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CONTEMPORARY CHAMBER PLAYERS

| a new music collective

46TH SEASON | 2010 / 2011

Shulamit Ran
Artistic Director

01.09.11
Lyre of Orpheus

Marta Ptaszynska
Acting Artistic Director 2010/11

03.01.11
Contempo Double-Bill:
European Connections

Cliff Colnot
Conductor

eighth blackbird
Pacifica Quartet
Ensembles-in-residence





ACTING ARTISTIC DIRECTOR

Welcome to Contempo's 46th season! While programming this season's concerts, my goal was to bring Chicago audiences the most interesting, evocative and inspiring works by distinguished American and European composers. The first Contempo concert is devoted to American composers with a special emphasis on the works of the late Ralph Shapey, founder and former director of the Contemporary Chamber Players – what is now known as Contempo. The second concert, the annual double-bill at the Harris Theater, features European composers from five countries along with jazz vibraphonist Jason Marsalis and his quartet.

These concerts celebrate not only composers, but also UChicago's fabulous ensembles-in-residence. Pacifica Quartet performs along with eighth blackbird – who are celebrating their 10th anniversary with Contempo this season – and conductor Cliff Colnot. This year, we are proud to host Agata Zobel, an internationally-known Polish singer and composer, as well as the the critically-acclaimed mezzo-soprano Julia Bentley.

Our annual end-of-the-year concerts this May are devoted to the University of Chicago's doctoral candidates in composition. These two concerts, filled with intriguing and often radical music, show the brilliance and high accomplishments of our composition students.

Thank you for your support of Contempo – enjoy the music!

Marta Ptaszynska
Acting Artistic Director 2010/11

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Executive Director,
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Peter Salib
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Erin L. Sullivan
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Shawn Allison
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CONTEMPORARY CHAMBER PLAYERS
| a new music collective

About Contempo

Dedicated exclusively to the performance of contemporary classical music, the University of Contempo is one of the oldest and most successful professional new music groups in the nation. Over its 46-year history, Contempo—formerly known as the Contemporary Chamber Players—has earned an enviable reputation for its outstanding performances of music by living composers. It has given over eighty world premieres, and even more Chicago premieres, of works by both established and emerging composers, including Roger Sessions, John Harbison, Ralph Shapey, George Perle, Pulitzer Prize-winning faculty member Shulamit Ran and MacArthur fellow and former University of Chicago faculty member John Eaton.

Contempo was founded in the fall of 1964 by renowned composer and conductor Ralph Shapey, who continued to direct the ensemble until his retirement in 1993. Shapey was succeeded by Stephen Mosko, who held the position of Music Director from 1994 to 1998. Seeking to more closely integrate its artistic vision with its educational mission, Contempo underwent a major restructuring by the Department of Music in 1998. Over the next four seasons, conductors Cliff Colnot, Barbara Schubert and Carmen Helena Tellez served consecutively as Resident Conductors, with the award-winning Pacifica Quartet and eighth blackbird joining Contempo as Artists-in-Residence in 1998 and 2000, respectively. In 2002 Shulamit Ran was appointed Contempo Artistic Director, and in 2004—the ensemble’s 40th season—Contempo forged a bold new artistic path, including its current name and new venues.

In planning each season, Ran collaborates closely with other faculty members in the Department of Music as well as with conductor Cliff Colnot and the two resident ensembles. In addition to the Artists-in-Residence, Contempo often features musicians who perform regularly with the Chicago Symphony Orchestra and the Lyric Opera. Since its inception, the CCP has dedicated itself to the performance of works by the University's own doctoral candidates in composition, as well as countless other composers whose name recognition may not yet equal their talent. This practice has greatly enhanced the living art of composition, as young composers are able to participate in the rehearsal process and hear their work realized by a world-class professional ensemble.

Contempo is proud to be a member of New Music Chicago. For more information, visit www.newmusicchicago.org

“...a winning combination of intriguing music and superb performers.”

– *Chicago Sun-Times*



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CONTEMPORARY CHAMBER PLAYERS
| a new music collective

Ganz Hall, Roosevelt University

01.09.11 SUN | 3 PM

eighth blackbird

Pacifica Quartet

Julia Bentley, mezzo-soprano

Jesse Langen, banjo

Lyre of Orpheus

STEPHEN MONTAGUE

(b. 1943)

String Quartet No. 1:

in memoriam Barry Anderson & Tomasz Sikorski

for string quartet, live-electronics, and tape (1989–93)

Pacifica Quartet

GEORGE CRUMB

(b. 1929)

Night of the Four Moons (1969)

La luna está muerta

Cuando sale la luna

Otro Adán oscuro está soñando

Huye luna, luna, luna

Julia Bentley, mezzo-soprano

Tim Munro, flutes

Jesse Langen, banjo

Nicholas Photinos, electric cello

Matthew Duvall, percussion

INTERMISSION

SHAPEY

(1921–2002)

Evocation No. 3 for viola and piano (1981)

Passacaglia

Scherzo

Song

Matt Albert, viola

Lisa Kaplan, piano

SHULAMIT RAN

(b. 1949)

Lyre of Orpheus (2008)

Pacifica Quartet

Matt Albert, viola

Nicholas Photinos, cello

Audio assistance provided by TECHNOTRIX

The audience is requested to please delay its applause for each piece until a moment after the last note has faded. This will permit everyone to enjoy every note.

