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WELCOME, DEAR FRIENDS,
TO OUR 25TH ANNIVERSARY SEASON:

What keeps a chamber music group fresh, exciting, and progressive for 25 years? It’s all about the music and the audience. For 25 years the Rembrandt Chamber Players have treated us to virtuoso performances of the music we love. They have introduced us to pieces we’ve never heard and given us insights into the repertoire, musicians, and composers who have created the most enduring chamber music of the past four centuries.

From its earliest days, the musicians of Rembrandt were friends who wanted to share their love for the art with an ever-expanding group of colleagues and supporters. During this milestone anniversary year we are celebrating our past by mixing original works composed for Rembrandt over the years with traditional audience favorites. We will also welcome back some of our longtime favorite guest artists who will join us to perform again later in the season.

But this season is not only about looking back. We are here to celebrate the future. Our first concert begins with a kiss and a love song to you, our audience, as Bob Morgan and Howard Levy meld jazz, abstract blues and Brazilian rhythms together in the Midwest premiere of Levy’s Sonata for oboe and piano. New this season, we invite you to listen to a rebroadcast of each concert on WFMT. When details are finalized, you will receive an eblast with broadcast dates and times. Please give us your email address in the lobby at intermission.

After each performance we sponsor a reception where you can meet the artists. This season, take the time to introduce yourself to Carol Cook, Principal Viola at the Lyric Opera and newest member of the Rembrandt ensemble. Also be sure to say hello to our new Managing Director, Darron McNutt. I also suggest you take a moment to read the impressive bios of RCP’s guest artists on page 41. You will find a collection of highly trained, specialists who have performed around the globe and who are acclaimed soloists as well as members of orchestras and chamber ensembles throughout the country.

True to our mission we strive not only to delight audiences but to educate them through our program notes and conversation. We also continue to educate future musicians as we celebrate the 20th year of our Rembrandt Young Artists High School Competition that draws brilliant young chamber musicians from schools across the metro
area. You are welcome to attend on February 1st at Regenstein Hall on the Northwestern Campus in Evanston. You can even score these remarkable ensembles along with the judges. Competition winners will be featured in RCP’s March concert. In addition, we celebrate the POWER OF MUSIC, an innovative four-part course culminating in a live concert by Competition winners that was launched three years ago at the Young Women’s Leadership Charter School of Chicago.

We could not make music without the generous support of the Dreihaus, Elizabeth F. Chaney, Donnelly, Naguenee and Klaff Family Foundations. We thank them for their dedication to Rembrandt, which has sustained us over the years.

And finally, dear friends, we welcome you today as our partners in sharing music and keeping this intimate and beautiful art form alive and relevant for ourselves, and for future generations.

Phyllis Mitzen
President, Board of Directors
The Rembrandt Chamber Players

THE REMBRANDT CHAMBER PLAYERS

Founded in 1990, the Rembrandt Chamber Players are hailed as “one of the Chicago area’s preeminent chamber music groups” (Chicago Tribune). Many distinguished guest artists perform with the core ensemble on a regular basis throughout the season. Rembrandt successfully maintains an unusually broad and varied repertoire, performing Baroque music on modern instruments in an authentic 17th/18th century manner, as well as 21st century compositions with eclectic instrumentation. Since its inception, Rembrandt has commissioned thirteen new works and five arrangements by renowned composers from the Chicago area and beyond. Rembrandt appears regularly on fine arts radio station WFMT where beginning this year, each concert will be rebroadcast.

With its deep commitment to fostering chamber music education and appreciation, Rembrandt founded an Annual High School Chamber Music Competition in 1995, one of only a few in the country. The Rembrandt Young Artists program, created in 2006, provides performance opportunities, coaching sessions and cash prizes for the Competition winners. In 2011 a new collaborative relationship was inaugurated with the Young Women’s Leadership Charter School in Chicago. This project enabled RCP’s artistic director, an Advisory Board member and a former Competition winner, to introduce chamber music to art students in the classroom in preparation for a live concert by the Rembrandt Young Artists.

MEET THE MUSICIANS

CAROL COOK, viola, is the Principal Violist with the Lyric Opera of Chicago Orchestra. She also performs frequently with the Chicago Symphony Orchestra and has played with the New York Philharmonic, the London Symphony Orchestra and as guest principal violist with the Australian Chamber Orchestra. Carol was a member of the “Appalachia Waltz Trio” with Grammy Award winning violinist Mark O’Connor for five years. The trio toured extensively throughout the U.S. including performances at the Phoenix Symphony Hall, Benaroya Hall in Seattle, La Jolla Chamber Music Festival and the 92nd Street Y in New York. The trio was broadcast on NPR and they also released an album entitled ‘Crossing Bridges’.

Carol holds a Masters Degree from the Juilliard School under the tutelage of Hsin-Yun Huang and Toby Appel, and an Artist Diploma from Oberlin Conservatory. She also holds a Bachelor Degree from the Guildhall School of Music and Drama in London where she studied with David Takeno.

A native of Scotland, Carol is also an accomplished Scottish fiddler. She
won her first fiddle competition at age 8 and went on to win numerous awards for her playing including the National Young Fiddler of the Year competition in 1992. She released a solo album the following year entitled ‘The Cook Collection’ and her playing has been featured on BBC Radio Scotland and Moray Firth Radio.

BARBARA HAFFNER, cello, a Los Angeles native and distinguished graduate of the Eastman School of Music where she studied with Ronald Leonard (Principal Cellist Emeritus of the Los Angeles Philharmonic). While serving as a member of the Dallas Symphony, Barbara appeared as a soloist performing Bloch's Schelomo and won first prize in the G. B. Dealey International Competition. After seven seasons with the Philadelphia Orchestra, Barbara left to pursue a graduate degree at the University of Pennsylvania. Her fellowship at the university involved her with the Collegium Musicum (performing Renaissance and Baroque repertoire) and the Penn Contemporary Players, where she developed a lifelong interest in new music while working with Richard Wernick, George Crumb and George Rochberg. Barbara also toured extensively with the Aeolian Chamber Players of New York and became a founding member of the 20th Century Consort in Washington D.C. During this time, Barbara added orchestra, ballet, pop, shows, and commercial work to her baroque and contemporary activities. For the past 25 years she has served as the Assistant Principal of the Lyric Opera of Chicago Orchestra. In addition to her continuing work as Principal Cellist with Music of the Baroque and the Chicago Philharmonic, she is a founding member of the Rembrandt Chamber Players, celebrating its 25th anniversary this year. With David Schrader, she has recorded Bach's three Sonatas for Gamba and Harpsichord, arranged for Barbara and members of the Rembrandt Chamber Players. Barbara's discography includes a performance of Elliott Carter's Cello Sonata on the Cedille label as well as additional recordings on the CRI and Musical Heritage labels. Barbara is featured as a soloist on Mimi Manners' album Speechless playing “Triste,” a work for seven cellos (all recorded by Barbara) and voice. This year Barbara will release a new album of three works by Richard Wernick, performing with some of her favorite colleagues as well as the Rembrandt Chamber Players.

ROBERT MORGAN, is the solo English horn and Assistant Principal Oboist of the Lyric Opera of Chicago orchestra. He is Principal Oboist of Music of the Baroque, the Chicago Philharmonic and Chicago Opera Theatre. An active teacher, Morgan is an oboe instructor and chamber music coach at Northwestern University and maintains a successful private studio. Morgan has been the featured soloist with Music of the Baroque on numerous occasions, performing concertos of Vivaldi, Bach and Mozart. He has been the soloist with other area organizations in concertos of Vaughan Williams and Strauss, and he performed the Chicago premiere of Joan Tower’s “Island Prelude.” He has also performed with the Guarnieri Quartet. An avid supporter of new music, Morgan has commissioned and performed works by David Schrader, Jon Polifrone and Ilja Hurnik. He is a graduate of Indiana University, where he received the coveted Performers Certificate. He has studied with Jerry Sirucek, Ray Still, Marc Lifschey and John Mack.

