

Tomorrow's Music Today

Concert 2

Friday, May 19, 2006, 7:30pm
Roosevelt University, Rudolph Ganz Memorial Hall

Contempo: *eighth blackbird*; Pacifica Quartet; Cliff Colnot – conductor

Guest Artists: Tony Arnold – soprano; David Hunter – gu zheng, Romanian zithers, chant, Tibetan throat singing, didjeribone, dvoynka, water bottle, digital delay; Ethan Bendorf – trumpet; Clayton Condon – percussion; Michael Dressler – oboe; Steve Ingle – bassoon; Sharon Jones – horn; Piotr Mrugala – bass; Joseph Rodriguez – trombone; Douglas Waddell – percussion

Wind Quintet (2006)

Carmel Raz (b. 1982)

- I. Moderato
- II. Andante
- III. Vivace

Barth, Dressler, Maccaferri, Ingle, Jones, Colnot

ENTITLED #5 (2006)

April Mok (b.1968)

Barth, Maccaferri, Kaplan, Pacifica Quartet, Colnot

and the wind blew the door shut (2006)

David Hunter (b. 1961)

Hunter

— **Intermission** —

Eppur si muove (2006)

Krzysztof Wolek (b. 1976)
Video by Julie Rafalski (b. 1981)

Arnold, Barth, Dressler, Maccaferri, Jones, Bendorf, Rodriguez, Condon, Waddell, Kaplan, Mrugala, Pacifica Quartet, Colnot

Sound Reinforcement – Sound students from Columbia College Department of Audio Arts and Acoustics, Professor Jack Alexander

Following tonight's concert, please join us for a festive reception honoring all composers on our *Tomorrow's Music Today* concerts.

Please hold your applause.

ABOUT CONTEMPO

Dedicated exclusively to the performance of contemporary classical music, the University of Chicago's Contempo is one of the oldest and most successful professional new music groups in the world. Over its 41-year history, Contempo 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, George Perle, Pulitzer Prize-winning faculty member Shulamit Ran, and MacArthur fellows and emeriti faculty members John Eaton and the late Ralph Shapey.

Contempo was founded by Shapey as the Contemporary Chamber Players in the fall of 1964. A composer and conductor of wide renown, Shapey continued to direct the ensemble until 1994, when he became Music Director Laureate. He was succeeded by Stephen Mosko, who held the position of Music Director from 1994 to 1998. Seeking to integrate its artistic vision with its educational mission, the Contemporary Chamber Players 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 alternately as Resident Conductors, with the award-winning Pacifica Quartet and *eighth blackbird* joining as Artists-in-Residence in 1998 and 2000, respectively. In 2002 Shulamit Ran was appointed Artistic Director, and in 2004—the

ensemble's 40th season—the group began moving to downtown and northside venues under the new alias of Contempo and added to its season an annual double bill with outstanding musicians from outside the classical sphere. This year Contempo has been delighted to initiate partnerships with the Museum of Contemporary Art and the Chicago College of Performing Arts (Ganz Hall) at Roosevelt University.

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

Artistic Director

Shulamit Ran

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 the 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.

Ran has been awarded most major honors given to composers in the United States, and her numerous prizes, fellowships and commissions include those from the Guggenheim Foundation, the Fromm Music Foundation, the American Composers Orchestra, the Chamber Music Society of Lincoln Center, the American Academy and Institute of Arts and Letters, the Philadelphia Orchestra, the Chicago Symphony Orchestra, the Lyric Opera of Chicago, and the Koussevitzky Music Foundation. Her *Symphony* earned both the 1991 Pulitzer Prize and the first place 1992 Kennedy Center Friedheim Award. Ran's music has been performed by many of the world's most prestigious organizations, and her works are

recorded on eleven different labels. In 1990 Ran was appointed by Daniel Barenboim to be Composer-in-Residence with the Chicago Symphony Orchestra as part of the Meet the Composer Orchestra Residencies Program, a position she held for seven seasons. From 1994 to 1997 she also served as the fifth Brena and Lee Freeman Senior Composer-in-Residence with the Lyric Opera of Chicago. Ran is the recipient of five honorary doctorates and is an elected Fellow of the American Academy of Arts and Sciences and the American Academy of Arts and Letters.