TEXT FOR NIGHT OF THE FOUR MOONS

- I La luna está muerta, muerta;
pero rescucita en la primavera.
- II Cuando sale la luna,
el mar cubre la tierra
y el corazón se siente
isla en el infinito.
- III Otro Adán oscuro está soñando
neutra luna de piedra sin semilla
donde el niño de luz se irá quemando.
- IV "¡Huye luna, luna, luna!"
Si vinieran los gitanos,
harían con tu corazón
collares y anillos blancos."
"Niño, déjame que baile.
Cuando vengan los gitanos,
te encontrarán sobre el yunque
con los ojillos cerrados."
"¡Huye luna, luna, luna!"
que ya sienta sus caballos."
"Niño, déjame, no pises
mi blancor almidonado."
- ¡El jinete se acercaba
tocando el tambor del llano!
Dentro de la fragua el niño
tiene los ojos cerrados.
- ¡Por el olivar venían,
bronce y sueño, los gitanos!
Las cabezas levantadas
y los ojos entornados.
- Cómo canta la zumaya,
¡ay, cómo canta en el árbol!
- Por el cielo va la luna
con un niño de la mano.
- The moon is dead, dead;
but it is reborn in the springtime.
- When the moon rises,
the sea covers the earth,
and the heart feels like
an island in infinity.
- Another obscure Adam is dreaming
neuter seedless stone moon
where the child of light will be burning.
- "Run away moon, moon, moon!
If the gypsies should come,
they would make of your heart
white necklaces and rings."
"Child, let me dance.
When the gypsies come,
they will find you on the anvil
with your little eyes closed."
"Run away moon, moon, moon!
for I hear now their horses."
"Child, leave me, do not tread
on my starched whiteness."
- The horseman was coming near
beating the drum of the plains!
Inside the forge
the child has closed his eyes.
- Along the olive grove
the gypsies were coming, bronze and dream!
Heads high
and eyes half closed
- How the owl sings!
Ah, how it hoots in the tree!
- Through the sky goes the moon
holding the child by the hand.

PROGRAM NOTES

Stephen Montague

b. 1943

String Quartet No. 1:
in memoriam Barry Anderson & Tomasz Sikorski for string quartet, live electronics, and tape (1989–93)

Stephen Montague has had works performed by leading ensembles and soloists worldwide, including the London Symphony Orchestra, Royal Philharmonic, BBC Symphony Orchestra, National Symphony Orchestra (Washington, D.C.), Südwestfunk Symphony (Baden-Baden), Royal Ballet, London Mozart Players, Hilliard Ensemble, Smith Quartet, pianists Stephen Kovacevich, Joanna MacGregor, and Marc-André Hamelin, percussionist Evelyn Glennie, and harpsichordist Elisabeth Chojnacka. "Composer Portrait" concerts featuring his music have taken place in London, Cambridge, Vienna, Houston, New York, Chicago, Budapest, and Bahrain.

Montague was Composer-in-Residence at Trinity College of Music, London in 2003 and Guest Professor at University of Texas–Austin (1992, 1995, 2000) and University of Auckland (1997). From 1995 to 1997 he was Associate Composer with the Orchestra of St. Johns, Smith Square, London, and is currently the New Music Associate at the University of Cambridge's Kettle's Yard Gallery & Museum. In addition to freelance work, Montague also teaches composition at Trinity College of Music, London.

Born in Syracuse, New York, Montague studied at Florida State University and completed a doctoral degree at Ohio State University before moving to Europe—first as a Fulbright Scholar in Warsaw (1972–74) and since 1974 as a freelance composer in London. Although a long term U.K. resident, his compositional influences are transatlantic. He comments: "I have lived in Britain since 1974 but my musical heroes remain American: I admire Charles Ives's unapologetic juxtaposition of vernacular music and the avant-garde, Henry Cowell's irreverent use of fist and arm clusters, the propulsive energy of minimalism, and John Cage's radical dictum that 'all sound is music.'"

About **String Quartet No. 1**, the composer writes:

In May 1987 one of my closest friends, Barry Anderson (age 52), died tragically in Paris a few hours after the premiere of his new IRCAM commission, *Arc* for bass clarinet, string quartet, and tape. The following year another friend, Tomasz Sikorski (age 49), lost his long battle with alcoholism, sadly dying alone (and undiscovered for over a week) in his dreary Warsaw flat. Their deaths struck me deeply. Both men were fine composers of growing international stature; I could not help thinking that their best work was still ahead of them.

Barry Anderson's music was firmly based in the post-Webern idiom, dissonant but

elegantly crafted, and at its best, brilliantly orchestrated with computer generated sounds. Anderson was refined, urbane, and dapper. Tomasz Sikorski was not. He was well known as a difficult character. His personal life and his music were battlefields with considerable collateral damage. The idiom he used was “minimalism,” but in his hands repetition was more to bludgeon than to entertain.

String Quartet No. 1: *in memoriam Barry Anderson & Tomasz Sikorski* was inspired by my close friendship with these two men and uses short thematic and harmonic material from their works: Barry Anderson's *Arc* (1987) and Tomasz Sikorski's *Holzwege* for orchestra (1972). The opening bars of *Holzwege* (“Paths to Nowhere”) are quoted in the closing bars of my work.

This work was commissioned by The National Studio for Electronic Music (U.K.) with funds provided by the Greater London Arts Association. It has been recorded by the Smith Quartet on their album *Ghost Stories* (Signum Classics UK).

George Crumb

b. 1929

***Night of the Four Moons* (1969)**

George Crumb's reputation as the creator of hauntingly beautiful works has made him one of the most frequently performed composers today. His evocative musical language grows from his fascination with the sonic possibilities of unorthodox instruments and

techniques, including unusual percussive and timbral effects. Many of Crumb's works include programmatic, symbolic, mystical, and theatrical elements, which are indicated in his meticulously notated scores. His music often juxtaposes contrasting musical styles, ranging from music of the Western art-music tradition to folk music and non-Western sources. Quotation serves a symbolic purpose in Crumb's works, which feature references to Bach, Haydn, Schubert, Saint-Saëns, Mahler, and Strauss, as well as traditional songs and hymns from his Appalachian background.

Crumb received a D.M.A. degree in composition in 1959 from the University of Michigan, where he studied with Ross Lee Finney. He began teaching at the University of Pennsylvania in 1965 and held this post for the next 30 years. The winner of a Grammy Award (2001, for *Star-Child*) and the Pulitzer Prize in Music (1968, for *Echoes of Time and the River*), Crumb has received six honorary degrees and numerous honors including a UNESCO International Rostrum of Composers Award, Koussevitzky Recording Award, Fulbright Scholarship, and grants from the Rockefeller, Guggenheim, Fromm, and Ford foundations. He was named “Composer of the Year” by *Musical America* in 2004.