SANDRA MORGAN, flute, is a graduate of Northwestern University, where she studied with Walfrid Kujala. Morgan also studied extensively with Murray Panitz, former Principal Flutist of the Philadelphia Orchestra. Morgan has been a member of the orchestra of Music of the Baroque since 1973 and has appeared as a soloist with them on several occasions. Morgan is a member of the Ars Viva Orchestra and is an active performer in the Chicago area. She has appeared as soloist with Bach Week in Evanston and the Chicago String Ensemble. Before returning to the Chicago area, she was a member of the Oklahoma City Symphony Orchestra. In addition, Morgan maintains a private flute studio and coaches chamber music. She is the Artistic Director for Rembrandt Chamber Players.

COLLINS TRIER, double bass, has been a member of the Lyric Opera Orchestra since 1980. He serves as Principal Bass of the Chicago Philharmonic Orchestra, Music of the Baroque, the Contemporary Chamber Players of the University of Chicago, Present Music, the Ravinia Festival Orchestra, the Rembrandt Chamber Players, Bach Week of Evanston, and Fulcrum Point New Music Ensemble. He is also very active as a studio musician, performing on music for commercials and for a wide array of albums. Mr. Trier also specializes in pop and folk music and has toured with numerous Broadway productions. He has recently recorded a CD of his own music called “RAIN”, on Northport Records. It features Mr. Trier playing the hammered dulcimer, and is now available at local record stores. Mr Trier has performed with Earth Wind and Fire, Amy Grant, Peter Cetera, Deep Purple, Yes, Andrea Bocelli, and played double bass on the hit single, “Tonight Tonight by the Smashing Pumpkins.

JEANNIE YU, piano, a native of Korea, is an award-winning pianist. Her honors include first prize in the Frinna Awerbuch Piano Competition in New York, and first prize in the Kingsville Piano Competition in Texas. She also earned the prestigious Gina Bachauer Memorial Scholarship Award, a full scholarship to The Juilliard School of Music for both the bachelor’s and master’s degree programs.

Yu has performed as a soloist with the Portland Symphony in Maine, the Marina del Rey-Westchester Symphony, the Flint Symphony in Michigan, the Des Moines Brandenburg Ensemble, the Des Moines Symphony, and most recently with the Xiamen Philharmonic Orchestra in China. She is in great demand as a chamber musician and
soloist in the greater New York and Chicago areas, and has appeared on Robert Sherman’s Young Artist Showcase on WQXR in New York and WOI radio in Des Moines, Iowa. Yu performs regularly with her husband cellist Stefan Kartman in the Florestan Duo.

She has taught at the Alfred Summer Chamber Institute in New York, the Drake University Community School of Music, the Mid-America Summer Chamber Music Institute at Ohio Wesleyan University, the Milwaukee Summer Chamber Music Festival, the Troy Public Library Chamber Music Institute in Michigan, and the Wisconsin Conservatory.

Yu has studied with Ruth V. Sitjar, Martin Canin, Susan Starr, Ilana Vered, and Ann Schein. She received her Doctor of Musical Arts degree at the Peabody Institute of Music.

DARRON MCNUTT, Managing Director, is a Chicago-based piano instructor, music director, and arts administrator. Before moving to Roger’s Park in early July, Darron worked at Dutchess Community College in New York as a music theory and private piano instructor while serving as the choir director and accompanist for the United Methodist Church of Mt. Kisco. After graduating from Yale in 2009, Darron worked as the Managing Director of Orchestra New England in New Haven, CT. He holds a B.A. in Music from Georgetown College and a M.A. from Yale Divinity School.

TIM SAWYER, Program Notes, received his Bachelor of Music in oboe performance from the Curtis Institute of Music in 2008. While at Curtis he also studied European history at the University of Pennsylvania. He recently completed an MA at the University of Chicago in that field, writing a thesis on Sigmund Freud’s early case studies. In addition to Tim’s academic pursuits, he also serves as principal oboist of the Dubuque (Iowa) Symphony Orchestra, and is an active freelancer in the Chicago area.

During high school he was principal oboe of the Chicago Youth Symphony Orchestra for two years, and was twice a member of the winning group of the Rembrandt Chamber Players’ High School Chamber Music Competition. He was named one of the Chicago Tribune’s 2006 “Top Five Rising Stars in Classical Music,” and in 2004 was awarded one of two annual $25,000 scholarships by the “Music for Youth” Foundation. In his spare time Tim enjoys reading, rollerblading, and playing chess.

REMBRANDT CHAMBER PLAYERS
2014–2015

CONCERT I: Romance and Jazz

SUNDAY, SEPTEMBER 28, 2014  3:00 PM
Nichols Hall, Music Institute of Chicago, Evanston

MONDAY, SEPTEMBER 29, 2014  7:30 PM
Driehaus Museum, Chicago

Guest Artists: Howard Levy, harmonica; Renée-Paule Gauthier, violin

Howard LEVY  Sonata for Oboe and Piano MIDWEST PREMIERE
(1951– )  Allegro
Andante
Allegretto

Robert Morgan, oboe; Jeannie Yu, piano

Béla BARTÓK  Romanian Folk Dances
(1881–1945)  arranged for harmonica and strings
Jocul Cu Bata  Buchiunea
Braul  Poara Romaneasca
Pe Loc  Maruntel I/II

Howard Levy, harmonica; Renée-Paule Gauthier, violin; Carol Cook, viola;
Barbara Haffner, cello; Collins Trier, bass

INTERMISSION

Wolfgang MOZART  Quartet in D for Flute and Strings, KV285
(1756–1791)  Allegro
Andante
Allegretto

Sandra Morgan, flute; Renée-Paule Gauthier, violin;
Carol Cook, viola; Barbara Haffner, cello

R. VAUGHAN-WILLIAMS  Piano Quintet in C minor
(1872–1958)  Allegro con fuoco
Andante
Fantasia, quasi variazioni: Moderato

Jeannie Yu, piano; Renée-Paule Gauthier, violin;
Carol Cook, viola; Barbara Haffner, cello; Collins Trier, bass

Please join the musicians for a “MEET & MINGLE” reception at Vinic Wines, 1509 Chicago Avenue, Evanston after our Sunday concert.

These concerts are partially underwritten by the Illinois Arts Council, a State agency.
**PROGRAM NOTES**

Howard Levy (1951–)—*Sonata for Oboe and Piano*  
commissioned by Robert Morgan—**MIDWEST PREMIERE**

*Howard Levy*, composer, harmonica, is an acknowledged master of the diatonic (single key) harmonica, a superb pianist, Grammy Award-winning composer, recording artist, bandleader, teacher, producer, and Chicago area resident. Most notably, he is the first person to play the diatonic harmonica as a fully chromatic instrument, opening up a new world of possibilities.

In 2011, Howard released an album of original classical compositions—“Concerto for Diatonic Harmonica and Orchestra,” and “Harmonia Mundi—Suite for Harmonica and Chamber Ensemble” (written especially for Rembrandt with Robert Morgan on oboe). He also recorded a reunion album with Béla Fleck and The Flecktones entitled *Rocket Science*, featuring his Grammy Award-winning composition “Life in Eleven.”

**First Movement** *Allegro Moderato*: The music begins with a tihai, an Indian melodic/rhythmic figure repeated 3 times in 4 measures. The 3rd time, the last note is the downbeat of the 5th bar, which is also the start of the 4/4 left-hand piano pattern in Gb that is the foundation of the piece. It represents the relentless energy of New York City, constantly in motion, always changing. The oboe enters after 8 bars, playing a detached but related melody. It plays the role of observer/commentator, sometimes floating above the piano, sometimes jabbing at it, sometimes joining together with it. The music moves forward through different moods and key centers. There are gentler passages which provide a respite from the intense forward motion, but the original theme returns to close out the movement, ending with a compressed version of the opening tihai.

