

THE CHICAGO CHAMBER MUSICIANS

BLACK ANGELS

By George Crumb

Friday, May 8, 2009

STRANGE NEWS

By Rolf Wallin

Directed by Josse de Pauw

North American premiere



WELCOME

Dear Friends,

Sometimes music restores us and sometimes it stirs us to experience the world in a different way. Tonight's unique and extremely momentous program features two of the most powerful antiwar pieces ever written: George Crumb's seminal work *Black Angels for Electric String Quartet* and the North American premiere of Rolf Wallin and Josse de Pauw's *Strange News*.

The Chicago Chamber Musicians and the Museum of Contemporary Art have been fortunate to receive special funding to make tonight possible from the North Shore Affiliates of the MCA in honor of Lynne Grant; The MacArthur Foundation's Chicago International Connections Fund; Meet the Composer, Inc.; and Michael and Mary Woolever.

We would also like to thank the following individuals for their invaluable assistance with bringing *Strange News* to Chicago: The Honorable Bennett Jones Johnson, Consul General of Uganda in Chicago; Mr. Arnold Romeo, Director of the Advisory Council on African Affairs at the Chicago Commission on Human Relations; and Michelle Jacobson, Esq., Vedder Price P.C. Special thanks to Uganda Community in Greater Chicago and Mr. Noah Bukenya, President, for their generous welcoming of Arthur Kisenyi and fellow visitors to Chicago.

Finally, thank you for being with us. Tonight we celebrate two brilliant composers whose music stimulates thought and offers a glimmer of hope in these extraordinary times.



Amy Iwano
Executive Director
The Chicago Chamber Musicians



Peter Taub
Director of Performance Programs
Museum of Contemporary Art, Chicago

To increase appreciation of *Black Angels* and *Strange News*, the MCA in partnership with the Center for International Studies of The University of Chicago provided these intimate opportunities for audience members to engage with the artists.



Roundtable

Tuesday, May 5

Jimmie Briggs, author of *Innocents Lost: When Child Soldiers Go to War*, spoke with *Strange News* composer Rolf Wallin and Ugandan actor Arthur Kisenyi about their project. Briggs highlighted recent successes by nongovernment organizations in the reintegration of former child soldiers into society, such as the Norwegian charity Christian Relief Network, which facilitated Wallin's and director Josse de Pauw's interviews in Uganda and the Democratic Republic of Congo.

Teacher Workshop

Friday, May 8

Earlier today, Briggs delved into human rights advocacy and conflict accountability with particular emphasis on conflicts in central Africa as well as the Middle East and Latin America. The Center for International Studies (CIS) sponsors and coordinates a wide variety of activities related to research, teaching, curriculum, and public outreach on global and international topics. For information about CIS, visit <http://cis.uchicago.edu/outreach/workshops>.

First Night

Friday, May 8

Prior to the concert, Wallin and Amy Iwano, Executive Director of Chicago Chamber Musicians, led audience members through the process of developing *Strange News*.

Immediately following the performance, audience members are invited to stay for a question-and-answer session with Kisenyi, Wallin, and collaborators.

The MCA engagement with The Chicago Chamber Musicians is generously supported by the North Shore Affiliates of the MCA in honor of Lynne Grant.

The CCM presentation is underwritten by The MacArthur Foundation's Chicago International Connections Fund, Michael and Mary Woolever, and Meet the Composer, Inc.

GEORGE CRUMB

Black Angels

Thirteen Images from the Dark Land

for electric string quartet (1970)

SYNOPSIS

Things were turned upside down. There were terrifying things in the air . . . they found their way into *Black Angels*.

—George Crumb, 1990

Black Angels is probably the only composition for quartet to have been inspired by the Vietnam War. The work draws from an arsenal of sounds that includes shouting, chanting, whistling, whispering, gongs, maracas, and crystal glasses. The score bears two inscriptions: *in tempore belli* (in time of war) and “Finished on Friday the Thirteenth, March, 1970.”

I **DEPARTURE**

- 1 Threnody I: Night of the Electric Insects
- 2 Sounds of Bones and Flutes
- 3 Lost Bells
- 4 Devil-music
- 5 Danse Macabre

II **ABSENCE**

- 1 Pavana Lachrymae
- 2 Threnody II: Black Angels!
- 3 Sarabanda de la Muerte Oscura
- 4 Lost Bells (Echo)

III **RETURN**

- 1 God-music
- 2 Ancient Voices
- 3 Ancient Voices (Echo)
- 4 Threnody III: Night of the Electric Insects

Joseph Genualdi, *Violin*

Jasmine Lin, *Violin*

Rami Solomonow, *Viola*

Clancy Newman, *Cello*

Black Angels was conceived as a kind of parable on our troubled contemporary world. The numerous quasi-programmatic allusions in the work are therefore symbolic, although the essential polarity—God versus Devil—implies more than a purely metaphysical reality. The image of the “black angel” was a conventional device used by early painters to symbolize the fallen angel.

The underlying structure of *Black Angels* is a huge arch-like design which is suspended from the three “Threnody” pieces. The work portrays a voyage of the soul. The three stages of this voyage are Departure (fall from grace), Absence (spiritual annihilation) and Return (redemption).

The numerological symbolism of *Black Angels*, while perhaps not immediately perceptible to the ear, is nonetheless quite faithfully reflected in the musical structure. These “magical” relationships are variously expressed; e.g., in terms of length, groupings of single tones, durations, patterns of repetition, etc. An important pitch element in the work—descending E, A, and D-Sharp—also symbolizes the fateful numbers 7–13. At certain points in the score there occurs a kind of ritualistic counting in various languages, including German, French, Russian, Hungarian, Japanese and Swahili.

There are several allusions to tonal music in *Black Angels*: a quotation from Schubert’s “Death and the Maiden” quartet (in the *Pavana Lachrymae* and also faintly echoed on the last page of the work); an original *Sarabanda*, which is stylistically synthetic; the sustained B-Major tonality of *God-music*; and several references to the Latin sequence *Dies Irae* (“Day of Wrath”). The work abounds in conventional musical symbolisms such as the *Diabolus in Musica* (the interval of the tritone) and the *Trillo Di Diavolo* (the “Devil’s Trill”, after Tartini).