Crumb describes *Night of the Four Moons* as follows:

Night of the Four Moons, commissioned by the Philadelphia Chamber Players, was composed during the Apollo 11 flight (July 16–24, 1969). The work is scored for alto (or

PROGRAM NOTES

mezzo-soprano), alto flute (doubling piccolo), banjo, electric cello, and percussion. The percussion includes Tibetan prayer stones, Japanese Kabuki blocks, alto African thumb piano (mbira), and Chinese temple gong, as well as the more standard vibraphone, crotales, tambourine, bongo drums, suspended cymbal, and tamtam. The singer is also required to play finger cymbals, castanets, glockenspiel, and tamtam.

I suppose that *Night of the Four Moons* is really an “occasional” work, since its inception was an artistic response to an external event. The texts—extracts drawn from the poems of Federico García Lorca—symbolize my own rather ambivalent feelings vis-à-vis Apollo 11. The texts of the third and fourth songs seemed strikingly prophetic!

The first three songs, with their brief texts, are, in a sense, merely introductory to the dramatically sustained final song. “La luna está muerta” is primarily an instrumental piece in a primitive rhythmical style, with the Spanish words stated almost parenthetically by the singer. The conclusion of the text is whispered by the flautist over the mouthpiece of the instrument. “Cuando sale la luna” (marked in the score *languidly, with a sense of loneliness*) contains delicate passages for the prayer stones and the banjo (played with a glass rod). The vocal phrases are quoted literally from my earlier *Night Music I*, which contains a complete setting of this poem. “Otro Adán

oscuro está soñando” (*hesitantly, with a sense of mystery*) is a fabric of fragile instrumental timbre, with the text set like an incantation.

The concluding poem, “Huye luna, luna, luna,” was inspired by an ancient Gypsy legend and provides the climactic moment of the cycle. The opening stanza of the poem requires the singer to differentiate between the “shrill, metallic” voice of the Child and the “coquettish, sensual” voice of the Moon. At a point marked by a sustained cello harmonic and the clattering of Kabuki blocks (*El jinete se acercaba / tocando el tambor del llano*), the performers (excepting the cellist) slowly walk off stage while singing or playing their “farewell” phrases. As they exit, they strike an antique cymbal that reverberates in unison with the cello harmonic.

The epilogue of the song (*Por el cielo va la luna / con un niño de la mano*) was conceived as a simultaneity of two musics: “Musica Mundana” (“Music of the Spheres”), played by the onstage cellist, and “Musica Humana” (“Music of Mankind”), performed offstage by singer, alto flute, banjo, and vibraphone. The offstage music (*Bercesse, in stile Mahleriano*) is to emerge and fade like a distant radio signal. The F-sharp major tonality of the “Musica Humana” and the theatrical gesture of the preceding processions recall the concluding pages of Haydn’s “Farewell” Symphony.

Ralph Shapey

b. 1921

d. 2002

Evocation No. 3 for viola and piano **(1981)**

Composer, conductor, and teacher Ralph Shapey has been acclaimed as a formidable and distinctive figure in contemporary music. His musical output includes over 200 works and is among the most substantial of his generation of American composers. He received commissions from the Fromm Foundation, Koussevitsky Foundation, Library of Congress, National Endowment for the Arts, Philadelphia Orchestra, and Chicago Symphony Orchestra. As a conductor, Shapey led many prominent ensembles including the Chicago Symphony Orchestra, Philadelphia Orchestra, London Symphony Orchestra, and London Sinfonietta. He was honored with a MacArthur Fellowship, Kennedy Center Friedheim Award, National Foundation of Arts and Letters Award, and over a dozen ASCAP awards.

Raised in Philadelphia by Russian Jewish immigrant parents, Shapey demonstrated early talent as a violinist and conductor, appearing as youth conductor of the Philadelphia Youth Orchestra at age 16 and guest conductor for the Philadelphia Symphony Orchestra at age 21. In 1938 he began composition studies with German émigré composer Stefan Wolpe, whose style influenced Shapey's use of chromatic harmonies and romantic musical gestures.

Moving to New York City in 1945, Shapey (like Wolpe) became associated with abstract expressionism; artist Willem De Kooning and critic Harold Rosenberg frequently attended his concerts.

Shapey forged his iconoclastic musical style in New York for nearly two decades, but left in 1963 when George Rochberg invited him to teach conducting at the University of Pennsylvania. The following year, Shapey joined the composition faculty at the University of Chicago and promptly founded the Contemporary Chamber Players (now known as Contempo). He directed the CCP for almost thirty years, solidifying its reputation for outstanding performances of new music. He conducted countless premieres, served as a mentor and teacher for many eminent composers, and definitively shaped the contemporary music scene in Chicago.

Recognition of Shapey's music was slow to emerge, however. During the first half of his career he struggled to obtain a publisher and protested that his music was consistently passed over for prizes and performances. This frustration with the music world resulted in a notorious "strike" between 1969 and 1976, during which time he forbade the performance of his music and was rumored to have ceased composing entirely. While some viewed Shapey's seclusion as self-pity or theatrics, it also represented a passionate stand for contemporary American composers—a cause that Shapey championed through every CCP performance.

PROGRAM NOTES

Shapey once described himself as a classicist structurally, a romantic emotionally, and a modernist harmonically. Similarly, Leonard Meyer called Shapey a “radical traditionalist”—one who possesses a deep knowledge and respect for past musical traditions, yet offers an entirely original interpretation of the classical masters. Indeed, all three movements of *Evocation No. 3* suggest ties to earlier musical practices. The piece begins with a bold “Passacaglia” in which (as the baroque form suggests) a twelve-note bass line is repeatedly intoned by the piano, while the melody, mood, and rhythms change upon each iteration. Described as a “Beethovenian stunner,” the second movement’s harsh “Scherzo” features a relentless rhythmic drive, while the third movement, “Song,” counters with impressionism and lyricism, as shimmering piano chords support a muted viola melody.