**Second Movement** *Waltz (Andante)*: In this slow movement, the oboe and piano are both more introspective and reflective. The G minor theme in 3/4 is stated and developed, and the music occasionally thins out, slows down, and pauses, then resumes its slow forward motion. About halfway through, the piano makes a few emotional solo statements before the oboe rejoins it, and then they continue together. There is a brief reference back to the opening left-hand piano motif. The piano accompanies the oboe in two plaintive statements, then drops out and gives way to an oboe cadenza. The cadenza segues without a break into the 3rd movement.

**Third Movement** *Allegro con Spirito*: After a brief bridging passage, the piano starts this movement with a left-hand rhythmic ostinato as it did in the first movement. This one is a bluesy Brazilian baíão in A major, soon joined by an interlocking right-hand pattern. The oboe states the theme, which is a more optimistic and melodic relative of the opening theme of the first movement. There are Jazz harmonies, more Latin and Brazilian rhythms, passages of building rhythmic tension, and references to the themes of the first two movements. The mood of the piece does become reflective for a while, but the energy returns and the piece builds to a close with a combination of the themes of the first and third movements. In this passage, the music modulates from A back to the original key of Gb, and the piece ends with a compressed, more jaggedly harmonized version of the opening tihai.

(Although the first movement is in Gb, the second in Gm, and the third mostly in A, this piece was notated without any key signatures)

W. A. Mozart (1756–1791)  
**Flute Quartet in D Major, K. 285**

This quartet could easily dispel the rumor that Mozart hated the flute. It is the first of a set of three that Mozart composed for the amateur Mannheim flutist Ferdinand De Jean when the composer was around 21 years old and anxious for commissions. It is written in a concertante or “chamber concerto” style, with the vast majority of the melodic and virtuosic material given to the solo flute. The piece itself is notable for its brevity—three short movements. The first is in sonata (A–B–A) form and features ample opportunity for the flutist to show off his or her pyrotechnic abilities. The highlight of the work is undoubtedly its second movement—in D Major’s relative minor key, b minor—a poignant suspended aria for the flute, with immense pathos conveyed in only a handful of measures. The finale movement follows attacca (without pause) and quickly brightens the mood in the way only a classical Mozart rondo can.
Béla Bartók (1881-1945)—*Romanian Folk Dances, arranged for Harmonica, Violin, Viola, and Cello*

This collection of dances is easily one of Bartók’s most performed and recognizable works. They are indeed so popular that there are innumerable arrangements of them for any permutation of instruments, as in the version being performed in these concerts. Bartók based these dances on tunes he collected during his sojourn to Transylvania where he studied examples of the region’s music to inspire his own compositions. These would originally have been performed on a gypsy fiddle or flute of some kind, so in fact, the composer’s original piece is itself a transcription. Bartók initially composed this piece for piano in 1915 and orchestrated it for a small ensemble two years later, beginning the work’s extensive history of transcription.

The dances are all extremely compact with almost all of them lasting under a minute. Their brevity lends to each of them a certain austerity that evokes the simple countryside where they originated, as though transporting the listener to one such distant land. This arrangement’s use of a harmonica, an instrument infrequently heard in classical chamber music concerts, adds to that exotic air.

Ralph Vaughan-Williams (1872-1958)

*Piano Quintet in C minor*

Vaughan-Williams’ Piano Quintet, which dates from the first decade of the twentieth century, is scored for the same instruments as Schubert’s famous “Trout” Quintet, clearly showing the influence of nineteenth-century music throughout the work. The emphatic opening chords are reminiscent of Brahms while the pianistic demands sometimes evoke Liszt. Indeed, it has been suggested that Vaughan-Williams himself, playing the role of the Romantic virtuoso, might have performed the piece with full string sections, turning it into something of a piano concerto.

The Quintet was not published during the composer’s lifetime, largely because he continually revised it until 1905, a habit he picked up from his British counterpart Gustav Holst. After 1918, the Quintet disappeared from view, though it did so for only several decades. Upon the composer’s death in 1958, his wife Ursula gave his manuscripts to the British Library on the condition that they were not to be performed. After the ban expired in the 1990s, the manuscript resurfaced. Thanks to performances such as this one, Vaughan-Williams’ piece is gradually becoming more widely known.

And audiences are lucky for it. It contains much that would appeal to Romantic sensibilities, but also carries the sound of a young composer exploring the possibilities of chamber music. The slow movement, for example, sounds much like the composer’s mature works—expansive and pastoral—though in context it is more of a reflective pause in the midst of the constantly modulating, impassioned excitement of the other movements.

*Program notes by*

—Tim Sawyier
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CONCERT II: Holiday Baroque

SUNDAY, DECEMBER 7, 2014  3:00 PM
Alice Millar Chapel, Evanston

Guest Artists: Josefien Stoppelenburg; soprano, David Perry, Kathleen Brauer, Sheila Hanford, violins; Stephen Alltop, harpsichord

Luigi BOCCHERINI
(1743–1805)

Quintet for Flute and Strings in G Major

Allegro Moderato
Allegro Assai

Sandra Morgan, flute; Kathleen Brauer, Sheila Hanford, violins; Carol Cook, viola; Barbara Haffner, cello; Collins Trier, bass

Johann S. BACH
(1685–1750)

Wedding Cantata, BWV #202

Aria
Recitative
Aria
Recitative
Aria
Recitative
Aria
Recitative
Aria
Recitative
Aria: Gavotte

Josefien Stoppelenburg, soprano; Robert Morgan, oboe; Kathleen Brauer, Sheila Hanford, violins; Carol Cook, viola; Barbara Haffner, cello; Collins Trier, bass; Stephen Alltop, harpsichord

INTERMISSION

Antonio VIVALDI
(1678–1741)

The Four Seasons

Spring
Summer
Fall
Winter

David Perry, solo violin;
Kathleen Brauer, Sheila Hanford, violins; Carol Cook, viola;
Barbara Haffner, cello; Collins Trier, bass; Stephen Alltop, harpsichord

Please join the musicians for a “MEET & MINGLE” reception following the concert in Parkes Hall sponsored by Vinic Wines.

These concerts are partially underwritten by a grant from the Elizabeth F. Cheney Foundation, and the Illinois Arts Council, a State agency.
Luigi Boccherini (1743-1805)—Quintet for Flute and Strings

The six quintets for flute and strings that comprise Luigi Boccherini’s Op. 17 all date from 1773. The 30-year-old composer referred to these works as “opera piccola,” or “little works,” undoubtedly because they are all in two brief movements, none much longer than five minutes. They bear the influence of his more famous contemporary Joseph Haydn (1732-1809), inventor of the string quartet. In Boccherini’s later chamber music, he expands on Haydn’s innovation of four string players acting as four independent voices by adding a fifth player—a second violin, cello, or double bass (his father’s instrument)—creating a richer sonority. In these early quintets the added instrument is a flute, which has the lion’s share of melodic material. Nonetheless, the innovation of adding instruments to the traditional string quartet (Boccherini’s famous “Minuet in E” comes from a quintet scored for string quartet plus bass) is foreshadowed in these charming earlier endeavors.

J. S. Bach (1685-1750)—Cantata No. 202 “Weichet nur, betrübte Schatten,” for soprano, oboe, string quintet and harpsichord

Familiarly known as the “Wedding Cantata,” this piece may have been performed at Bach’s own wedding to Anna Magdalena in 1721 with his new bride serving as the soprano soloist. Most likely written in 1718, this work is one of Bach’s sixteen or so “secular” cantatas. Since so much of Bach’s output was lost over the centuries, however, the exact number is difficult to determine. As opposed to cantatas written for weekly church services, celebrating specific days on the liturgical calendar, Bach’s secular cantatas celebrate such specific occasions as weddings, funerals, or festivals.