The amplification of the stringed instruments in *Black Angels* is intended to produce a highly surrealistic effect. This surrealism is heightened by the use of certain unusual string effects, e.g., pedal tones (the intensely obscene sounds of the *Devil-Music*); bowing on the “wrong” side of the strings (to produce the viol-consort effect); trilling on the strings with thimble-capped fingers. The performers also play maracas, tam-tams and water-tuned crystal goblets, the latter played with the bow for the “glass-harmonica” effect in *God-Music*.

—George Crumb

ROLF WALLIN

Strange News

for actor, orchestra or ensemble, surround sound, and video screen (2006)

SYNOPSIS

In November 2006, composer Rolf Wallin and stage director Josse de Pauw, together with a reporter and a cameraman from NRK (the Norwegian Broadcasting Corporation), visited Christian Relief Network (CRN) projects in Uganda and the Democratic Republic of Congo. They met former child soldiers, talked to them, and recorded their words, which de Pauw wove into the libretto for *Strange News*, and recorded sound and video material for use in the performance. They held auditions to find an actor and discovered the wonderful young Ugandan actor Arthur Kisenyi.

Strange News is cast in five sections. The first section, *News*, features real video footage of children fighting in African conflicts set to a manic and distorted version of the intense, pounding music that accompanies television news broadcasts. In the second section, *Strange*, the narrator tells of how as a young boy he was pressed into the service of the army that attacked his village, as sounds of war invade the concert hall. The third section, *War*, dissolves into an electroacoustic landscape in which the narrator compares life and water—nourishing and cooling but also dangerous and filthy. At last, in the fourth and fifth sections, *Singing and Dancing* and *Home*, the narrator returns to his village and, through participation in community music-making and dancing, a possible reintegration into society is suggested.

- 1 ***News***
- 2 ***Strange***
- 3 ***War***
- 4 ***Singing and Dancing***
- 5 ***Home***

Josse de Pauw and Rolf Wallin, *Concept*

Rolf Wallin, *Music direction*

Josse de Pauw, *Text, video, and original stage direction*

Jørgen Larsson, *Video operator*

Rolf Wallin, *Audio and live electronics operator*

Arthur Kisenyi, *Actor*

Michael Mulcahy, *Conductor*

Jessica Warren-Acosta, *Flute and piccolo*

Jelena Dirks, *Oboe*

Sean McNeely, *Clarinet and bass clarinet*

Barbara Butler, *Trumpet*

Jeremiah Frederick, *Horn*

Peter Ellefson, *Trombone*

Michael Kozakis, *Percussion*

Kuang-Hao Huang, *Piano*

Jasmine Lin, *Violin*

Rami Solomonow, *Viola*

Clancy Newman, *Cello*

Michael Hovanian, *Double bass*

Theresa Au, *Artistic and operations coordinator*

Sarah Pernick, *Intern*

The orchestral version of *Strange News* was co-commissioned by the Oslo Philharmonic Orchestra, who gave the world premiere performance in May 2007, and the Casa da Musica, Porto. The ensemble version was commissioned by the Integra consortium of new music ensembles and premiered in 2008, when it was performed by Birmingham Contemporary Music Group.

FROM THE COMPOSER

Strange News is a large work for the concert hall that deals with matters in the world around us. It is not a piece of 'political art' in the traditional sense, in which one often propagates against a clearly defined 'enemy' and proposes a solution for the problem, but rather as an artistic parallel to a TV or radio documentary: a small, but informative window onto a particular matter, where the empathy with those involved is more important than dry information, and where no conclusions are made.

The subject matter of *Strange News* is the children used so utterly cynically as soldiers in wars around the world, the so-called child soldiers. Many of those who have escaped have in recent years been taken into aid programmes, where they are helped

to live normally in society again. One of the main challenges is that the social ties to their own community were often brutally cut when they were forced to commit atrocities to their own tribe, even their own family. As a part of the therapy, local traditional rituals can be used, focusing on the individual as a part of the collective, with song and dance as important ingredients. The wonderful thing is that the therapy actually works; a glimpse of hope in one of the darkest chapters of African contemporary history.

—Rolf Wallin

Photo courtesy of G Schirmer Inc.



GEORGE CRUMB AND *THE AMERICAN SONGBOOK*

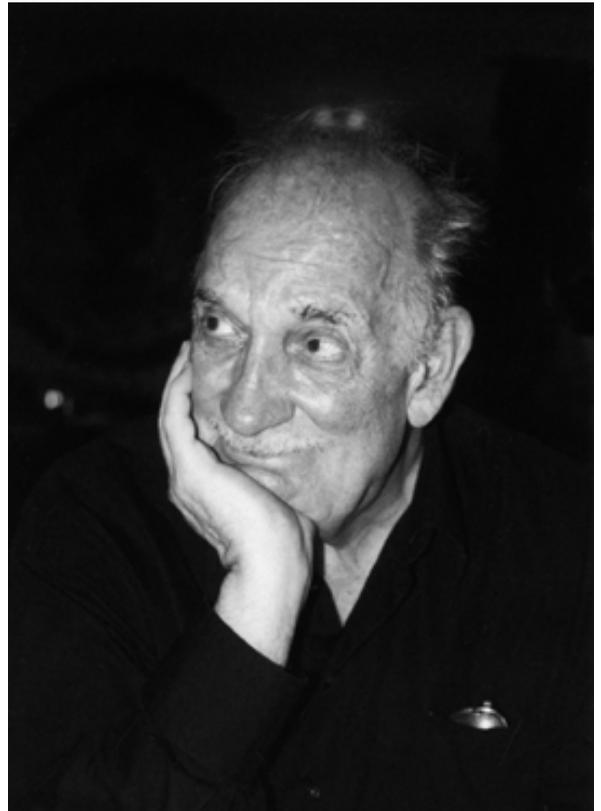
I stood absolutely transfixed, listening to the strange and wondrous sounds that were coming from the speakers. My first voice teacher had heard about this new piece, and she had taped it for me off of the radio. “Do you like it?” she asked. Did I LIKE IT?!