In Residence

eighth blackbird

Molly Alicia Barth—flutes
 Michael J. Maccaferri—clarinets
 Matthew Albert—violin/viola
 Nicholas Photinos—cello
 Matthew L. Duvall—percussion
 Lisa Kaplan—piano

One of the premier new music groups in the world, *eighth blackbird* promises its ever-increasing audiences provocative and engaging performances. It is widely lauded for its unusual performing style—often playing from memory with virtuosic and theatrical flair—and its efforts to make new music accessible to wide audiences. The sextet has been the subject of profiles in the *New York Times* and on NPR's *All Things Considered*; it has also been featured on CBS's *Sunday Morning*, *St. Paul Sunday*, APR's *Weekend America*, and *The Next Big Thing*. Since its founding in 1996, *eighth blackbird* has been active in commissioning new works from eminent composers—most notably Frederic Rzewski

and George Perle—as well as groundbreaking compositions from Jennifer Higdon, Derek Bermel, David Schober, Daniel Kellogg, Carlos Sanchez-Gutierrez, and the Minimum Security Composers Collective. The group is looking forward to premiering new commissions by Steve Reich and Bang on a Can composers Michael Gordon, David Lang, and Julia Wolfe in the spring of 2008. *eighth blackbird* was the recipient of the first BMI/Boudleaux-Bryant Fund Commission and has received grants from Chamber Music America, Meet the Composer, and the Greenwall Foundation, among others. The ensemble is also enjoying acclaim for its three CD's released to date on Cedille Records. A fourth recording, entitled *Strange, Imaginary Animals*, is scheduled for release on the same label in Fall 2006. The winner of both the Naumburg Chamber Music Award and the Concert Artists Guild International Competition, where it was the first contemporary ensemble to win first prize, *eighth blackbird* is also a three-time recipient of the CMA/ASCAP Award for Adventurous Programming. The members of the group hold degrees in music performance from Oberlin Conservatory, the University of Cincinnati College-Conservatory, and Northwestern University. The name *eighth blackbird* is derived from the Wallace Stevens poem "Thirteen Ways of Looking at a Blackbird," the eighth stanza of which reads:

*I know noble accents
And lucid, inescapable rhythms;
But I know, too,
That the blackbird is involved
In what I know*

Pacifica Quartet

Simin Ganatra—violin
Sibbi Bernhardsson—violin
Masumi Per Rostad—viola
Brandon Vamos—cello

The Pacifica Quartet celebrated its 10th anniversary in the 2004-2005 season with its first tour of Japan, its first appearance at Wigmore Hall in London, a performance of all five Elliott Carter quartets for San Francisco Performances, a concert at Lincoln Center's Alice Tully Hall, the release of the complete Mendelssohn string quartets on the Cedille label, and more than sixty concerts across the country. The current season includes a European tour, a three-concert series in Chicago, two concerts at Lincoln Center in New York, two in Washington DC, and concerts across the country from Boston to New Orleans to Tucson. Winner of three of chamber music's most important international awards—Grand Prize at the 1996 Coleman Chamber Music Competition, top prize at the 1997 Concert Artists Guild Competition, and the 1998 Naumburg Chamber Music Award—the Quartet was subsequently honored in 2002 with Chamber Music America's prestigious Cleveland Quartet Award and was appointed a member of The Chamber Music Society of Lincoln Center's CMS Two program for gifted musicians. An ardent advocate of contemporary music, the Pacifica has commissioned and performed as many as eight new works a year, and has performed Elliott Carter's five quartets in New York, Los Angeles, San Francisco, Cleveland, Chicago, and at the Edinburgh International Festival. The Pacifica Quartet serves as Faculty Quartet-in-Residence at the University of Illinois at Urbana-Champaign and Quartet-in-Residence at the University of Chicago.