Shulamit Ran

b. 1949

Lyre of Orpheus (2008)

Shulamit Ran, a native of Israel, began setting Hebrew poetry to music at the age of seven. By nine she was studying composition and piano with some of Israel’s most noted musicians, including composers Alexander Boskovich and Paul Ben-Haim, and within a few years she was having her works performed by professional musicians and orchestras. As the recipient

of scholarships from both the Mannes College of Music in New York and the America Israel Cultural Foundation, Ran continued her composition studies in the United States with Norman Dello-Joio. In 1973 she joined the faculty of University of Chicago, where she is now the Andrew MacLeish Distinguished Service Professor in the Department of Music. She lists her late colleague and friend Ralph Shapey, with whom she also studied in 1977, as an important mentor.

Winner of the 1991 Pulitzer Prize in composition, she has been awarded most major honors given to composers in the U.S., including first prize in the Kennedy Center Friedheim Awards competition for orchestral music, two Guggenheim Foundation fellowships, and grants and commissions from the National Endowment for the Arts, the Koussevitzky Foundation, and numerous other institutions.

Ran’s music has been performed by major orchestras including the Chicago Symphony Orchestra, Cleveland Orchestra, Philadelphia Orchestra, Israel Philharmonic, New York Philharmonic, and American Composers Orchestra. Maestros Daniel Barenboim, Pierre Boulez, Christoph von Dohnanyi, Zubin Mehta, Yehudi Menuin, Gustavo Dudamel, and various others, have conducted her works. Most recently, her *das was geschah (that which happened)*, a setting of texts from Genesis, Job, Paul Celan, and Dan Pagis, was premiered at the

Internationale Orgelwoche Musica Sacra Festival in Nuremberg by the Rascher Saxophone Quartet and the twelve-person choir Ars Nova Copenhagen, with Paul Hillier conducting.

Between 1990 and 1997 she was Composer-in-Residence with the Chicago Symphony Orchestra, and in 1994–1997 she also served as the fifth Brena and Lee Freeman Sr. Composer-in-Residence with the Lyric Opera of Chicago, culminating in the performance of her first opera, *Between Two Worlds (The Dybbuk)*. The recipient of five honorary doctorates, Shulamit Ran's works are published by Theodore Presser Company and by the Israeli Music Institute and recorded on more than a dozen different labels, including several all-Ran discs.

About *Lyre of Orpheus*, the composer writes:

Lyre of Orpheus was composed for Concertante, the New York-based string sextet, for its *ONE PLUS FIVE* Project, a three-year, six-composer commissioning project designed to create six string sextets, each featuring one of Concertante core players. This particular commission was made with the goal of giving center stage to the ensemble's first cello (Concertante's Zvi Plessner, the wonderful Israeli cellist), a choice I was especially grateful for, as it gave me an opportunity to highlight an instrument for which, from a very early stage in my life, I have felt a special affinity. The cello's "soul"—so

naturally combining passion and lyricism—has always touched me in a special way.

As sometimes happens, naming the piece was the final act in the process of creation. Once titled, though, I found myself looking through the piece with a mixture of delight and astonishment: the narrative of this almost iconic mythological story of love and loss seems to be one entirely plausible, and to my mind convincing, way to trace the unfolding of the musical events. Of course, the music was written with no such tale (or any tale, for that matter) in mind. But perhaps some stories are emblematic of so much that is part of our lives and psyches, of our desires, fears and wishes. Orpheus, whose longing for Eurydice recognizes no boundaries of heaven and hell... Love regained, then forever lost... Orpheus' lyre intoning his sorrowful yearning...

Lyre of Orpheus is intermittently songful, caressing, passionate, pained, ferocious, and longing. The instrumentation consists of two violins, two violas, and two cellos—the first of which is the soloist/protagonist, while the second is notable for having its lowest string tuned down a third to achieve extra lower notes.

This commission has been made possible by the Chamber Music America Commissioning Program, with funding generously provided by the Aaron Copland Fund for Music and the Chamber Music America Endowment Fund.

Program notes compiled by Erin L. Sullivan, 2010



contempo
CONTEMPORARY CHAMBER PLAYERS
| a new music collective

Harris Theatre for Music and Dance

03.01.11 TUE | 7:30 PM

Agata Zubel, soprano/composer

eighth blackbird

Pacifica Quartet

Jason Marsalis Vibes Quartet

Contempo Double-Bill: European Connections

PAUL PATTERSON

(b. 1947)

String Quartet, op. 58 (1986)

Pacifica Quartet

FÜSUN KÖKSAL

(b. 1973)

Deux visions pour Sextuor (2008-09)

eighth blackbird

AGATA ZUBEL

(b. 1978)

Cascando (2007)

Agata Zubel, soprano

Tim Munro, flute

Michael Maccaferri, clarinet

Matt Albert, violin

Nicholas Photinos, cello

BERIO

(1925–2003)

Sequenza III for solo voice (1965–66)

Agata Zubel, soprano

KAIJA SAARIAHO

(b. 1952)

Changing Light (2002)

Agata Zubel, soprano

Simin Ganatra, violin

INTERMISSION

Jazz set to be announced from the stage

Jason Marsalis, vibes

Austin Johnson, piano

Will Goble, bass

David Potter, drums



This concert is presented in association with the Polish Cultural Institute in New York

TEXT FOR *CASCANDO*

Cascando

by Samuel Beckett

1.

why not merely the despaired of
occasion of
wordshed

is it not better abort than be barren

the hours after you are gone are so leaden
they will always start dragging too soon
the grapples clawing blindly the bed of
want

bringing up the bones the old loves
sockets filled once with eyes like yours
all always is it better too soon than never
the black want splashing their faces
saying again nine days never floated the
loved
nor nine months
nor nine lives

2.

saying again
if you do not teach me I shall not learn
saying again there is a last
even of last times
last times of begging
last times of loving
of knowing not knowing pretending
a last even of last times of saying
if you do not love me I shall not be loved
if I do not love you I shall not love

the churn of stale words in the heart again
love love love thud of the old plunger
pestling the unalterable
whey of words

terrified again
of not loving
of loving and not you
of being loved and not by you
of knowing not knowing pretending
pretending

I and all the others that will love you
if they love you

3.

unless they love you

Text for Saariaho

From "Siddur Sim Shalom"

edited by Jules Harlow

Light and darkness, night and day.
We marvel at the mystery of the stars.
Moon and sky, sand and sea.
We marvel at the mystery of the sun.
Twilight, high noon, dusk and dawn.
Though we are mortal, we are Creation's
crown.