Never had a piece of music called out to me the way this one did, not since I’d heard my first opera, *La Traviata* at the Met. This was something amazing . . . the way the voice was used: trills, runs, unusual and mesmerizing colors and shapes, leaps, thrilling intervals, twistings and dancings. What an array of new and unheard of possibilities! This new music . . . it certainly sounded like . . . fun! Without a doubt, I would find the score and I would learn it. I HAD TO SING THIS PIECE, and I would. From that first moment, I had committed myself to *Ancient Voices of Children*, and to a 30-year adventure with George Crumb and his music that would shape my artistry and career like nothing else!

As with any convert, once I had opened my artistic vision to *Ancient Voices*, I became an ardent advocate of George’s music world-wide. From Denmark to Taiwan; Brunswick, Maine to Vienna, Austria; Tel Aviv to Tokyo, I have seen his music inspire, uplift, confuse, challenge and awaken everyone it touches! To my delight, George wrote two remarkable song cycles for me as part of his *American Songbooks* project: *A Journey Beyond Time* (American Songbook II), “Songs of Despair & Hope: A Cycle of Afro-American Spirituals” and *The Winds of Destiny* (American Songbook IV), “Songs of Strife, Love, Mystery & Exultation: A Cycle of American Civil War Songs, Folk Songs, & Spirituals” Both cycles are written for Voice, Percussion Quartet & Amplified Piano, and have recently been released as a double-CD set on Bridge Records (The Complete Crumb Edition, Vol. 13.) In these unique cycles,

George takes familiar tunes and sets them in an astonishing range of instrumental colors that are compelling and unforgettable!

Earlier this week, I had the occasion to speak with George about *Black Angels* and how it related to pieces from his *American Songbook* series, (specifically from Book IV *The Winds of Destiny*, which we premiered at the Salzburg Festival in 2005.) In writing *Black Angels* he described the fact that “some kind of unhealthy virus was in the air that did awful things to that generation.” He didn’t start out to write an anti-war piece, it “just developed.” “Music accommodated dark ideas in society” that were prevalent at the time. George reflected that “music picks up like a sponge the ideas that are out there.”



ABOUT THE COMPOSERS

In a similar fashion, two powerful songs from *Winds* have reflected that same Zeitgeist in today's war-torn era. In the performance indications for "Mine Eyes Have Seen the Glory," George depicts "a deserted battlefield under full moonlight" that is "eerie, uncanny, spectral." The voice hovers over the scene, disembodied and haunted, while the disorienting sounds of the Aboriginal Thunder Stick, Vibraslap & Owl's voice provide an unsettling accompaniment to the scene. "When Johnny Comes Marching Home" begins with bravado, and through George's unique transformation, turns into a grotesque reality. These powerful settings serve to present George Crumb's social conscience, his understanding of human nature and his hope for humanity's renewal.

—Barbara Ann Martin

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Barbara Ann Martin, soprano, made her Chicago Symphony Orchestra debut with Zubin Mehta in February 1998 in performances of *Ancient Voices of Children* by George Crumb. The most celebrated soprano interpreter of Crumb's music, Martin has performed throughout the United States and Europe, in Asia and the South Pacific, and has appeared at major music festivals such as Aspen, Ravinia, Caramoor, and Salzburg. Her opera appearances include the Metropolitan, Chicago (as a guest artist with the Lyric Opera Center), Central City, New Jersey State, and Minnesota Operas. Her latest CD on Bridge Records (October 2008 release) features two song cycles written for her by Crumb, *A Journey Beyond Time* and *The Winds of Destiny* with Orchestra 2001 and James Freeman.

George Henry Crumb (b. 1929)

a composer of hauntingly beautiful scores and one of the most frequently performed composers in today's musical world. From Los Angeles to Moscow, and from Scandinavia to South America, festivals devoted to the music of Crumb have sprung up like wildflowers. Crumb, the winner of a 2001 Grammy Award and the 1968 Pulitzer Prize in Music, continues to compose new scores that enrich the musical lives of those who come in contact with his profoundly humanistic art.

Crumb was born in Charleston, West Virginia, on October 24, 1929. He studied at the Mason College of Music in Charleston, where he received a bachelor's degree in 1950. Thereafter he studied for a master's degree at the University of Illinois, Champaign-Urbana, under Eugene Weigel, and continued his studies under Boris Blacher at the Hochschule für Musik, Berlin, from 1954 to 1955. He received a doctor of musical arts degree in 1959 from the University of Michigan, Ann Arbor, after studying with Ross Lee Finney.

His early compositions include *Three Early Songs* for voice and piano (1947); *Sonata* for solo violoncello (1955); and *Variazioni* for orchestra (1959)—the composer's doctoral thesis. In the 1960s and 1970s, Crumb produced a series of highly influential pieces that were immediately taken up by soloists and ensembles throughout the world. Many of these were vocal works based on the poetry of Federico García Lorca, including *Ancient Voices of Children* (1970); *Madrigals, Books 1–4* (1965–69); *Night of the Four Moons* (1969); and *Songs, Drones and Refrains of Death* (1968). Other major works from this period include *Black Angels* for electric string quartet (1970); *Vox Balaenae* for electric flute, electric cello and amplified piano (1971); *Makrokosmos, Volumes 1 and 2* for amplified piano (1972–73); *Music for*

a Summer Evening for two amplified pianos and percussion (1974); and Crumb's largest score, *Star-Child* for soprano, solo trombone, antiphonal children's voices, male speaking choir, bell ringers, and large orchestra (1977). His most recent works include *Eine Kleine Mitternachtmusik* for solo piano (2001); *Otherworldly Resonances* for two pianos (2002); and a four-part song cycle, *American Songbook* (*The River of Life, A Journey Beyond Time, Unto the Hills, and The Winds of Destiny*) (2001–04).

Crumb's music often juxtaposes contrasting musical styles, ranging from the Western art-music tradition, to hymns and folk music, to non-Western music. Many of Crumb's works include programmatic, symbolic, mystical, and theatrical elements, which are often reflected in his beautiful and meticulously notated scores. A shy, yet warmly eloquent personality, Crumb retired from his teaching position at the University of Pennsylvania after more than 30 years of service. The recipient of numerous honorary doctorates and dozens of awards and prizes, Crumb makes his home in Pennsylvania, in the same house where he and his wife of more than 50 years raised their three children. His music is published by C. F. Peters, and the ongoing series of "Complete Crumb" recordings, supervised by the composer, is being issued on Bridge Records.