The “Wedding Cantata” is by far one of Bach’s most popular and most often recorded cantatas. Though individual arias are frequently performed as stand-alone concert pieces (especially by oboists with friends who sing soprano), this performance of the complete cantata is something of a rarity. It is in nine movements of alternating arias and improvisatory-sounding recitatives. The author of the libretto—which predictably focuses on themes of love and devotion—is not known with any certainty, but the German lawyer, scientist, and poet Salomon Franck (1659-1725), who wrote many libretti for Bach during this time, is a good guess. As was his custom in almost all of the secular libretti he wrote, cameos (or roles) from classical mythology are quite frequent, hence the listener’s encounter with Phoebus in the second aria.

PROGRAM NOTES

1. Aria (S)
Yield I say, ye brooding shadows,
Frost and tempests, take your rest!
Flora’s mirth
Will our breast
Nought but merry joy now furnish,
For she draws with flowers nigh.

2. Recit. (S)
The world again is new,
To hilltops and the valleys
Would gracious charm be twice as fair united,
The day is from the chill now free.

3. Aria (S)
Phoebus hies with darting horses
Through the re-awakened world.
Yea, since to him it brings delight,
He himself would be a lover.

4. Recit. (S)
Thus seeketh Amor, too, his pleasures,
When purple on the meadows laughs,
When Flora’s glory is adorned,
And when in her domain,
Just like the flowers fair,
E’en hearts in passion triumph.

5. Aria (S)
When the vernal breezes ramble
And through bright-clad meadows blow,
Amor, too, is wont to venture
Out to witness his great pride,
Which, as we believe, is this,
That one heart the other kiss.

6. Recit. (S)
And this is that true gladness,
That through a lofty gift of fortune
Two spirits one rich gem discover,
In which much health and blessing sparkle.

7. Aria (S)
To practise sweet courtship,
In jesting to frolic
Is better than Flora’s mere passing delight.
Here wellsprings are welling,
Here laughing and watching
In triumph are palms on the lips and the breast.

1. Aria (S)
Weichet nur, betrübte Schatten,
Frost und Winde, geht zur Ruh!
Florens Lust
Will der Brust
Nichts als frohes Glück verstatten,
Denn sie trägt Blumen zu.

2. Recit. (S)
Die Welt wird wieder neu,
Auf Bergen und in Gründen
Will sich die Anmut doppelt schön verbinden,
Der Tag ist von der Kälte frei.

3. Aria (S)
Phoebus eilt mit schnellen Pferden
Durch die neugeborene Welt.
Ja, weil sie ihm wohlgefällt,
Will er selbst ein Buhler werden.

4. Recit. (S)
Drum sucht auch Amor sein Vergnügen,
Wenn Purpur in den Wiesen lacht,
Wenn Florens Pracht sich herrlich macht,
Und wenn in seinem Reich,
Den schönen Blumen gleich,
Auch Herzen feurig siegen.

5. Aria (S)
Wenn die Frühlingslüfte streichen
Und durch bunte Felder wehn,
Pfl egt auch Amor auszuschleichen,
Um nach seinem Schmuck zu seh’n,
Welcher, glaubt man, dieser ist,
Dass ein Herz das andre küsst.

6. Recit. (S)
Und dieses ist das Glücke,
Dass durch ein hohes Gunstgeschicke
Zwei Seelen einen Schmuck erlangen,
An dem viel Heil und Segen prangen.

7. Aria (S)
Sich üben im Lieben,
In Scherzen sich herzen
Ist besser als Florens vergängliche Lust.
Hier quellen die Wellen,
Hier lachen und wachen
Die siegenden Palmen auf Lippen und Brust.

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8. Recit. (S)
So let the bond of chaste affection,
O promised pair,
From fickleness of change be free!
No sudden hap
Nor thunderclap
Let frighten their devoted passion!

9. Aria (S)
Witness in contented bliss
Thousand radiant days of favor,
That soon in the time to come
Your affection bear its flower!

8. Recit. (S)
So sei das Band der keuschen Liebe,
Verlobte Zwei,
Vom Unbestand des Wechsels frei!
Kein jäher Fall
Noch Donnerknall
Erschrecke die verliebten Triebe!

9. Aria (S)
Sehet in Zufriedenheit
Tausend helle Wohlfahrtstage,
Dass bald bei der Folgezeit
Eure Liebe Blumen trage!

Antonio Vivaldi (1678-1741)
The Four Seasons

What can be said about Vivaldi’s most famous and popular work that hasn’t been said before? At least parts of it are familiar to almost any listener, whether from elevator background music, cell phone ringtones, or indeed the concert stage. The music itself has become so ubiquitous that it is easy to lose the forest for the trees and miss the genius in these four thematic violin concerti.

Vivaldi was born in Venice and much of the music for which he is best known (not including the current work) was composed there. After being ordained as a Catholic priest, he worked at the Ospedale della Pietà, a home for abandoned children (mostly girls) from 1703 to 1715, and again from 1740 until his death. There he wrote dozens upon dozens of concertos for various solo instruments and combinations thereof for the orphans to perform. He infamously remarked that he could compose a new concerto more quickly than a copyist could transcribe one, and that was probably no idle boast given the vastness of his output.

Sometime shortly after he left the Ospedale, Vivaldi moved to Mantua to serve as the court composer to prince Philip of Hesse-Darmstadt; The Four Seasons date from this period (approximately 1717-1725). Vivaldi was clearly taken with the countryside in Mantua, which included scenes that would have been new to him and hard to come by in his native city. Musical “sound painting” was nothing new—Renaissance madrigalists employed the technique frequently and to great effect—but these four concertos brought it firmly into the instrumental sphere and musical mainstream.

Each depicts the mood and sights of an individual season—“Spring” is a frolicking, jaunty lark; “Summer,” indolent but filled with imitations of bird songs; “Fall” the time of a harvest festival, followed by a slow, rejuvenating nap; and “Winter” an incessant, icy wind that brings the year to a close.

Program notes by
—Tim Sawyier
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2014–2015

CONCERT III: European Journey

FRIDAY, FEBRUARY 13, 2015 7:30 PM
Nichols Hall, Music Institute of Chicago, Evanston

MONDAY, FEBRUARY 16, 2015 7:30 PM
The PianoForte Foundation, Chicago

Guest Artists: Josefien Stoppelenburg, soprano; Renée-Paule Gauthier, violin

Paul HINDEMITH  Die Serenaden for soprano, oboe, viola and cello
(1895–1963)  Barcarole—An Phyllis—Nut Mutt
Duett—Der Abend—Der Wurm am Meer
Trio—Gute Nacht
Josefien Stoppelenburg, soprano; Robert Morgan, oboe;
Carol Cook, viola; Barbara Haffner, cello

Sebastian HUYDTS  Quartet for piano and strings (composed for Rembrandt)
(1966—)  Flowing, with great expression
Passionate, angry
Like a dirge
Agile and precise
Jeannie Yu, piano; Renée-Paule Gauthier, violin;
Carol Cook, viola; Barbara Haffner, cello

INTERMISSION

CANTELOUBE/LABELLA  Songs of the Auvergne (arranged for Rembrandt)
(1879–1957)  Bailero—Lo calhe
L’aio de Rotso—La Delaissado
Pastourelle—Brezairola
Malorous qu’o uno fenno Bouree
Josefien Stoppelenburg, soprano;
Sandra Morgan, flute; Robert Morgan, oboe; Renée-Paule Gauthier, violin;
Carol Cook, viola; Barbara Haffner, cello; Jeannie Yu, piano

Robert SCHUMANN  Quartet in E flat for piano and strings, Op.47
(1810–1856)  Sostenuto assai-Allegro
Scherzo molto vivace: Trio 1 & 2
Andante cantabile
Finale: Vivace
Jeannie Yu, piano; Renée-Paule Gauthier, violin;
Carol Cook, viola; Barbara Haffner, cello

Please join the musicians for a “MEET & MINGLE” reception following the concert at Vinic Wines, 1509 Chicago Ave. Evanston or in the PianoForte reception room in Chicago.