Flesh and bone, steel and stone.
We dwell in fragile, temporary shelters.
Grant steadfast love, compassion, grace.
Sustain us, Lord; our origin is dust.
Splendor, mercy, majesty, love endure.
We are but little lower than the angels.
Resplendent skies, sunset, sunrise.
The grandeur of Creation lifts our lives.
Evening darkness, morning dawn.
Renew our lives as You renew all time.

Reprinted from "Siddur Sim Shalom," page 280,
edited by Jules Harlow

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PROGRAM NOTES

Paul Patterson

b. 1947

String Quartet, Op. 58 (1986)

Paul Patterson entered the Royal Academy of Music in 1964, initially as a trombone player and later turning to composition. A pupil of Richard Stoker, Elisabeth Lutyens, and Richard Rodney Bennett, his career in the British compositional scene burgeoned rapidly. He has retained strong links with the Royal Academy ever since, first as its Head of Composition and Contemporary Music (1987–97) and currently as the Manson Professor of Composition.

Amidst a large and varied output, Patterson's contribution to the choral repertoire stands out, including *Mass of the Sea* (1983), *Stabat Mater* (1986), *Te Deum* (1988), *Magnificat* (1993), and more recently *Hell's Angels* (1998) and the *Millennium Mass* (2000). Patterson's international reputation has been held aloft by a number of works that have been widely performed, such as *Timepiece* (1972), written for the King's Singers; *Cracowian Counterpoints* (1977), which was toured worldwide by the London Sinfonietta; and his Violin Concerto (1992), with performances in the United States, France, Turkey, and Venezuela.

In 1997, in celebration of his 50th birthday, Patterson was the featured composer on BBC Radio 3's long-running series *Composer of the Week*. He has held many distinguished positions, most notably

Composer-in-Residence for South East Arts in Canterbury during the late 1970s, Artistic Director of the Exeter Festival (1991–97), and currently Composer-in-Residence of the National Youth Orchestra of Great Britain. Amidst the many honors bestowed upon Patterson are the Medal of Honour from the Polish Ministry of Culture for his tireless efforts on behalf of Polish music in Britain (1987), and the Leslie Boosey Award (1996), conferred upon him by the Performing Rights Society and the Royal Philharmonic Society for outstanding services to contemporary music.

About his **String Quartet, Op.58**, Patterson writes:

My String Quartet has four contrasting movements and I have attempted to make it a showpiece in which all four players have an equal slice of the action. It starts with a tough restless movement where there are two themes: one is bold and angular and has a spiky cross-rhythm accompaniment, while the other is mellow and has a warmer quantity. These two opposing ideas are developed in a sort of sonata form argument. The notes of the first theme are used as the basis of the concise witty pizzicato second movement. In the slow movement, the theme is again transformed, this time into a long elegant line. Marked *con sordini* (muted), the theme weaves its way in layers of contrapuntal writing building to a loud climax. These layers move closer together antiphonally as it falls away to a subdued ending. The Finale is vigorous

and rhythmic; I made frequent use of the open strings in double-stopped passages, which gives the movement a gritty quality. The main pillars of the movement are dispersed with short virtuosic passages passed around the quartet in a flurry of activity.

The work was commissioned by the Chester Festival and first performed by the Delme String Quartet in 1986.

Fusun Köksal

b. 1973

Deux visions pour sextuor (2008–09)

Fusun Köksal's works have been performed in Europe and the United States by notable ensembles including the Ensemble Modern Academy, Penderecki String Quartet, Ensemble Calliope (2009), Orchestre Nationale de Lorraine, Arditti String Quartet, Pacifica Quartet, eighth blackbird, Royal Liverpool Philharmonic Orchestra's 10:10 Ensemble, and Bilkent Symphony Orchestra. Her music was broadcast by Deutschlandfunk in April 2007 and has been programmed at festivals such as the Young Composers in New Music (Detmold), Turkkfest (London), Toronto Summer Music Festival, Forum Neuer Musik (Cologne), and the June in Buffalo Festival.

In 2008, Köksal's string quartet received third prize at the 6ème Concours International under the chairmanship of Henri Dutilleux, and in 2009, her piece

Nocturnal was nominated for the 3rd International Pablo Casals Composition Prize in France. She also won second prize in the III. International Deutsche-Polnische Kompositionen Wettbewerb, Cologne (1998), was a finalist in the 2nd International Composer's Composition, Reggello, Italy (2005), and won three regional awards in the SCI/ASCAP student composition commissions (2006–08).

Köksal studied composition with Krzysztof Meyer at the Hochschule für Musik Köln and served for three years as the chair of composition studies at Bilkent University, Faculty of Music and Performing Arts, Ankara. Currently, she is pursuing a Ph.D. in composition at the University of Chicago, where she studies with Marta Ptaszynska and Shulamit Ran. For the 2010–11 academic year, Köksal has been appointed Visiting Assistant Professor of Theory and Composition at the University of Pittsburgh.

Köksal describes *Deux visions pour sextuor* as follows:

I started composing *Deux visions pour sextuor* in April 2008. With its two main contrasting sections, the work can be considered as two character pieces that are connected by a transitional section. The first section (or piece) has the character of a nocturne: it begins with a cantabile melodic line played by the cello that is expanded later by the clarinet and flute. The piano part is clearly influenced by the crystallized, fragile, and Chopin-like timbres that are

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associated with the Romantic nocturne. The lyrical and pure musical texture gradually transforms into a sonic fabric involving mostly extended techniques and suspended individual lines.