Rolf Wallin (b. 1957)

is an exceptionally versatile musician, having distinguished himself early in his career as a trumpeter in ensemble performances ranging from early music to experimental jazz and rock. Today, he is one of Scandinavia's leading composers and a performance artist. As a composer he freely combines computer-generated systems and mathematical formulae with intuitive approaches. The complex yet plastic textures of his music are reminiscent of composers such as Iannis Xenakis and György Ligeti. Wallin's compositions include instrumental and electroacoustic works as well as absolute music and stage music; his continuous crossing of borders between genres and styles has resulted in a number of fruitful cross-fertilizations. In 1987 Wallin received the Norwegian Society of Composers' "Composition of the Year" award for . . . *though what made it has gone* for mezzo soprano and piano, a work spun around Osip Mandelstam's modernistic poem "Whoever finds a horseshoe."

An idea that has proven especially fruitful for Wallin is the use of so-called fractal algorithms to generate a raw musical material, which he further refines by means of a continuous dialectic between systematic calculations and musical intuition. Among Wallin's most important fractal-based compositions are the chamber orchestra works *Onda di ghiaccio* (1989) and *Boyl* (1995) along with the chamber works *Stonewave* (1990), *ning* (1991), and *Solve et coagula* (1992). Several of these works have received international acclaim and are regularly performed in Norway and abroad—most notably the percussion work *Stonewave*, which received the Best Work Award at the 1992 International Society for Contemporary Music (ISCM) World Music Days in Warsaw.

Wallin has also developed a harmony-generating principle for which he has coined the term crystal chords. These harmonic crystals are based on a 3D harmonic model in which three key intervals are constantly repeated, thus defining three dimensions of a crystal. The resulting synthetic scales give Wallin a broad and varied harmonic palette that ranges from "consonant atonality" to sharp dissonances. Wallin has employed crystal chords in a number of recent works, including the *Concerto for Clarinet and Orchestra* (1996) and *Tides* (1998) for percussion and orchestra; *Ground* (1997) for cello and chamber orchestra; and *Appearances* (2002) for large chamber ensemble. These works consolidated his reputation, resulting in a number of commissions and performances. In 1998, he received the prestigious Nordic Council Music Prize for his *Concerto for Clarinet and Orchestra*.

His radio opera *LautLeben*, for the jazz singer Sidsel Endresen and four-channel tape (1999), and the chamber opera *Manifest* (2000), which is based on a selection of early modernistic manifestos, are two music-dramatic works that experiment freely with language and the many sonorities of the human voice—alone and in combination with other media.

In recent years, Wallin has moved away from his crystal chords to a freer working style. His orchestral work *Act* (2004) and his ensemble work *The Age of Wire and String* (2005) have received dozens of performances around the world, while his percussion concerto *das war schön!* (2006) and *Strange News* (2007) for narrator and orchestra have received critical acclaim. For the 2006/07 concert season Wallin was the first-ever composer in residence with the Oslo Philharmonic Orchestra, who also recorded a CD on the Ondine label, and performed *Act* across Europe.

In addition to his many orchestral and chamber works, Wallin has created a large number of mixed-media works, such as the popular performance works *Scratch* for balloon and *Yo* for computer and controller suit; installations, such as *Feelings* in which participants can hear the sound of their own brainwaves; and electroacoustic music for several of Norway's foremost contemporary dance groups, choreographers, and visual artists. His latest dance work *Urban Bestiary* (2008) was the first work performed in the new Opera House in Oslo when it opened in April 2008.

Photo courtesy of the artist



ABOUT THE ARTISTS



Josse de Pauw (b. 1952) lives and works in Brussels. An actor, author, and theater director, de Pauw started his career in 1976 with Radeis International, a successful Flemish theater group that traveled across Europe and

overseas from Vancouver to Hong Kong, from Caracas to Los Angeles. Since 1985 he has worked independently and in collaboration with numerous directors, actors, visual artists, composers, and musicians. In 1989 he acted in his first major film role and, since then, has performed in more than 50 Belgian and international films. He directed the films *Vinaya* and *Übung*, which with the Victoria Theater, he translated into a multimedia play that was presented by the Museum of Contemporary Art in 2004 as part of the Chicago Humanities Festival. He has also created and performed in the performance works *Weg, Larf, die Siel van die Mier*, and, more recently, *Ruhe, Liefde/his hands*, and *De Versie Claus*. de Pauw was artistic director of Het Toneelhuis, Antwerp, in 2005/06. He has written several plays as well as fiction, short observations, and travel stories, and his writings appear in *Werk* and *Nog*. In theater he has worked with well-known directors such as Jürgen Gosh in Denmark; Jan Ritsema in The Netherlands; and Guy Cassiers, Jan Decorte, Jan Lauwers, and Luc Perceval in Belgium. He has received several prizes for his work as writer, actor, and director, including the Flemish State prize for drama.



Arthur Kisenyi (b. 1990) is a native of Kampala, the capital of present-day Uganda and home of the Baganda, the nation's single

largest ethnic group, which makes up the largest of the traditional kingdoms known as Buganda. Heralding a dynasty that extends back to at least the mid-14th century, the traditional Baganda family is headed by the father. Children are prepared for adulthood from a very young age. Kisenyi was reared by his grandmother after losing his parents at age two. He joined Bakayimbira Drama Actors while in high school. In 2006, the year he completed pre-college studies at Mityana Trinity College, he won the open audition for *Strange News* held at the National Theatre of Kampala. Kisenyi created and has been the sole interpreter of the character of narrator in *Strange News*, touring with the production to Oslo, Norway; Porto, Portugal; and Birmingham, United Kingdom. For part of the performances, Kisenyi speaks in *Luganda*, which is widely spoken in Buganda and one of the most popular second languages in Uganda along with English. He is continuing his studies at Mityana Trinity College, where he is part of the Drama Club. In 2007 he won Best Performance in the Entanda Yamasomero Competition for his presentation of last funeral rites as traditionally performed in Buganda.