The Conductor

Cliff Colnot

In recent years Cliff Colnot has emerged as a distinguished conductor and a musician of uncommon range. He is principal conductor of the Chicago Symphony Orchestra's contemporary MusicNOW series, resident conductor of the Civic Orchestra of Chicago and principal conductor of Contempo. Colnot also conducts the International Contemporary Ensemble (ICE), various orchestras at Indiana University, the Callisto Ensemble, and the DePaul University Symphony Orchestra. One of the few musicians studying orchestral repertory with Chicago Symphony Orchestra music director Daniel Barenboim, Colnot is the assistant conductor for Barenboim's West-Eastern Divan Workshops for young musicians from Israel, Egypt, Lebanon and other Middle Eastern countries. He is also assistant conductor at Pierre Boulez's Lucerne Academy.

Colnot received acclaim for his performances of Schoenberg's *Pierrot lunaire* at Carnegie Hall and Pierre Boulez's *Le marteau sans maître* with members of the Chicago Symphony Orchestra. His orchestration of Duke Ellington's *New World Coming* for piano and orchestra had its world premiere with the Chicago Symphony Orchestra in the fall of 2000 with soloist Daniel Barenboim, and he recently arranged, conducted, and co-produced the compact disc *Tribute to Ellington*, which features Daniel Barenboim as piano soloist. Colnot graduated with honors from Florida State University and received the 1995 Ernst von Dohnanyi Distinguished Alumni Award. He earned a doctorate from Northwestern University and has taught jazz arranging and advanced orchestration at DePaul University and the University of Chicago, respectively. As a bassoonist, he was a member of the Lyric Opera Orchestra of Chicago, Music of the Baroque, and the University of Chicago Contemporary Chamber Players.

GUEST ARTISTS

Tony Arnold

Clarity, depth, imagination, and vocal beauty mark the performances of soprano Tony Arnold, who is internationally recognized for her interpretation of the contemporary repertoire. In 2001 she became the first vocalist ever to win the prestigious Gaudeamus International Interpreters Competition, and later that year took top honors at the McMahon International Music Competition. Ms. Arnold has appeared with leading new music ensembles across the nation, including *eighth blackbird*, the New York New Music Ensemble, the Boston Modern Orchestra Project, the Furious Band, the Chicago Symphony Orchestra's MusicNOW, Fulcrum Point, Pocket Opera Players, ICE, the Cincinnati Symphony Chamber Players, and the Slee Sinfonietta at June in Buffalo. Her highly anticipated debut recordings on Bridge Records were issued in 2003 and include works by Elliott Carter and Milton Babbitt. Ms. Arnold's early musical training included piano, woodwind, and composition studies at the

Peabody Preparatory Institute and the Maryland Center for the Arts. She received a Bachelor's degree in voice from Oberlin College in 1990 and a Masters degree in orchestral conducting from Northwestern University in 1993. Her diverse musical background includes several music directorships at the collegiate level and she has received fellowships to the Aspen Music Festival both as a conductor and a vocalist. Currently, Ms. Arnold is on the faculty of the State University of New York at Buffalo.

Julie Rafalski

Artist Julie Rafalski studied visual communication at the School of the Art Institute of Chicago, where she completed her BFA in 2003. She has worked as a graphic designer on various projects, including those for the International Contemporary Ensemble. She is currently studying fine art media at the Slade School of Fine Art in London, where she will complete her MFA in June 2006.



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THE COMPOSERS

Carmel Raz

Carmel Raz was born in 1982 in the United States, but grew up in Israel. Through her involvement with Daniel Barenboim's West Eastern Divan Workshop, she was invited to study at the Hochschule für Musik "Hanns-Eisler" in Berlin, where she focused on composition, theory and violin. As a violinist, Raz has performed with both the Berliner Symphoniker and the Symphonie Orchester Berlin. She also served as a member of the Gustav Mahler Jugendorchester for two years and toured with Claudio Abbado. During the summers of 2004 and 2005, Raz performed with the Lucerne Festival Academy Orchestra and participated in concerts, seminars and workshops with Pierre Boulez, Harrison Birtwistle, Helmut Lachenmann and Cliff Colnot. Her music has been performed in Germany and Israel, notably at the opening of the concert series "Musikakzente 21" in Berlin, the Landestag des Saarlandes and Clairmont Hall in Tel-Aviv. She is a recipient of the Mellon Graduate Achievement Fellowship and the Hanns Eisler Prize, as well as stipends from Italy's "Fondazione Musica e Gioventù" and scholarships from Tel-Aviv University and the America-Israel Cultural Foundation. Raz is presently studying composition at the University of Chicago, where her teachers include Shulamit Ran, Bernard Rands and Howard Sandroff.