The gradual emergence of chords and melodic lines leads into the second section, which finds its inspiration in *Aksak* rhythms and jazz. It is undoubtedly the antithesis of the first part in terms of its texture and lively, dynamic character. The juxtaposition of chordal sections (played in rhythmic unison) with free, polyphonically constructed sections is an idea borrowed from jazz. The climax of the piece is a bright high G that is played by all instruments in unison, anticipating the chordal sonorities and quick flurries of the final coda section. The music slowly descends from the climax; the *cantabile* melodic lines of the first section surface amidst the chords, offering a nostalgic vision of the nocturne.

Agata Zubel

b. 1978

***Cascando* (2007)**

Highly acclaimed as both a vocalist and composer, Agata Zubel has premiered significant contemporary works, while at the same time receiving prominent performances of—and awards for—her own music. A versatile soprano, her performance repertory includes works by over 50 contemporary composers, including Witold Lutoslawski, Phillip Glass, and

Bernhard Lang. Over the past decade, Zubel has been honored with numerous grants, as well as commissions from Deutsche Welle and the Rockefeller Foundation. In 2001, Zubel established ElettroVoce Duo with composer and pianist Cezary Duchnowski, and she currently teaches at the Music Academy in Wroc_aw. A recent album of her chamber works, *Cascando*, was honored in Poland with a “Fryderyk” award in category of contemporary music.

The following notes accompanied the Seattle Chamber Players’ premiere of Zubel’s work *Cascando* for voice, flute, clarinet, violin, and cello:

Cascando is based on a text by Samuel Beckett, which is reflected in the music from many angles: as a poem, structure, words, sounds, letters, ambience, and impression. Having written the piece for her own phenomenal voice, Zubel instructs the soprano to produce unusual sounds covering a huge range, with all possible nuances of vocalizing, *Sprechgesang*, whispering, and other sound expressions. With all these experiments, which are extended to the instrumental parts, the murky air of this music is filled with the Romantic sensitivity typical of Polish music since the times of Chopin. The piece begins as a soprano and violin duo in shimmering *pianissimo* that develops through different sonic effects in the ensemble texture. A very short and jerky staccato of the second movement, alternating with abrupt rests,

becomes the foundation for the brief words spread out through the entire soprano range. In the climax, the instruments repeatedly descend with a non-synchronous glissandi held against the floating bass suspended in the cello part, intercepted with the tragic exclamations about “all the others that will love you.” The last movement does not use exact pitches; it calls for noise effects produced on all instruments and a phrase whispered twice against the backdrop of mystical percussive sounds: “...unless they love you...”

– Elena Dubinets

Berio

b. 1925

d. 2003

***Sequenza III* for solo voice (1965–66)**

Luciano Berio was among the most prolific and original of the avant-garde composers who began their careers in the years immediately following World War II. He studied serial methods with Luigi Dallapiccola at Tanglewood, was influenced by Stockhausen and Boulez, and collaborated intensively with Bruno Maderna and Luigi Nono on developing electro-acoustic music in Italy. Berio went on to teach at Julliard from 1965 to 1971 and head the electro-acoustic studio at IRCAM from 1974 to 1980.

Berio's interest in electro-acoustic music arose alongside his research into linguistics and voice: in vocal works like *Thema*

(*Omaggio a Joyce*) (1958) and *Circles* (1960), he explored the nature of language by fragmenting it, treating phonemes as a source of vocal gestures, and creating a rich interplay of musical and linguistic meaning. He also employed collage techniques to interweave textual and musical quotations within his own compositional fabric, as can be heard in his *Sinfonia* (1968), which famously draws on Mahler's Second Symphony, among many other sources. Berio also reworked music by composers from Monteverdi to Lennon and McCartney, wrote arrangements of folksongs, and displayed a unique sense of musical humor and playfulness, for instance in his *Opus Number Zoo* (1951). Berio's series of fourteen *Sequenzas*, written between 1958 and 1980, is a study in virtuosity, pushing the boundaries of solo performance and incorporating physicality and distinctly theatrical elements into each piece.

Sequenza III was composed in 1966 for Berio's wife, vocalist Cathy Berberian, and it remains one of the most challenging pieces in the contemporary vocal repertory. Like many of Berio's works for voice, *Sequenza III* involves an element of theater: the text itself does not provide a narrative, but the sequential progression of sounds and gestures tells the story of a performer and her voice—her solitary task of vocalizing a few crucial words.

Berio describes *Sequenza III* as a three-part invention: text, gesture, and expression. The text emerges gradually, as phonemes

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develop into words and then phrases, all freely drawn from Markus Kutter's modular poem:

give me a few words for a woman
to sing a truth allowing us
to build a house without worrying before night comes

While articulating this text, the soprano playfully explores a variety of vocal gestures—ordinary aspects of the voice like sighs and laughs—that are transformed in a virtuosic monologue. The vocal expression is urgent and gripping up until the final moments of the piece, when all intensity is finally released.

Kaija Saariaho

b. 1952

Changing Light (2002)

One of Finland's most successful composers, Kaija Saariaho has received significant international attention over the past 25 years. She studied at the Sibelius Academy with Paavo Heininen and later at the Freiburg Musikhochschule with Brian Ferneyhough and Klaus Huber. In 1982 she moved to Paris where she began working regularly at IRCAM. There she developed techniques for incorporating computers, electronics, and tape into her music, and many of her mature compositions exploit the possibilities of new technology. At IRCAM she was also influenced by French spectralist composers including Tristan Murail and Gérard Grisey, which led her to explore a rich tone color, microtonal intervals, and the continuum of sound from pure tone to unpitched noise.

Saariaho has composed in a variety of instrumental and vocal genres, and her works often draw on extramusical sources such as literature, visual, and natural phenomena. Notable among her recent compositions is the opera *L'Amour de loin* (2000), which received international acclaim and won the composer the prestigious Grawemeyer Award. In addition to collaborations with Amin Maalouf and Peter Sellars on *L'Amour de loin*, Saariaho has worked closely with conductor Esa-Pekka Salonen, flautist Camilla Hoitenga, cellist Anssi Karttunen, soprano Dawn Upshaw, and pianist Emmanuel Ax.