Jørgen Larsson (b. 1972) is a native of Oslo, Norway. He holds a master's degree in piano from The Grieg Academy and a master of fine arts degree in electronic art from Trondheim Art Academy. Larsson has worked with

BIT2o ensemble to reprogrammed older electro-acoustic pieces as well as performing new electro-acoustic music. He has been involved in many productions for the stage as a musician, video programmer, and technician. Additionally, he is artistic director of Lydgalleriet, a gallery for sound-based art in Bergen, Norway.

**THE CHICAGO CHAMBER MUSICIANS
ENSEMBLE ARTISTS**



Barbara Butler (trumpet) is Professor of Trumpet at Northwestern University, and was previously Professor of Trumpet at the Eastman School of Music. Former Co-Principal Trumpet with the Vancouver Symphony

Orchestra, Principal Trumpet of the Grant Park Symphony Orchestra, and Acting Associate/Assistant Principal Trumpet with the Houston and St. Louis Symphony Orchestras, Butler was also a member of the Eastman Brass and Eastman Virtuosi. Currently Soloist and Co-Principal Trumpet with Music of the Baroque, The Chicago Chamber Musicians, and the Grand Teton Music Festival Orchestra, she continues to perform as soloist and guest artist with orchestras and at music festivals in Spain, Italy, Finland, Japan, Switzerland, and throughout the United States and Canada.

Butler also gives master classes and recitals around the world, and her students are members of many orchestras and college and university faculties. She has been featured on national and international radio broadcasts with Eastman Brass, Grand Teton Music Festival, The Chicago Chamber Musicians, and Music of the Baroque, among others. She has also released two recordings, *With Clarion Voice* (Music of the Baroque, on D'Note) and *Music for Two Trumpets and Organ* (Gasparo). She has performed as guest artist with the Chicago Symphony Brass Ensemble, the International Women's Brass Conference, the Minnesota Symphony's Rug Concert, and New York's Mostly Mozart series. In 2006 Butler was featured in a solo recital and master class at the International Trumpet Guild in New

Jersey. Along with Charles Geyer, she was recently featured in a recital for two trumpets and organ in Venice, Italy. In December 2003 she and Geyer released *Carmen Fantasia* for Two Trumpets and Orchestra, on the Warner Classics label.



Joseph Genualdi (violin) is a highly sought-after teacher, orchestral violinist of distinction, recording artist, and renowned soloist, who is celebrated by the most prestigious chamber music organizations in the world.

At the age of 22, Genualdi won the audition to serve as Associate Concertmaster of the San Francisco Symphony. It was during this time in San Francisco that he became a founding member of the Muir Quartet, under the aegis of the Wardwell Fellowship at Yale University. The quartet, mentored by Oscar Shumsky and Raphael Hillyer, gained recognition quickly, capturing the imagination of the music world by winning the first prizes of Le Concours d'Évian and the Naumburg Award. It was with the Muir Quartet and pianist Jean Phillippe Collard that Genualdi, along with his colleagues, won the Grand Prix du Disque for their recording of the *Piano Quintet* by Cesar Franck (EMI-Angel). With the Muir Quartet, Los Angeles Quartet, and The Chicago Chamber Musicians, Genualdi has performed extensively throughout North America and Europe, appearing at numerous distinguished festivals such as Marlboro, Nimes (France), Spoleto (Italy), Cheltenham (UK) as well as Bravo!Colorado, Angel Fire, Arkansas, Ravinia, and Skaneateles summer festivals.

Genualdi counts among his mentors some of the greatest musicians of the day, including Menahem Pressler, Pina Carmirelli, Felix Galimir, Michael Tree,

Oscar Shumsky, Raphael Hillyer, and Mieczyslaw Horszowski. Of particular note and guiding influence was his association with Rudolph Serkin. Throughout his career as a performing artist, Genualdi has taught continuously, having actively served on the faculties of Yale University, the University of Oregon, DePaul University, and California State University-Northridge. He currently teaches at The North Carolina School of the Arts. He has recorded on numerous labels, including Music Master, Pickwick, EMI-Angel, Sony Classics, CRI, Albany, Naxos, and Cedille. A recent release on Summit Records of Mozart's Clarinet and Horn Quintets won Genualdi a finalist nomination for the 2006 Grammy Awards.



Jasmine Lin (violin)

began violin studies at age four and is a graduate of the Curtis Institute of Music. She has appeared as a soloist with various orchestras including the Chicago Symphony Orchestra,

Illinois Philharmonic Orchestra, Singapore Symphony Orchestra, Symphony Orchestra of Brazil, Symphony Orchestra of Uruguay, Evergreen Symphony of Taiwan, and National Symphony Orchestra of Taiwan, and in recital in such cities as Chicago; New York; Nova Scotia, Canada; Rio de Janeiro, Brazil; and Montevideo, Uruguay. She was a prizewinner in the International Paganini Competition and took second prize in the International Naumburg Competition. As a chamber musician, Lin has been a participant of the Marlboro Music Festival and the Steans Institute for Young Artists at Ravinia, and has toured extensively in the United States as part of the Chicago String Quartet, in China as part of the Overseas Musicians, and in Taiwan as a member of Taiwan Connection

Music Festival. She has been an adjunct faculty member at Northwestern University and DePaul University, and was a faculty member of the Taos School of Music in New Mexico.

Lin is a founding and current member of the Formosa Quartet, which won first prize in the 2006 London International String Quartet Competition. The Formosa's critically-acclaimed recording of works by Mozart, Claude Debussy, Hugo Wolf, and Franz Schubert on the EMI Debut Series was released in January 2006. The quartet performs in major venues around the world including the Chicago Cultural Center, the Library of Congress, Caramoor Festival, Cornell University, Maui Classical Music Festival, Taipei's Novel Hall, BBC In Tune, and Wigmore Hall.