This concert is partially underwritten by the Illinois Arts Council, a State agency
PROGRAM NOTES

Paul Hindemith (1895-1963)—Die Serenaden for soprano, oboe, viola and cello

Hindemith wrote this work in 1924 and subtitled it “Kleine Kantate nach romantischen Texten” (“Little Cantata on Romantic Texts”). It is in nine semi-continuous movements, only one of which—the seventh, “Der Wurm am Meer”—employs the full quartet. The rest of the brief vignettes are for various solo, duo, and trio combinations drawn from the ensemble. The cantata as a whole breaks down into three larger sections—the first three movements, the second three, and the last two—each of which contains one purely instrumental movement: solo cello in the first section, viola and cello in the second, and a trio for the three instruments in the third.

The timing of this composition is noteworthy. Arnold Schoenberg (1874-1951) made his infamous break with tonality only a year or two earlier and was developing his “Process of Composing with Twelve Tones,” known later as serialism. While this music may sound similar to some of Schoenberg’s stark, early twelve-tone works, it is written in what is actually a combination of modes and free-atonality, not governed by practices as strict as twelve-tone writing.

Hindemith was to codify his own theory of harmony during the Second World War in his piano work “Ludus Tonalis.” Intended as a twentieth-century follow-up to Bach’s “Well-Tempered Clavier,” Hindemith premiered this work in Chicago in 1943. Although he eventually followed in the footsteps of Schoenberg by trying to develop a new system of harmony and composition, he plays freely with various compositional methods and idioms in this earlier work.

Die Serenaden

Barcarole

Trebbe, treibe, Schifflein, schnelle, durch die leicht bewegte Hut; Wiege, wiege, süße Welle, in der Sterne goldner Glut.
Töne, Liedlein, durch die Nacht, wo die Liebe harrt und wacht.
Liebe, Liebe steht am Strande, nekkend elte sie voraus, breitet sehnsuchtsvoll vom Lande ihre treuen Arme aus.
Töne, Liedlein, durch die Nacht, wo die Liebe ham und wacht.

—Adolf Licht

An Phyllis

Phyllis, tinter diesen Buchen will ich junge Veilchen suchen. Komm und suche sie mit mit
Phyllis, müssen wir in finstern Gründen lange suchen, sie zu finden, dann so ruh’ ich auch mit dir.

—J. L. W. Gleim

Nur Mut

Aus Wolken fällt die frohe Stunde, o Mensch, gesunde!
Lass Leiden fliehn und Bangigkeit, wenn Liebchens Kuss dein Herz erfreut.
In Küssen weht ein Zaubersegen, drum sei verwegen!
Was fürchten, wenn der Donner rollt, wenn nur der rote Mund night schmollt!

—Ludwig Tieck

Der Abend

Schweigt der Menschen laute Lust
Rauscht die Erde wie in Träumen wunderbar mit alien Bäumen,
was dem Herzen kaum bewusst, alte Zeiten, linde Trauer,
und es schweifen leise Schauer wetterleuchtend durch die Brust.

—Joseph von Eichendorff

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Der Wurm am Meer
Wie dies Gewürm aus unermessnem Meer, taucht auch der Mensch aus deinem dunklen Schoss, Unendlichkeit, und ahnet nicht, woher! So klimmt er denn auf seinen Erdenkloss, von Tränen feucht, und taster urn sicher, aber ergreif ein wenig Gras und Moos für seinen Mund und er ergreift’s so schwer.
Der arme Mensch, wie trüb ist doch sein Los! Er ahnet nichts und mühet sich so sehr, da kommt die Flut, da wird die Welle gross, und er versinket wieder urn ins Meer.
—J. W. Meinhold

Gute Nacht
Gute Nacht! Liebchen sieh, mit goldner Pracht, rings umkränzt vom Heer der Sterne, blickt der Mond aus blauer Ferne traulich lächelnd auf uns zu: Gute Nacht und süsse Ruh!
Gute Nacht! Liebchen, ach, wie schon voll-bracht unter Scherz und Tanz und Singen flog der Tag auf goldnen Schwingen den verschwundenen Tagen zu! Gute Nacht und siisse Ruh!
Gute Nacht! Wie mich das so fröhlich macht, dass ich weiss, du bist die Meine, dass ich weiss, ich bin der Deine, Du und ich und ich und Du! Gute Nacht und siisse Ruh!
Gute Nacht! Liebchen, ruff mich bald die Nacht dir am Busen zu erwarmen? Ach, warn schliesst in meinen Armen sich dein blaues Auge zu? Gute Nacht und süsse Ruh!
—S. August Mahlmann

The Sea Serpent
Like this serpent out of the measure-less sea, man, too, dives forth from your dark womb, Infinity, and cannot guess whither! So he presses tight to his cloed of earth, damp with tears, and gropes round about, reaches up to grasp a little grass or moss for his mouth, and apprehends it with such difficulty.
Poor wretched Man, how sorrowful is his lot! He suspects nothing and labors so hard, then comes the flood, the wave swells high, and he sinks again into the sea.

Good Night
Good night! Sweetheart, look! In golden splendor, encircled by the hosts of stars, the looks down from the blue vastness smiling confidentially at us: Good night and sweet rest!
Good night! Sweetheart, ah! How perfectly amidst joking and dancing and singing did the day fly past on gold wings to join all the bygone days. Good night and sweet rest!
Good night! How happy that makes me! That I know that you are mine, that I know that I am yours—you and I and I and you. Good night and sweet rest!
Good night! Sweetheart, will the night soon summon me to rest, warm, on your bosom? Ah, when will your blue eyes close to sleep within the circle of my arms? Good night and sweet rest.
—English translations by S.L.
Cantiloube (1879-1957)/Labella—Songs of the Auvergne
for flute, oboe, violin, viola, cello, bass, piano and soprano

This work is a collection of folksongs from the Auvergne region of France, an area located south of Paris near the center of the country. These songs were originally arranged for soprano with orchestral accompaniment by Joseph Cantiloube between 1923 and 1930. The libretto is written in the local language of Occitan, and the songs are written in a lush, atmospheric, late-Impressionist style, though without the harmonic ingenuity of Debussy or Ravel. Indeed, such harmonic treatment of these simple melodies might have been gaudy and overdone.

Cantiloube himself was also a musicologist and author who was born into a family with an ancestral history in the Auvergne region. In 1925, shortly after he began assembling and orchestrating these songs, he formed a group called “La Bourrée” with other musicians from his home region who shared his desire to preserve the beauty of the music of their birthplace. As Cantiloube himself put it, “Peasant songs often rise to the level of purest art in terms of feeling and expression, if not in form.” This collection demonstrates that conviction clearly in its most famous number, “Bailero” (“Song of the Famers of Upper Auvergne”), a brief but rapturous rhapsody that transports the listener to an Auvergne farmer’s tranquil realm.

**SONGS OF THE AUVERGNE**

**Bailero**
*(Chant de Bergers de Haute-Auvergne)*

Pastré, dè delaï l’aïo, as gaïré dé boun tèms?
Dio lou baïlèro lèro, lèro, lèro, baïlèro, lô!
È n’aï pa gaïre, è dio, tu?
Baïlèro lèro, lèro, lèro, lèro, baïlèro, lô!

Pastré, lou prat faï flour, li cal
gorda toun troupel!
Dio lou baïlèro lèro, lèro, lèro, lèro, baïlèro, lô!
L’erb es pu fin’ ol prat d’oïci!
Baïlèro lèro, lèro, lèro, lèro, baïlèro, lô!

Pastré, couci foraï, en obal io lou bel riou!
Dio lou baïlèro lèro, lèro, lèro, lèro, baïlèro, lô!
Es péromè, té baô circa!
Baïlèro lèro, lèro, lèro, lèro, baïlèro, lô!