April Mok

April Mok is a third-year doctoral student in composition at the University of Chicago. Her past and present

composition teachers include Andrew Imbrie, Conrad Susa, Harvey Sollberger, Marta Ptaszynska, Bernard Rands, and Shulamit Ran. She is also under the tutelage of Howard Sandroff in Computer Music. Among her recent endeavors have been a collaboration with choreologist and New York City Ballet alumna Marina Eglevsky in the staging of her *Dance Suite*; the completion of her Concerto for Oboe, commissioned by the Camellia Symphony Orchestra of Sacramento; her appearances as a featured composer at both the Santa Clara New Music Festival and the Composition Winter Festival in Chicago; and the selection of her *Duo* as one of the winning compositions in the ICE composition competition.

David Hunter

David Hunter is currently a doctoral student in composition and ethnomusicology at the University of Chicago. In his music, he enjoys exploring the use of instruments from non-Western traditions, alternative tunings, and electronics.

Krzysztof Wolek

Krzysztof Wolek received a diploma in percussion from the Fryderyk Chopin School of Music in Bytom, Poland in 1994. Between 1994 and 1999 he studied composition with Edward Boguslawski at the Karol Szymanowski Academy of Music in Katowice, where he received his MA. Wolek worked as a lecturer at the same school during the 1999–2000 academic year. The following year, he studied with Louis Andriessen, Martijn Padding, and Gilius van Bergeijk at the Royal

Conservatory of Music in the Hague. He is currently working on his PhD at the University of Chicago, where he studies composition with Marta Ptaszynska and Shulamit Ran, as well as computer music with Howard Sandroff. Wolek has participated in several international courses

for composers, studying with Zygmund Krauze and Roger Reynolds, among others. His pieces have been performed in Europe and the United States and have been broadcast by Polish Radio. In addition to composing, Wolek teaches computer music and composition.

ABOUT THE PROGRAM

Wind Quintet

The composer writes:

In this piece, I based each movement on the study of a different musical phenomenon. The first movement explores trills, which appear as decorations at the melodic level, and which also dictate the overall form of the movement – constant alternations between the opening, highly-contrapuntal material and the second theme, which consists of simultaneously descending and ascending chromatic scales in different tempi. The second theme was inspired by Monteverdi's madrigal, "Hor che 'l ciel e la terra," which uses a similar technique; as in an Escher painting, the voices appear to ascend, until you notice that they have also been descending for a while. The second movement develops the idea of a pendulum: each instrument alternates between two different pitches at a different rate. The third movement explores a number of compositional processes occurring over time – for example, the energetic opening texture is interrupted by a shorter static section featuring clusters. Over the course of the piece, the proportions of the sections are exchanged, as the duration of static areas increases at the expense of the opening material, which is finally swallowed up by the prolonged lines.

ENTITLED #5

The composer writes:

There is an interplay between chaos and order on various levels of the piece. Order is maintained by the kinetic energy that sweeps the music along, as well as by a framework of structural events; the haphazard melodic lines, fragments, and gestures behave in independent, though complimentary or cumulative, fashions within that more stable and defined framework. There are certain superficial nods to punk rock, such as the heavy groove introduced at the new tempo – arrived at by means of metric modulation – as well as the chaos. The more overarching and integral element, however, is the particular brand of energy: a mixture of angst and enervation with varying degrees of intensity.

and the wind blew the door shut

The composer writes:

and the wind blew the door shut was composed for Visakha Day (Buddha's birthday, around the beginning of May). The piece is an aural composition, it is not notated, and operates as a structured improvisation, or a