Lin made her New York debut in Merkin Hall, where the program included her poetry set to music. Her poem "The night of h's" received Editor's Choice Award from the International Poetry Foundation. Her poetry/music presentations have been featured in Chicago, at Cornell University in Ithaca, and on radio in Taipei, and have resulted in collaborations with composers Dana Wilson, David Loeb, and Thomas Oboe Lee. In the 1999–2000 season Lin was Second Assistant Concertmaster of the Cincinnati Symphony Orchestra. She is a member of Trio Voce with cellist Marina Hoover and pianist Patricia Tao. Along with The Chicago Chamber Musicians, Lin received a Grammy nomination in 2006 for the ensemble's CD of works for winds and strings by Mozart. She is on the faculty at Roosevelt University and a proud native of Chicago.



Michael Mulcahy (conductor) studied conducting at the Australian National University and made his contemporary music debut in 1987 after being invited by West German Radio (WDR) to direct a program

featuring the work of Arvo Pärt. In 1988 he formed the Canberra School of Music Chamber Players, featuring works by Richard Strauss, Igor Stravinsky, Francis Poulenc, and Gunther Schuller. During this time he established and directed the Orchestral Repertoire Ensemble that was dedicated to the intense study of standard orchestral literature. This work led to his appointment as Assistant Conductor of the Canberra Symphony Orchestra. He also toured Japan as guest conductor at the International Youth Musicale in Shizouka. He has broadcast for Radio WFMT in Chicago, conducting works of Richard Strauss and Samuel Barber. In 1993 Mulcahy was invited to guest conduct at the Grand Teton Music Festival (GTMF) in a concert with musicians from the United States' finest symphony orchestras. He was invited to appear again at GTMF in 1994 to conduct Mussorgsky's *Pictures at an Exhibition* at the festival and on tour. In 1996 he gave the world premiere of the monumental version of the *Alpine Symphony* of Richard Strauss for brass, percussion, and organ by Jay Friedman.

A dedicated conductor of contemporary music, Mulcahy has given world premieres of works by William Wieland, Raymond Premru, David Sampson, Joseph Kreines, Brian Prechtel, and Jonathan Ring. He has worked as an assistant for the Civic Orchestra of Chicago, most notably on the *Rite of Spring* for Daniel Barenboim as well as Béla Bartók's complete *Miraculous Mandarin* for Pierre Boulez. He has conducted for CCM's Music at the

Millennium Festival, the Composers Perspectives Festival, the Grand Teton Music Festival, National Music Camp Australia, and at universities across the United States. This spring he conducts the Tucson Symphony Brass and members of the Chicago Symphony.



Clancy Newman (cello) won the coveted first prize of the prestigious Walter W. Naumburg International Competition in 2001, presented to Newman by Naumburg in a recital at Lincoln Center's Alice Tully

Hall that included the world premiere of Kenji Bunch's *Broken Music*. Newman was also named the recipient of a 2004 Avery Fisher Career Grant and appeared on A&E's *Breakfast with the Arts*. He has performed as soloist with many orchestras, including the National Symphony Orchestra, the Juilliard Orchestra, the Jacksonville Symphony, the Richmond Symphony, the North Carolina Symphony, and ProMusica. As a recitalist, he has played in most of the country's major cities, and can often be heard on American Public Media's *Performance Today*. An avid chamber musician, he is a member of the Weiss-Kaplan-Newman trio and former member of Chamber Music Society Two of Lincoln Center. He has spent several summers at Marlboro, and frequently tours as a part of the Musicians from Marlboro series.

Newman developed an interest in composition at an early age, writing his first piece when he was seven. Upon receiving a master of music degree from The Juilliard School, he became one of the first students to complete the five-year exchange program between Juilliard and Columbia University, where he received a bachelor of arts degree in

English. His teachers included David Gibson, Joel Krosnick and Harvey Shapiro. Under the auspices of the nonprofit classical music organization Astral Artists, Newman's *String Quartet* (2002), *Sonata for Cello and Piano* (2004), and "*Four Seasons*" for cello and chamber orchestra (2005) received their world premieres. Newman premiered his *Four Pieces for Solo Cello* (2003) at the Violoncello Society in New York City. In 2005 he was a featured composer on the Chamber Music Society of Lincoln Center's Double Exposure series, and in 2007 he was featured on The Chicago Chamber Musicians' Freshly Scored series.



Rami Solomonow (viola) is a graduate of the Rubin Academy of Music in Tel-Aviv, Israel, where he studied with Oedoen Partos. He was a member of the Israel Chamber Orchestra until 1972 and received prizes

in viola and chamber music from the American-Israel Foundation. In 1973 Solomonow moved to the United States, where he studied with Shmuel Ashkenasi at Northern Illinois University. From 1974 to 1995 he served as Principal Violist of the Lyric Opera of Chicago. In 1995 he left the Lyric to become a founding member of the Chicago String Quartet, the quartet in residence at DePaul University, and the Taos School of Music until 2004. Solomonow has been a faculty member at DePaul University since 1981 and has performed as a soloist and chamber musician in numerous concerts, music festivals and summer music schools in the United States, Israel, Japan, and South America. He has performed chamber works with Menachem Pressler, Leonard Rose, Gil Shaham, Ivry Gitlis, Shlomo Mintz, Edgar Mayer, Christoph Eschenbach,

Midori, Robert McDonald and members of the Guarneri, Borodin, and Juilliard Quartets. He has also been a guest violist with the Vermeer, Fine Arts, Audubon, and Cassatt String Quartets. Solomonow has performed on live television and radio broadcasts and has recorded with the Vermeer Quartet, Chicago String Quartet, The Chicago Chamber Musicians, and as a solo violist with the DePaul Wind Ensemble. During summer, he is on Faculty of Bowdoin College in Maine. His recording of Mozart's chamber works for strings and winds with The Chicago Chamber Musicians was nominated for a Grammy Award.

GUEST ARTISTS



Jelena Dirks (oboe) is a California native and the third generation of professional women musicians in her family. She began studying the violin at age three, the piano at age four, and began playing chamber music with her mother at age 10. In 1999, Dirks moved to Chicago and began studying with oboist Alex Klein and has collaborated with him on numerous performances and projects. Dirks is the newest member of the Prairie Winds Quintet, one of the premier wind quintets in the United States, and has performed with The Chicago Chamber Musicians for several engagements.