**L’áio de Roto** *(L’Eau de source)*

L’áio de rotsa té foro mourir,
filhoțo!
Në té cal pas bëir’ oquël’, aïo, quël’ aïo,
Mës cal prëndr’un couot d’oquël’ aïo dë bi!
S’uno filhoțo sè bouol morida,
pitchouno,
Li cal pas douna d’oquël’ aïo dé rotsa,
Aïmaro miilour oquël’ aïo dë bi!

**Pastourelle**

“È passo dé dessai!
È passo dellaï l’aïo!
Bendras olprès de ieu,
Quë d’ofairë parlorên,
È lou restan del jouir
N’en parlorên d’amour!”

*Né pouodi pas passa!
Coui bouos qué íeu passi?
N’ai pas de pount d’arcados
È n’ai pas dé batéu,
Ni mài dé pastoureul
Quë mé siasco fidêl!”

“Aurias lëu un batéu
Së tu éros pouïdo!
Aurias un pount d’arcados,
Aurias un pastoureul
Quë té serio fidêl
È mâi djusqu’al toumbel!

**L’o calhe** *(La caille)*

“È, dio më tu, lo calhé, ound as toun niou?”

bis

“Sul puèt dé lo Bostido dellaï lou rîou!”

bis

“È, dio më tu, lo calhé, qué l’o bastit?”

bis

“Es dé bürro dë lebrë è dé loprî!”

bis

“È, dio më tu, lo calhé, quë l’io dëdins?”

bis

“Dès ious coumo lës âutris mës plous
poulîs!”

bis

“È, dio më tu, lo calhé, quë l’o bastit?”

bis

“Es dé bürro dë lebrë è dé loprî!”

bis

**La Delaissado** *(La Delaissee)*

Uno pastourelo èsper olaï al capt del bouës
Lou galan doguélo, mé né bén pas!

“Ay! souï délaissado!
Quë n’ai pas vist lou mio galant;
Crisio qué m’aïmábo, è ton l’aïmé ieu!”

Luziguèt l’estélo, aquèlo què marco la nuèt,
e lo pauro pastoureletto
Démuoret a ploura...

**Brezairola**

Soun, soun, bëni, bëni, bëni;
Soun, soun, bëni, bëni, doun,
Soun, soun, bëni, bëni, bëni;
Soun, soun, bëni, d’en docon!
Lou soun, soun, bouol pas bëni, pécairë!
Lou soun soun bouol pas bëni.

Lou néní s’en bouol pas durmi! Oh!
Soun, soun, bëni, bëni, bëni;
Soun, soun, bëni, bëni, doun,
Lou soun, soun bouol pas bëni.
L’éfontou bouol pas durmi!
Lou soun, bëni, bëni, bëni;
Soun, soun, bëni, o l’éfon! Oh! Oh!
Soun, soun, bëni, etc.
Atso lo qu’es poroqui, pécairë!
Atso lo qu’es por oqui,
Lou néní s’en boulio durmi... Ah!

**Malurous qu’o uno fenno Bouree** *(Malheureux qui a une femme)*

Malurous qu’o uno fenno,
Malurous qué n’o cat!
Quë n’o cat n’en bou uno,
Quë n’o uno n’en bou pas!
Tradèra, ladèri dërëro ladèra,
Tradèra, ladèri dërëro ladèra.

Urouzo lo fenno
Qu’o l’omé qué li cau!
Urouz’ inquèro maito
O quëlo qué n’o cat!
Tradèra, ladèri dërëro ladèra,
Tradèra, ladèri dërëro ladèra.

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**La Delaissado** *(La Delaissee)*

Uno pastourelo esper olaï al capt del bouës
Lou galan doguélo, mé né bén pas!

“Ay! souï délaissado!
Quë n’ai pas vist lou mio galant;
Crisio qué m’aïmábo, è ton l’aïmé ieu!”

Luziguèt l’estélo, aquèlo què marco la nuèt,
e lo pauro pastoureletto
Démuoret a ploura...
Robert Schumann (1810-1856)—
Quartet for Piano and Strings, Op. 47

Robert Schumann wrote only five pieces of chamber music in his life—a piano quintet, three string quartets, and the present quartet for piano and strings—all in 1842. Unlike most classical and romantic composers, he only composed in a single genre at a time: solo piano music from 1831 to 1839, songs in 1840, and symphonic music in 1841. In 1842 he finally turned to chamber music.

Schumann was something of an iconoclast in that he sought to distance himself and his compositions from the strict rules of eighteenth-century counterpoint and harmony. Describing his general feeling of independence, he wrote, “I am affected by everything that goes on in the world – politics, literature, people – I think it over in my own way, and then I long to express my feelings in music.” Schumann may well have thought individualistically, but the present work bears the clear influence of other Romantic composers, namely Schubert, whose mammoth second piano trio is scored in the same key, and Mendelssohn, whose transparent charm and wit can be heard in the quartet’s scherzo.

Schumann worked on this quartet and the piano quintet at the same time, which may explain why he scored them in the same key. It is difficult to imagine a work as grandiose as the quintet coming to fruition in the same mind and at the same time as the more condensed, understated present work, but Schumann’s mind was clearly different from those of other composers. Schumann ultimately starved himself to death in an insane asylum at the age of 46, leaving his wife Clara to her platonic romance with Brahms, another master whose work had inspired Schumann’s.

Program notes by
—Tim Sawyier

REMBRANDT CHAMBER PLAYERS

CONCERT IV: An Evening with the Masters

SUNDAY, MARCH 22, 2015 7:30 PM
Nichols Hall, Music Institute of Chicago, Evanston
MONDAY, MARCH 23, 2015 7:30 PM
PianoForte Foundation, Chicago

Guest Artist: David Perry, violin; Anthony Devroye, viola

Winners of Our 19th Annual High School Chamber Music Competition
Pieces to be announced.

Wolfgang A. MOZART Oboe Quintet in C minor
(1756-1791)  Allegro
Andante
Menuetto in canone, Trio
Allegro

Robert Morgan, oboe; David Perry, violin; Carol Cook, Anthony Devroye, viola; Barbara Haffner, cello

Wolfgang A. MOZART Quartet for piano and strings in E flat major
(1756-1791)  Allegro
Larghetto
Allegretto

Jeannie Yu, piano; David Perry, violin; Carol Cook, viola; Barbara Haffner, cello

INTERMISSION

Ludwig BEETHOVEN Trio in B flat, Op. 97 “Archduke”
(1770–1827)  for piano, violin, cello
Allegro moderato
Scherzo: Allegro
Andante cantabile
Allegro moderato

Jeannie Yu, piano; David Perry, violin; Barbara Haffner, cello

Please join the musicians for a “MEET & MINGLE” reception following the concert at Vinic Wines in Evanston or in the PianoForte reception room in Chicago.

These concerts are partially underwritten by a grant from the Elizabeth F. Cheney Foundation and the Illinois Arts Council a State Agency.
PROGRAM NOTES

Ludwig van Beethoven (1770-1827)—
“Archduke” Piano Trio, Op. 97

Beethoven’s middle “heroic” period began with the composition of the “Eroica” Symphony in 1803/4 and ended around 1814. The “Archduke,” the last of his seven piano trios, dates from the height of this highly productive era for Beethoven. He began sketching the trio in the summer of 1810 and completed it in March 1811. Its epithet derives from the work’s dedicatee, the Archduke Rudolph of Austria—the sixteenth child of Habsburg emperor Francis Joseph I—an amateur pianist, composition student, and friend of Beethoven. Both the work itself and Beethoven’s friendship with the Archduke are laden with contradictions. Beethoven abhorred the upper classes of Imperial Austria and, throughout his life, notoriously went out of his way to show that disdain. His lack of propriety at social events grew so flagrant that Rudolph ultimately had to proclaim that the rules of social grace did not apply to Beethoven.