Changing Light, for voice and violin, was written for Edna Mitchell's Compassion project. Saariaho provides these brief remarks: "In the composition I follow the idea of a dialogue, suggested by the text I have chosen. The intimate nature and fragile sound world of the duo mirror the fragility of our uncertain existence."

Program notes compiled by Erin L. Sullivan, 2010



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Acting Artistic Director 2010/11

Marta Ptaszynska

Marta Ptaszynska has been a professor of Music and in the Humanities at the University of Chicago since 1998. In 2005 she was named the Helen B. & Frank L. Sulzberger Professor of Music and the Humanities. Ptaszynska is an internationally known composer. Her music has been performed around the world at many international festivals, including ISCM World Music Days, the Warsaw Autumn International Festivals, the Salzburg Festival, the Schleswig-Holstein Music Festival, the Huddersfield Contemporary Music Festival, the Prix Futura in Berlin, and many others. She has received commissions from major orchestras and opera houses including the Chicago Symphony Orchestra, the Cincinnati Symphony, the Cleveland Chamber Orchestra, the Polish Chamber Orchestra, the Sinfonia Varsovia, the National Symphony Orchestra, and the National Opera in Poland. Her first opera *Oscar of Alva in 6 scenes* (1971-72, rev. 1986; libretto after Lord G. Byron) received the Award of the Polish Television Broadcasting Co. and was presented in 1989 at the Television Opera Festival in Salzburg, Austria. Her opera for children *Mister Marimba* (libretto: Agnieszka Osiecka) has enjoyed phenomenal success with 114 performances over eight seasons at the National Opera in Warsaw, which in 2008 premiered her second opera *Magic Doremik* (2006-2007; libretto after Gianni Rodari). Her newest opera "The Lovers from the Valldemosa's Cloister" was commissioned

for the Chopin Bicentennial and will be premiered in December 2010 by the Grand Opera Theatre in Lodz, Poland.

She is the composer of such well known works as the *Holocaust Memorial Cantata*, performed several times under the baton of Lord Yehudi Menuhin, *Concerto for Marimba, Winter's Tale, Sonnetsto Orpheus, Moon Flowers, Mosaics* for string quartet (2002), *Trois visions de l'arc-en-ciel* for clarinet, violin, viola, cello, percussion and piano (2008), and *Street Music* for percussion orchestra of 70 players (2008), as well as other popular compositions for solo percussion (*Siderals, Graffito, Spider Walk, Space Model, Letter to the Sun*).

Ptaszynska has been honored with many prizes and awards, including the 2006 Benjamin H. Danks Award of the American Academy of Arts and Letters, The Fromm Music Foundation Award, First Prize at the International Rostrum of Composers in Paris, several awards from the Percussive Arts Society, multiple ASCAP Awards, and in 1995 the "Officer Cross of Merit" of the Republic of Poland.

Prior to coming to the University of Chicago, Ptaszynska taught composition at Northwestern University, Indiana University in Bloomington, the Cincinnati College-Conservatory of Music, the University of California at Berkeley and at Santa Barbara, and Bennington College in Vermont.

Her music is published by PWM – Polish Music Publications in Poland—and by Theodore Presser in the U.S.A. Recordings

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of her work are available on CD Accord-Universal, Muza Polish Records, Chandos, Olympia, Dux, Bayer Records, and Pro Viva Sonoton labels.



Ensemble-in-residence *eighth blackbird*

Tim Munro, flutes
Michael J. Maccaferri, clarinets
Matt Albert, violin & viola
Nicholas Photinos, cello
Matthew Duvall, percussion
Lisa Kaplan, piano

Hailed as “friendly, unpretentious, idealistic, and highly skilled” by the *New Yorker*, eighth blackbird is widely lauded for its unusual performing style – often playing from memory with theatrical flair – and for its efforts to make new music accessible to wider audiences. Since its founding in 1996, the sextet has actively commissioned and recorded new works; recent commissions include a concerto from Jennifer Higdon and pieces from

Steve Reich, Mark-Anthony Turnage, Steven Mackey, David Lang, Stephen Hartke, and Bruno Mantovani. The group’s CD *strange imaginary animals* won two Grammy Awards in 2008, including one for Best Chamber Music Performance.

Now celebrating its 15th season as an ensemble and 10th season with Contempo, eighth blackbird showcases music by the two most recent Pulitzer Prize-winning composers in its 2010-11 recording and performing repertoire, featuring new and recent works (written expressly for the ensemble) by both Jennifer Higdon and Steve Reich. Headlining the group’s season is its new politically-driven two-part program “PowerFUL/less,” tackling Stravinsky’s provocative statement questioning the value, meaning and power of art. The ensemble will curate and perform in Park Avenue Armory’s new “Tune-In” contemporary music festival in New York City. Other highlights include a return to Zankel Hall; performances at Chicago’s Museum of Contemporary Art; a tour of Higdon’s new concerto *On a Wire* with several high-profile orchestras; Reich festivals on both sides of the Atlantic – at Carnegie Hall and at London’s Barbican Hall; a return to the Library of Congress for a concert that includes the world premiere of a new work by Stephen Hartke; and a new CD featuring Reich’s prize-winning *Double Sextet* on Nonesuch, which was released in September 2010.

Highlights of past seasons have included performances in South Korea, Mexico, the UK, the Netherlands, and at nearly every major chamber music venue in North America. eighth blackbird was honored in 2007 with the American Music Center's Trailblazer Award and a Meet The Composer Award, and the group's numerous competition wins include the Grand Prize at the Concert Artists Guild International Competition and the Naumburg Chamber Music Award. The sextet has been profiled in the *New York Times* and featured on CBS *News Sunday Morning* and Bloomberg TV's *Muse*. eighth blackbird has recorded for the Cedille, Nonesuch and Naxos labels, and is represented by Opus 3 Artists.