Peter Ellefson (trombone) performs frequently with the Chicago Symphony and the New York Philharmonic. In chamber music settings, he has performed with the Canadian Brass, Proteus

7, The Chicago Chamber Musicians, and the New York Philharmonic Brass Quintet. A member of the Seattle Symphony for 10 years, Ellefson performed and recorded on alto and tenor trombone, bass trumpet, and tenor tuba while also serving as the principal trombonist for Seattle Opera's numerous productions of Wagner's *Der Ring des Nibelungen*. He is Professor of Music at Indiana University and teaches at Northwestern University; Roosevelt University; and the Alessi Seminar in Albuquerque, New Mexico. He has taught at the University of Costa Rica and The Music Academy of the West in Santa Barbara.



Jeremiah Frederick (horn) is a freelance artist in Chicago and holds the positions of Associate Principal Horn of the South Bend Symphony and Second Horn of the Green Bay Symphony. He has played with Lyric

Opera of Chicago, Civic Orchestra of Chicago, the Grant Park, Elgin, Lake Forest, and Ars Viva Symphonies, and Chicago Arts Orchestra. He is a founding member of Quintet Attacca, recipients of the 2002 Fischhoff National Chamber Music Competition Grand Prize, and the Professional Development Program Ensemble with The Chicago Chamber Musicians. He has been a guest performer with The Chicago Chamber Musicians and Third Coast Brass, and is a member of Millar Brass

Ensemble. In August of 2001, Frederick was awarded third place in the American Horn Competition. His solo engagements include Mozart's *Sinfonia Concertante* with the Fort Wayne Philharmonic and Gordon Jacob's *Concerto For Horn and Strings* at Northwestern University. In March of 2008 he soloed with the Fox Valley Symphony in Appleton, Wisconsin, as part of the Gally Horn Quartet. Frederick is a 2000 graduate from Northwestern University with a master's degree in performance, and received his bachelor of music degree from Lawrence University. His teachers have included Gail Williams, Bill Barnewitz, and James DeCorsey.

Michael Hovnanian (double bass) grew up in the Seattle area and started playing the bass in public school. His primary private teachers were James Harnett and Ronald Simon of the Seattle Symphony. He has performed with the Seattle Symphony, the Northwest Chamber Orchestra, and the University of Washington Symphony. Hovnanian attended the University of Washington and received a bachelor of fine arts degree from the California Institute of the Arts, where he studied with Frederick Tinsley of the Los Angeles Philharmonic. He joined the Victoria Symphony as Principal Bassist in 1986 and the San Antonio Symphony in 1988 as a member of the bass section. Since 1989 he has been a member of the Chicago Symphony Orchestra.

Hovnanian has also appeared with Chicago Pro Musica as well as the Chicago Symphony chamber concerts at Orchestra Hall and The Art Institute of Chicago. Along with writing new music for the double bass, he is President of Discordia Music, a publishing company dedicated to Double Bass music, and a cofounder of the International Bottesini Society, an organization dedicated to promoting the legacy of Giovanni Bottesini.



Kuang-Hao Huang (piano) has performed throughout the United States as well as in England, France, China, and South Korea. As a soloist, he has performed with the New World Symphony Orchestra and the Elgin

Symphony Orchestra and has been featured on Chicago's Dame Myra Hess Memorial Series (WFMT 98.7 FM). Huang has performed in concerts and radio broadcasts with members of the Chicago Symphony Orchestra and as a regular guest of The Chicago Chamber Musicians. He has performed with the Vermeer and Chicago String Quartets and on Ravinia's Rising Stars series. An advocate of new music, Huang has premiered works by Louis Andriessen and Chen Yi at Weill Hall as part of Carnegie Hall's Millennium Piano Book Project and given world premiere performances of works by Daniel Kellogg, Rami Levin, and James Matheson. He has appeared with The Chicago Chamber Musicians for the Composer Perspectives series since its inception in 2001, working with eminent composers such as Pierre Boulez and John Corigliano, and also performs with Fulcrum Point and MusicNOW.

Huang serves on the adjunct faculties of Chicago College of Performing Arts at Roosevelt University, Concordia University-Chicago, and Merit School of Music. As a member of the International Music Foundation's Bootinsky Piano Trio, he presents educational outreach programs throughout the Chicago Public Schools. During the summer he coordinates the piano program at Northwestern University's National High School Music Institute, and has served on the faculty of the Mimir Chamber Music Festival at Texas Christian University in Ft. Worth, Texas. Huang has degrees from the University of

Wisconsin, Indiana University, and Northwestern University. His principal teachers include Leonard Hokanson, Joseph Kalichstein, Howard Karp, Rita Sloan, and Sylvia Wang. A native of Whitewater, Wisconsin, Huang currently resides in Oak Park, Illinois, with his wonderful wife Janice and their children Maia and Gabriel.



Michael Kozakis (percussion) is an active percussionist in the Chicago area, playing frequently with the Chicago Symphony, Lyric Opera, and Grant Park Symphony Orchestras. He was a full-time percussionist with

the Chicago Symphony from 2005 to 2007 and plays with various groups including The Chicago Chamber Musicians, MusicNOW, and Ars Viva as well as for TV and radio commercials. Kozakis has been a featured soloist with the Chicago Symphony and Rockford Symphony Orchestras. He is on the faculty of Carthage College in Kenosha, Wisconsin, and teaches privately in Chicago. He received his bachelor's degree from the Eastman School of Music, double majoring in percussion performance and music education, and a master's degree in performance from DePaul University. He is an artist endorser for Innovative Percussion, Inc.



Sean McNeely

(clarinet/bass clarinet)

is an active freelance musician in the Chicago area. He has guest performed with the Chicago and Milwaukee Symphony Orchestras, and was a member of the Civic

Orchestra of Chicago from 1997 to 1999. He was a founding member of Quintet Attacca, a woodwind quintet that received the Grand Prize at the 2002 Fischhoff National Chamber Music Competition, which led to performances at the Emilia Romagna Festival in Italy. He serves as Adjunct Professor of Clarinet at Saint Xavier University and is on the clarinet faculty at DePaul University's Community Music Division. He performs as a woodwind doubler playing flute, oboe, clarinet, and saxophone in theaters across Chicago, including *Wicked* and *Jersey Boys*. He earned a bachelor's degree with program honors from Northwestern University and a master's degree from DePaul University.

