Jeremiah. Every year during Holy Week—on Maundy Thursday, Good Friday, and Holy Saturday during the service of Matins in the Roman Catholic liturgy—sections of this book are read, and these plangent, desperate, and emotional words were incredibly popular with composers in the sixteenth and seventeenth centuries. A unique feature of these texts is the inclusion of Hebrew letters denoting the verses (e.g., Jod, Caph, Lamed,

the same time as Cardoso, also early in Mendes' time at that location. This must have been an incredibly fruitful time for the choir, as Duarte Lobo went on to become the most famous Portuguese composer of his day. He went to Lisbon as a young man and became *maestro de capilla* at Lisbon Cathedral, where he stayed until his death, but he was the only Portuguese musician to have his works published outside of Portugal. The two motets on this performance appear in his first of two major mass publications,



Aleph, etc.) Composers often used their settings of these otherwise meaningless place-markers as a vehicle to show off their skill at writing pure polyphony; some of the most beautiful music in these works occurs here. The contrast between these sections and the emotionally charged texted passages which alternate with them contributes to the enduring popularity of this form.

While his date of birth remains unclear, it is certain that Duarte Lobo was a boy chorister at Évora Cathedral as

*Liber Missarum*, published in Antwerp in 1621. Lobo's style is distinctive, balancing the characteristically Portuguese conservative polyphonic style with more up-to-date sonorities and chromatic gestures in a way that is much less overt than the way Cardoso writes. Lobo's setting of the text "Beati mortui" (Blessed are the dead) in *Audiui vocem de caelo* is a perfect example of

his ability to blend the old with the new. Keeping in mind that the piece is a polyphonic, a cappella motet very much in the general style of Roman counterpoint—a style basically defined by Palestrina's writing—it is therefore very conservative for a piece published in the 1620s. However, Lobo's isolation of the soprano line for this text followed immediately by the rest of the choir in an almost-homophonic answer is an incredibly emotionally vivid moment, displaying more of the outward expression seen in other early Baroque music

of the time. Portuguese music as a whole is really a study in this kind of blend of conservatism being slowly influenced by newer trends occurring elsewhere and it can be seen in Lobo's music better than anywhere else.

Diogo Dias Melgás was born in 1638 in a small village called Cuba, about 25 miles south of Évora. At this time, Manuel Mendes was long dead, and both Cardoso and Lobo were successfully established in Lisbon, nearing the end of their lives. Melgás, therefore, represents a completely different, later generation of Portuguese musicians. However, it is perhaps he who had the closest life-long relationship with Évora Cathedral, as he was a boy chorister there but did not leave to pursue a career in Lisbon. He worked his way up the musical hierarchy in the choir school and cathedral, and after holding many lower posts, including that of an adult singer in the choir, became *mestre de capela* in 1678.

The Portuguese balance between conservatism and innovation was approached by Melgás in a unique way. All of Melgás' known works are sacred choral pieces, and he only supplied a simple thoroughbass instrumental accompaniment to a few of his compositions. While making him thoroughly conservative when compared to the contemporary musical traditions of France and Italy, this in itself was a progressive step for Portuguese music. He was the first Portuguese composer to use barlines in his

music, and his counterpoint, while still using points of imitation, is all firmly grounded in the newer idea of functional harmony (the construction of progressions of vertical chords as opposed to the interweaving of linear melodies). Both *Adjuva nos* and *Domine hominem* are simple four-voice settings, quite chromatic in places, but contained in their emotional range. It is interesting to note how some of the earlier music actually sounds more exotic and adventurous, especially some of the music by Cardoso, regardless of the fact that it was written more than fifty years prior to these two pieces.

Cardoso's very first publication was a book of Magnificat settings he produced in 1613. The *Magnificat secundi toni* heard here is drawn from this collection and is in many ways a very conventional piece. Its structure, that of setting alternate verses and leaving the others to be sung in plainsong, was a well-established practice for Magnificat settings as was the technique of incorporating the plainsong tone itself into the polyphonic texture in long notes. Where Cardoso's individual flare comes to the surface is in the use of chromaticism, especially noticeable in the beginning of the verse beginning "Esurientes implevit bonis" (He has filled the hungry with good things).

The remainder of this performance is one of the great masterpieces of the late Renaissance, Tomás Luis de Victoria's 1605 *Requiem* for six



voices. This work is well known and performed often by modern choirs, and with good reason. It is one of the single most stunningly beautiful pieces of music in the repertoire, written to mark the funeral of Victoria's patroness of sixteen years, the Dowager Empress Maria of Austria, sister of Philip II of Spain and widow of Holy Roman Emperor Maximilian II. She and Victoria, along with over thirty nuns, twelve priest singers, and a collection of choirboys, lived in the Royal Convent of Barefoot Nuns of St. Clare in Madrid, and the Requiem Victoria wrote to be performed at her funeral in 1603 was his last publication. As with many Requiem settings—including those written by

Manuel Cardoso and Duarte Lobo, who definitely would have had access to the printed version of this Requiem mass—the plainsong on which it is built features prominently throughout the work, usually in an upper voice and in long note values. Victoria's ability to create expanses of musical space through the use of harmony and sonority alone is displayed here in abundance, as in the final "Kyrie" of the *Libera me* movement, in contrast with his much more emotionally fervent use of harmonic sculpture in the opening *Tedet animam meam*. The extra-liturgical *Versa est in luctum* motet is possibly the high point of the entire mass, and is indeed one of the great masterpieces of Victoria's entire oeuvre.

While Victoria is viewed as being at the very center of the stylistic developments of the high Renaissance, Portuguese polyphonists are often overlooked. Their peculiar conservative style—Melgás was far behind his time in terms of structure, genre, and affect—has sometimes baffled scholars and singers but this performance proves their music is worthy of the praise and status of Victoria's much more famous masterpiece.

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Scott Yoo, conductor

## Friday / 19 October / 7:30 pm

Brentano String Quartet  
Susan Narucki, soprano

## Tuesday / 23 October / 7:30 pm

CONTEMPO  
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Harris Theater for Music and  
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## Friday / 26 October / 7:30 pm

Jonathan Biss, piano  
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Les Violons du Roy  
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

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CONTEMPO double bill  
*eighth blackbird*  
Grazyna Auguscik Sextet  
Jarek Bester, accordion  
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Ensemble Caprice  
Matthias Maute, director  
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## Saturday / 26 January / 10:30 am

Saint Paul Chamber Orchestra  
Family Concert  
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## Sunday / 27 January / 3 pm

Saint Paul Chamber Orchestra  
Jon Kimura Parker, piano

## Friday / 15 February / 7:30 pm

Alice Coote, mezzo-soprano  
Julius Drake, piano  
Chicago recital debut

## Tuesday / 19 February / 7:30 pm

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

## Friday / 29 February / 7:30 pm

Alban Berg Quartet  
Farewell Tour

## Friday / 7 March / 7:30 pm

Tallis Scholars  
Peter Phillips, director  
Rockefeller Memorial Chapel

## Sunday / 16 March / 3 pm

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

## Friday / 11 April / 7:30 pm

Belcea Quartet  
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## Tuesday / 22 April / 7:30 pm

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Luciana Souza

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## Friday / 9 May / 7:30 pm

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University of Chicago  
Free admission

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Matt Haimovitz, cello  
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