“comprovisation.” The Gu Zheng is a zither with individual movable bridges (like the Japanese Koto, or the Vietnamese Dan Trahn) with metal strings. The tuning used for this piece is an inversion of the Enharmonic Scale of Archytas (ca. 380 B.C.). The intervals are quarter tone, quarter tone, major third, major second, quarter tone, quarter tone, major third. The Gu Zheng is plucked, and in this case, also played with two pencils, like a hammered dulcimer. The two Romanian zithers are tuned individually to a rough approximation of the Indonesian Laras (scales) of Pélog and Sléndro. The chanting uses the normal voice and then changes to Tibetan throat singing, a particular vocal technique used by Tibetan Buddhist monks in prayer and chant. The Didjeribone was invented by Charlie McMahon and is a hybrid between the Australian didjeridoo and a trombone. (A normal didjeridoo has only one fundamental pitch, the Didjeribone has many pitches within the range of an octave.) The Dvoyanka is a flute from Bulgaria with a drone pitch on one side and 6 holes on the other for melody, to be played over the drone pitch. The text for the chant is “Namo tassa bhagavato arahato Sama-Sama-Sambuddhasa,” which means “Homage to the blessed one, the enlightened one, the perfect Buddha.” The text for the singing at the end of the piece is “The Sun Sets the Swan Moon,” a fragment of a short poem written by the composer.

Eppur si muove

Krzysztof Wolek writes:

Eppur si muove (And yet it does move) is inspired by the lives and achievements of two great scientists, philosophers and writers: Nicolaus Copernicus and Galileo Galilei. The title of the piece comes from the words which,

according to legend, Galileo said to himself after leaving the session of the Inquisition that had found him guilty of heresy and believing in the Copernican notion that the Sun, not the Earth, is at the center of the universe. The piece is divided into two main sections. The lyrics of the first section are chosen from *Commentariolus* (Little Commentary), a manuscript that Copernicus distributed to his friends in 1514, and in which he introduced, for the first time, his hypothesis of heavenly motions, with the Sun at the center of the universe. *Commentariolus* itself contains seven axioms, the principles on which Copernicus based his theory, which was depicted in great detail in his major work *De revolutionibus orbium coelestium* (On the Revolutions of the Heavenly Motions), published in 1543. Those seven axioms are set to music in the first part of the piece in its original Latin version. The second part of the piece (*attaca*) is set to two texts by Galileo Galilei. The texts are carefully chosen to illustrate the difficulties faced by those who promoted the new heliocentric theory and to honor the courage and genius of individuals like Galileo Galilei, who devoted their lives to popularizing it and proving its accuracy. The lyrics of the first section of the second part of the piece are composed to the words that Galileo was ordered to say in front of the Inquisition. The abjuration in which Galileo was forced to denounce the heliocentric theory is one of the most dramatic moments in the history of humanity and shows the struggle of individuality against an established system of beliefs. In order to show Galileo's real convictions, I decided to use, in the final part of the piece, a fragment of his letter to Kepler from 1597 in which, for the first time, Galileo depicts his real beliefs. *Eppur si muove* is a collaborative work with visual artist Julie

Rafalski, who created the video portion of the composition. The piece's computer-generated material was realized in the University of Chicago Department of Music's Computer Music Studio. *Eppur si muove* is dedicated to my parents, Karolina and Tadeusz Wolek.

Julie Rafalski writes:

The video for *Eppur si muove* was filmed through various lenses and prisms, calling to mind telescopes and other optical devices that have been used in scientific enquiry. The camera documents an individual's exploration (in contrast to officially established viewpoints) of the surrounding world, examining the bending and warping of spaces.