City Opera in Colorado. She held the position of Principal Flute of the Omaha Symphony and was a member of the New World Symphony under the direction of Michael Tilson Thomas. She has appeared with the Chicago Symphony Orchestra, Cleveland Orchestra, Fort Wayne Philharmonic, and The Chicago Chamber Musicians. She has been named a winner in the Artists International Competition, the International Music Competition "Citta di Padova," the New York Flute Club Young Artists Competition, the Purchase Symphony Concerto Competition, the Meadows Symphony Concerto Competition, the Overland Park Orchestra Concerto Competition, and the Kansas City Flute Association Young Artists Competition.



Jessica Warren-Acosta

(flute/piccolo)

gave her New York recital debut in Carnegie Hall's Weill Recital Hall in January of 1998. She has concertized on three continents and appeared as a soloist at numerous

international festivals. She has toured Latin America as an artistic ambassador to the United States Embassy, soloing with orchestras and giving recitals, and has appeared on several radio broadcasts, including Karl Haas' syndicated program *Adventures in Good Music*. More recently, she performed the Ibert Flute Concerto with the Omaha Symphony and spends summers as Principal Flute of the Central

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Joseph Genualdi

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 Michael Hensch, oboe
 Larry Combs, clarinet
 Dennis Michel, bassoon
 Gail Williams, horn
 Barbara Butler, trumpet
 Charles Geyer, trumpet
 Michael Mulcahy, trombone
 Joseph Genualdi, violin
 Jasmine Lin, violin
 Rami Solomonow, viola
 Clancy Newman, cello
 Katinka Kleijn, cello
 Peter Lloyd, double bass*
 Bradley Opland, double bass
 Deborah Sobol, piano
 Chicago String Quartet
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*Principal Guest Double Bassist for
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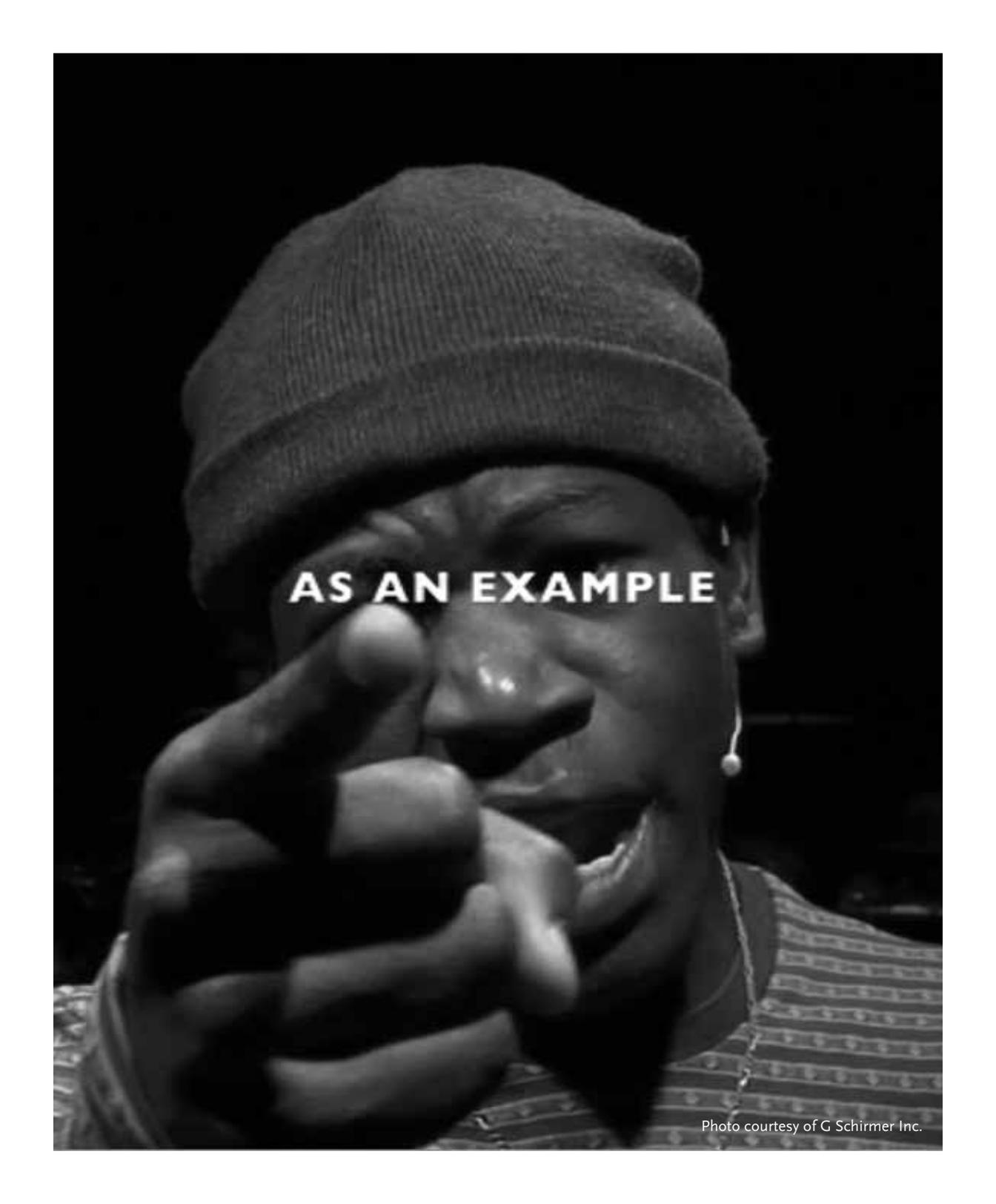
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A black and white close-up photograph of a man wearing a dark beanie and a striped shirt. He is pointing his right index finger directly at the camera. The text "AS AN EXAMPLE" is overlaid in white, bold, sans-serif font across the middle of his face.

AS AN EXAMPLE

Photo courtesy of G Schirmer Inc.