When given the opportunity to fraternize with society’s upper echelon, however, he leapt at the chance as often as not. Rudolph, who had made financial arrangements for Beethoven to stay in Vienna, was obviously a member of the upper classes, but the friendship between them seems to have been a genuinely warm one. The Archduke is the dedicatee of some of Beethoven’s most famous (and now loved) compositions—the “Les Adieux” and “Hammerklavier” piano sonatas, and the fourth and fifth piano concertos. Beethoven’s “Missa Solemnis” was intended to celebrate Rudolph’s elevation to the College of Cardinals, though the work was not finished by the ceremony. (The archduke’s weak constitution had led him to a life in the church and at the keyboard, as opposed to one in military service, as would have been typical for a male Habsburg with no chance of inheriting the title of Holy Roman Emperor.) The piano part to the “Triple Concerto” was specifically intended for him to play.

The trio that bears his title is also rich with contradictions. In a four-movement symphonic structure (as opposed to the more common three-movement form), the first and third movements are alternately heroic, at times sounding even innocently simple, but always full of pathos. The second and fourth showcase Beethoven the joker, with juxtaposed polarized dynamics and abrupt changes in character that almost amount to a musical wink from the composer. The 1814 premier of the piece, with Beethoven at the piano, was no laughing matter, though. As composer Ludwig Spohr said of Beethoven’s playing when he observed a rehearsal, “On account of his deafness there was scarcely anything left of the virtuosity of the artist which had formerly been so greatly admired. In forte passages the poor deaf man pounded on the keys until the strings jangled, and in piano he played so softly that whole groups of notes were omitted, so that the music was unintelligible unless one could look into the pianoforte part.” The premier of the “Archduke” would be Beethoven’s final public performance as a pianist.

W. A. Mozart (1756-1791)—
Oboe Quintet in c minor, K. 406/516b

This work took a circuitous route to reach the form in which it is presented at these concerts. It began its life in 1782 or 1783 as a serenade (K. 388 in the Mozart catalogue) written for the popular eighteenth-century wind ensemble known as the harmonie—an octet comprised of pairs of oboes, clarinets, bassoons, and horns. For whom or for what occasion it was written is unknown. In 1787, Mozart arranged the work for string quintet (K. 406/516b) and published that arrangement along with two other strings quintets as a set. Since the harmonie had typically played outdoors because of the superior projection of wind to string instruments, this transcription was probably meant to allow the work to be played in salons and other indoor chamber music venues. The present arrangement comes to us courtesy of the renowned twentieth-century oboist Humbert Lucarelli (1937-present), who rearranged the string quintet version with an oboe taking the first violin part.

Unique among Mozart serenades, it is in a minor key. Perhaps for that reason it was given the sobriquet “Nacht Musique.” The choice of key and the gravitas of the entire work also suggest that the piece might not have been meant strictly for pleasant outdoor background music, but for a more serious concert setting. The opening movement is in standard sonata form, with a martial opening theme contrasted with a cantabile lyrical second. Such abrupt changes in mood continue throughout. Some of the most ingenious writing comes in the third movement. Its “A” section is a canon, but the minuet is a canon in inversion, meaning that voices that enter after the statement of the theme play it with the intervals upside down. The last movement is a set of variations on a serpentine theme that seems to peter out to end in C minor before a buoyant coda in C Major brings the work to a close.
W. A. Mozart (1756-1791)—
Quartet in E-flat Major for piano and strings

Mozart put the genre of the piano quartet on the musical map. While there are a few trifling examples that predate Mozart’s two, it was he who brought to prominence the genre that would captivate Mendelssohn, Dvorak, and Brahms in the nineteenth century. The then novel instrumentation came about as the result of a commission from the prominent Viennese publisher Franz Anton Hoffmeister, who in 1785 commissioned Mozart to write a set of three works for the ensemble. The first of these, and now the more famous, is the G minor quartet, K. 478. Hoffmeister had it engraved and published, but feared that it would not sell because of its high technical demands. He asked to be released from the contract while allowing Mozart to keep the advance he had paid him. In June 1786, while basking in the success of Figaro (K. 492), Mozart completed this second quartet anyway.

It is written in a concertante style, somewhere between an “accompagned sonata” and a “chamber concerto,” with the piano and string trio treated as essentially two separate instruments. The technical demands on the pianist are substantial, though as in all Mozart, impeccable taste, balance, and sensitivity are called for from all four players. As one journalist at the time remarked of this quartet upon hearing it, “Many another piece can sustain a mediocre performance; this product of Mozart’s is, however, scarcely bearable if it is performed by mediocre dilettante hands and carelessly presented.” The work showcases Mozart at the height of his skill as a composer. He achieves no fewer than nine keys in the first movement’s development, the larghetto middle movement is achingly beautiful, and the closing rondo is as ebullient and joyous as any in the Mozartean canon.

Program notes by
—Tim Sawyier
CONCERT V: Souvenir of Florence

SUNDAY, MAY 31, 2015 3:00 PM
Nichols Hall, Music Institute of Chicago, Evanston

MONDAY, JUNE 1, 2015 7:30 PM
Driehaus Museum, Chicago

Guest Artists: Jory Vinikour, harpsichord; Robert Hanford, Sheila Hanford, violins; Larry Neuman, viola; Julien Hersch, cello

David SCHRADER Rembrandt Music
(1952—)
Jory Vinikour, harpsichord; Sandra Morgan, flute; Robert Morgan, oboe; Robert Hanford, violin; Carol Cook, viola; Barbara Haffner, cello; Collins Trier, bass

Albert ROUSSEL: Trio for flute, viola and cello
(1869–1937)
Allegro graciozo
Andante
Allegro non troppo
Sandra Morgan, flute; Larry Neuman, viola; Julien Hersch, cello

Peter TCHAIKOVSKY Souvenir of Florence
(1840–1893)
Allegro con spirito
Adagio cantabile e con moto
Allegro moderato
Allegro vivace
Robert Hanford, Sheila Hanford, violins; Carol Cook, Larry Neuman, viola; Barbara Haffner, Julien Hersch, cellos

Please join the musicians for a “MEET & MINGLE” reception at Vinic Wines, 1509 Chicago Avenue, Evanston after our Sunday concert.

These concerts are partially underwritten by the Illinois Arts Council, a state agency.
David Schrader (1952–)—Rembrandt Music

David Schrader, a founding member of the Rembrandt Chamber Players, is equally at home in front of a harpsichord, organ, piano, or fortepiano. A resident of Chicago, Mr. Schrader leads an active musical life, performing with Baroque Band, Music of the Baroque, the Newberry Consort, and Bach Week in Evanston. Mr. Schrader has appeared with Chicago Chamber Musicians, Contemporary Chamber Players, Chicago Baroque Ensemble, and The City Musick and is a frequent guest on WFMT radio. Mr. Schrader has appeared as a soloist on organ and harpsichord with the Chicago Symphony Orchestra and has also appeared with Chicago’s Grant Park Symphony.

Mr. Schrader is on the faculty of Roosevelt University, Chicago College of Performing Art–Music Conservatory for performance and academic studies where he has taught both graduate and undergraduate courses since 1986. Since 1980, he has been the organist of the Church of the Ascension.

Mr. Schrader received a Doctor of Music degree in organ from Indiana University as well as the coveted Performer’s Certificate. He received a Bachelor of Music in piano and a Bachelor of Music in organ from the University of Colorado.

When I wrote “Rembrandt Music,” I used a form called a “diptych,” which in musical terms indicates a piece that is cast in two sections of contrasting character. To an art historian the word suggests a juxtaposition of two distinct painted panels, but the idea remains the same—art in space, and music in time.

The group of instrumentalists for whom I composed “Rembrandt Music” was comprised of the core members of the ensemble. I was delighted to write for such excellent performers, many of whose stylistic traits I considered when composing.