**Artist-in-residence
Pacifica Quartet**

Simin Ganatra, violin
Sibbi Bernhardtsson, violin
Masumi Per Rostad, viola
Brandon Vamos, cello

Named Musical America's 2009 Ensemble of the Year, the Grammy-winning Pacifica Quartet has achieved international stature as one of the finest chamber ensembles performing today. Shortly after its 1994 formation in California, the Pacifica 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 only the second chamber music ensemble in the thirty-year 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. In 2009 the Pacifica was appointed quartet-in-residence at New York's Metropolitan Museum of Art, following in the footsteps of the Guarneri String Quartet, which held the position 43 years.

Recognized for its virtuosity, exuberant performance 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. 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,

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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.” In 2009 the Pacifica’s recording of Carter’s Quartets Nos. 1 and 5 earned them a Grammy Award in Best Chamber Music Performance.

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.



Julia Bentley

Since completing apprenticeships with the Santa Fe Opera and the Chicago Lyric Opera, mezzo-soprano Julia Bentley has appeared in leading operatic roles (Carmen, Rosina, Dorbella, Despina, and both Rossini and Massenet Cinderellas) from Anchorage to

New York, and has been featured as a soloist with orchestras led by George Manahan, Raymond Leppard, Oliver Knussen, Robert Shaw and Pierre Boulez. She performs in Chicago with Mostly Music, CUBE, the Contemporary Chamber Players, the Orion Ensemble, Pinotage, the New Budapest Orpheum Society, Ensemble Noamnesia, Fulcrum Point, the Chicago Chamber Musicians, Chicago Opera Theater, Concertante di Chicago, the Newberry Consort, the Chicago Symphony Orchestra, Chicago Lyric Opera and the MusicNOW series at Symphony Center with conductor Cliff Colnot. In 2001 she appeared to critical acclaim at Weill Hall with Pierre Boulez as the soloist in *Le Marteau Sans Maître*. She has recorded on the Albany, Cedille and Tintagel labels. Recent engagements have included performances of *La Damnation de Faust* with the Eastern Connecticut Symphony Orchestra, *Pierrot Lunaire* with eighth blackbird, *La Cenerentola* with Sacramento Opera, *Little Women* with the Dayton Opera, and the Bach B Minor Mass with the Apollo Chorus as well as chamber music series in Chicago, Philadelphia, New York and the National Holocaust Museum in Washington, D.C. She currently teaches voice at the Music Institute of Chicago.

Jesse Langen

Jesse Langen is currently pursuing a DM in guitar performance at Northwestern University under Anne Waller. He has played in master classes for Oscar Ghiglia,

Sergio and Odair Assad, Bob Guthrie, Elliot Fisk, David Russell, Roberto Aussell, Nigel North, and Paul O'Dette. In the summer of 2002, he was a featured soloist with the Chicago Symphony Orchestra.

On top of many performances in Chicago, across the United States, and in Europe, Jesse has played in the Minnesota Guitar Society Concert Series, the Chicago Segovia Classical Guitar Series (as a member of the Guitar Camerata), the Memphis "Imagine" New Music Series (as a member of the G-Force Guitar Quartet), and at Columbia University in New York. An avid player of new music, Jesse has premiered pieces by numerous living composers. He can be heard regularly as a soloist, as well as in duos with flutist Susan Crandall and soprano Amy Conn.



Agata Zubel

Agata Zubel burst onto the international music scene in recent years, gaining recognition as both a gifted vocalist and a radical new voice in composition. She has

received grants from the Polish Ministry of Culture, Rockefeller Foundation, Ernst von Siemens Musikstiftung, and International Foundation for Education, and commissions from Deutsche Welle, Ultraschall Festival (Berlin), and the Central European Music Festival (Seattle). At the beginning of 2005, she received the prestigious Passport of Polityka award for classical music. The premiere of her opera-ballet *Between*, directed by Maja Kleczewska, was an important event in the 2009–10 concert season.

As a vocalist specializing in contemporary music, Zubel has performed significant modern works including Witold Lutoslawski's *Chantefleurs et Chantefables*, Bernhard Lang's *DW9*, Salvatore Sciarrino's *Luci mie traditrici*, Zygmunt Krauze's *The Star*, the title role in Dobromila Jaskot's opera *Phaedra*, and Madeline in Phillip Glass's *The Fall of the House of Usher*. She also participated in an experimental improvisation project at the International Courses of Composition in Darmstadt.

Zubel graduated with honors from the Karol Lipinski Academy of Music, where she studied composition with Jan Wichrowski and vocal performance with Danuta Paziuk-Zipser, and went on to receive a D.M.A. in 2004. She currently teaches at the Academy of Music in Wroclaw. In 2009, two new CDs were released by CD Accord: *Cascando*, which features her own chamber music, and *Poems*, which includes the songs of Copland, Berg, and Szymanowski.

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Jason Marsalis

From a tender young age it was clear that Jason Marsalis had what it took to be great.

Jason is the son of pianist and music educator Ellis Marsalis and his wife Dolores, and the youngest sibling of Wynton, Branford and Delfeayo. Together, the four brothers and Ellis comprise New Orleans's venerable first family of jazz.

Jason is well known for his prodigal drumming. Working with the Ellis Marsalis trio as well as the Marcus Roberts trio, he has fine-tuned his playing in two of the most demanding settings in modern jazz. However, with the release of 2008's "Music Update," listeners are now recognizing Jason for his unique sound on the vibraphones.

Since 2000, Jason has been a mainstay on the New Orleans scene as a bandleader from the vibraphone chair. These groups have performed at Snug Harbor, New Orleans Jazz and Heritage Festival, The Jazz Playhouse, and The Satchmo Summerfest. Jason has also appeared at jazz venues

through the US and Canada, and has toured Europe on the summer festival scene. His playing is unique; drawing from a wide range of influences, Jason performs original music as well as many hidden gems in the jazz literature and beyond.

The vibraphone is an instrument that Marsalis first started performing eight years ago and since then has started to develop a group concept. He is supported by a group of musicians he met at a residency at Florida State University; Austin Johnson on piano, Will Goble on bass, and David Potter on drums. Their tune "Ballet Class" proposes that classical music does groove and wonders what Mozart would have done had he heard the blues.



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