Texts:

1. Omnium orbium caelestium sive sphaerarum unum centrum non esse.
2. Centrum terrae non esse centrum mundi, sed tantum gravitatis et orbis Lunaris.
3. Omnes orbis ambire Solem, tanquam in medio omnium existentem, ideoque circa Solem esse centrum mundi.
4. Minorem esse comparationem distantiarum Solis et terrae ad altitudinem firmamenti, quam semidimetientis terrae ad distantiam Solis, adeo ut sit ad summitatem firmamenti insensibilis.
5. Quicquid ex motu apparet in firmamento, non esse ex parte ipsius, sed terrae. Terra igitur cum proximis elementis motu diurno tota convertitur in polis suis invariabilibus firmamento immobili permanente ac ultimo caelo.
6. Quicquid nobis ex motibus circa Solem apparet, non esse occasione ipsius, sed telluris et nostri orbis, cum quo circa Solem

volvitur ceu aliquo alio sidere, sicque terram pluribus motibus ferri.

7. Quod apparet in erraticis retrocessio ac progressus, non esse ex parte ipsarum sed telluris. Huius igitur solius motus tot apparentibus in caelo diversitatibus sufficit.

*Nicolaus Copernicus,
"Commentariolus," ca. 1514*

Io Galileo, [...], dell'età mia d'anni 70 (settanta), costituito personalmente in giudizio, e inginocchiato avanti di voi [...], in tutta la Repubblica Cristiana contro l'eretica pravità generali Inquisitori; [...] giuro [...] abiuro, maledico e detesto li sudetti errori e eresie. [...]

Galileo's Abjuration, 1633

[...] in Copernici sententiam multis abhinc annis venerim, ac ex tali positione multorum etiam naturalium effectuum causae sint a me adinventae [...]. Multas conscripsi et rationes et argumentorum in contrarium eversiones, quas tamen in lucem hucusque proferre non sum ausus, fortuna ipsius Copernici, praeceptoris nostri, perterritus, qui, licet sibi apud aliquos immortalem famam paraverit, apud infinitos tamen (tantus enim est stultorum numerus) ridendus et explodendus prodiit.

*Galileo a Giovanni Kepler,
4 agosto 1597*

Translations:

1. Orbits and celestial spheres do not have a unique, common center.

2. The center of the Earth is not the center of the Universe, but only the center of the Earth's mass and of the lunar orbit.
3. All the planets move along orbits whose center is the Sun, therefore the Sun is the center of the World.
4. The distance between the Earth and the Sun, compared with the distance between the Earth and the fixed stars, is very small.
5. The daytime movement of the Sun is only apparent, and represents the effect of a rotation that the Earth makes every 24 hours around its axis, always parallel to itself.
6. The Earth together with its Moon, and just like the other planets, moves around the Sun, so the movements that the Sun seems to be making (its apparent movement during daytime, and its annual movement through the Zodiac) are nothing other than effects of the Earth's real movements.
7. These movements of the Earth and of the other planets around the Sun can explain the stations and all the particular characteristics of the planets' movements.

*Nicolaus Copernicus,
"Commentariolus," ca. 1514*

I, Galileo Galilei, [...], aged 70 years, tried personally by this court, and kneeling before you, [...], Inquisitors-General throughout the Christian Republic [...] swear, [...] abjure, curse, [and] detest the aforesaid errors and heresies.

Galileo's Abjuration text, 1633

I have already for many years come to accept the Copernican opinion and with this hypothesis have been able to explain many natural phenomena [...]. I have written down many proofs and have undone the contrary arguments, but I have not yet dared to make these known because I have been frightened by the fate of our master Copernicus, who, although he gained an immortal fame among some, with an infinite number of others (how numerous are the stupid ones) has been pushed aside and scorned.

*Galileo's letter to Kepler,
August 4, 1597*

Special thanks:

Contempo is grateful for support of the video portion of *Eppur si muove* by a UChicagoArts grant from the Arts Planning Council.

Special thanks to Howard Sandroff, Director of the University of Chicago's Computer Music Studio, for his expert advice and help with the sound reinforcement of tonight's performance.

James Gandre, Dean — *Chicago College of Performing Arts at Roosevelt University*

Linda Berna, Associate Dean and Director — *The Music Conservatory of The Chicago College of Performing Arts at Roosevelt University*

Christopher White, Performance Activities and Facilities Director — *The Music Conservatory of The Chicago College of Performing Arts at Roosevelt University*

Ben Hartman, *stage manager*