The first movement is meditative and cast in the rhythm of a slow siciliano, a dance/song type of piece that often has a connotation of sadness within itself. The three main contrasting ideas of the second section are a change of mode from minor to major (though this isn’t always easy to hear as the harmonic language is at times intentionally ambiguous), a change in tempo, and a change in character.

The second section of “Rembrandt Music” is more rhythmically accented and concludes with greater energy than it has at its beginning.

May I say that I appreciate the honor of entrusting a piece of mine to some of the finest players on their respective instruments that I know!

—Notes by David Schrader, ed. Tim Sawyier

Albert Roussel (1869-1937)—Trio for flute, viola, and cello, Op. 40

Albert Roussel took a circuitous route to his compositional career. His first music teacher was his mother, who taught him from a very young age. After she died, eight-year-old Roussel focused on what was then his primary interest—mathematics. He joined the French navy in 1889 and spent seven years as a sailor on the frigate Iphégenie, which took him on a tour of the Middle and Far East. These journeys were to have a significant influence on the compositional style he began to develop. At the age of 29 he decided to devote himself to the study of composition and enrolled at Paris’ Schola Cantorum where he would remain until 1908. For the next six years he continued to study, compose, and teach (notable pupils include Eric Satie and Edgar Varèse). In the First World War he served as an ambulance driver on the Western Front. Lucky to survive, he purchased a cottage in Normandy in 1923 and devoted the rest of his life to composition.

This trio, composed in 1929, was probably written in that cottage. His pre-war works bear the heavy influence of Ravel (almost his contemporary—they died in the same year) and Debussy, heavily Impressionistic and textural. After the war, Roussel’s compositions became more austere, possibly the result of the Schola’s strict curriculum of study which centered on the contrapuntal works of Bach and Palestrina. This trio is in a more neo-classical style, with more or less clear tonalities throughout but with occasional chromatic embellishments. The central movement has almost a jazzy harmonic feel, and the outer movements are exciting jaunts, predominantly featuring the flute engaged in witty contrapuntal conversations with the strings.

Pyotr Ilyich Tchaikovsky (1840-1893)—Souvenir de Florence, Op. 70

Florence was the home of Tchaikovsky’s famous patron Nadezdha von Meck, the woman who so fell in love with the composer’s music that she offered to sponsor him completely, on one curious condition—that the two never meet. Tchaikovsky spent many happy vacations in the city, but given the peculiar conditions of his relationship with von Meck, he stayed not in her home but in a small villa owned by her where he would alternately compose and relax.
The present work, for string sextet, was mostly completed by the summer of 1890 after the composer’s final visit to Florence, which he had taken earlier that same year. He died just three years later. This is his last piece of chamber music, a genre in which he wrote only seven pieces—four string quartets (one published posthumously), a short piece for violin and piano, a piano trio, and the Souvenir—a small number compared to his large symphonic and operatic output.

The Souvenir is in a standard, four-movement symphonic form, with sonata-form first and last movements and a scherzo for its third. Of the piece Tchaikovsky wrote to his brother Modest in 1891, “What a Sextet—and what a fugue at the end—it’s a pleasure! It is awful how pleased I am with myself; I am embarrassed not by any lack of ideas, but by the novelty of the form.” Given Tchaikovsky’s frequently depressed moods, this proclamation is truly jubilant, a feeling evident in the driving energy that permeates the sextet’s faster movements.

Program notes by
—Tim Sawyier

GUEST ARTISTS

STEPHEN ALLTOP, harpsichord, has built a career based on excellence in several disciplines, conducting both orchestral and choral ensembles, and performing as a keyboard artist. He is Music Director of the Apollo Chorus of Chicago, the Champaign-Urbana Symphony Orchestra, the Elmhurst Symphony Orchestra and the Green Lake Choral Institute. Dr. Alltop has served as a member of Northwestern University’s conducting and keyboard faculties since 1994 where he conducts the Alice Millar Chapel Choir and the Baroque Music Ensemble.

Stephen Alltop has appeared with the Chicago Symphony Orchestra as both a harpsichord and organ soloist. Since 2011, Mr. Alltop served as principal organist for Soli Deo Gloria’s Chicago Bach Project, which includes annual presentations of Bach’s Mass in B Minor and the St. John and St. Matthew Passions. In 2011 he appeared with Ensemble Orchestral de Paris and conductor John Nelson at the Basilique St. Denis in Bach’s St. Matthew Passion. As a harpsichordist and organist, he has performed with Boston’s Handel and Haydn Society, Chicago Chamber Musicians, Chicago Sinfonietta, Joffrey Ballet, Minnesota Orchestra, Milwaukee Symphony Orchestra, Omaha Symphony, and the Peninsula Music Festival. Mr. Alltop served as Coordinator for WFMT’s Bach Organ Project in the Fall of 2014, a live performance series of all of Bach’s organ works. His recordings are on the Albany, American Gramaphone, Cedille and Clarion labels.

Dr. Alltop has guest conducted numerous orchestras and choruses across the United States and Europe. He led the International Schools Choral Music Society Festival in Busan, South Korea in 2013. He has worked closely with leading composers of the day, including residency projects with John Corigliano, Eleanor Daley, Stephen Paulus and Eric Whitacre, and has conducted world premieres of works by John Luther Adams, Jan Bach, Miguel del Agila, Frank Ferko, Fabrizio Festa, Stephen Paulus, Alan Terricciano, and many others. In 2007, he made his Carnegie Hall debut conducting music of Eric Whitacre. Stephen Alltop is represented by Joanne Rile Artist Management.

KATHLEEN BRAUER, violin, made her solo debut with the Milwaukee Symphony Orchestra at the age of fifteen. She holds degrees in music performance from the University of Michigan and Yale University. Ms. Brauer was a fellow at the Center for Advanced Quartet Studies at Aspen Music Festival, and has performed with numerous ensembles including the Lyric Chamber Ensemble (Detroit), Ensemble Modern (Frankfurt, Germany), and Fulcrum Point New Music Project (Chicago). She has appeared at the Norfolk, Bowdoin, and Hampden-Sydney Festivals, and with Bach Week in Evanston, and is a frequent guest artist at the Santa...
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Anthony Devroye, viola, enjoys a varied and active career as chamber musician, solo and orchestral performer, and teacher. Since 2004 Mr. Devroye has been violist of the acclaimed Avalon String Quartet, with whom he has performed in major venues and concert series throughout the United States as well as in France and South Korea. The Chicago-based ensemble performs annual concert series at the Art Institute of Chicago and at Northern Illinois University, where they are quartet-in-residence and Mr. Devroye serves as Associate Professor of Viola.

As an orchestral musician Mr. Devroye performs frequently with the Chicago Symphony under Riccardo Muti and leading guest conductors, and has toured with that orchestra to New York and Mexico. He has also performed with the New York Philharmonic, Grant Park Symphony, and as guest principal of Chicago’s Music of the Baroque. Mr. Devroye was previously a member of the New World Symphony in Miami for two seasons, frequently leading the viola section under Michael Tilson Thomas and performing Mozart’s Sinfonia Concertante as soloist with the orchestra.

Mr. Devroye has given recitals in Chicago on the Rush Hour Concert Series, First Mondays at the Chicago Cultural Center, and as part of the IBP Beethoven Festival. His solo and chamber music performances and interviews have frequently been broadcast live on WFMT radio, including the Avalon Quartet’s complete Beethoven Quartet cycle in 2011-2012.

Mr. Devroye holds a B.A. in Biological Science from Columbia University, where he was awarded a Starr Foundation Scholarship while pursuing concurrent viola studies at the Juilliard School. He received a Diploma from the Curtis Institute of Music as a Bok Foundation Fellowship recipient. In 2005 he won First Prize at the Julio Cardona International String Competition in Portugal. His viola teachers have included Michael Tree, Roberto Diaz, Toby Appel and Heidi Castleman.

Renée-Paule Gauthier, violin, is an accomplished and sought after soloist, chamber musician, teacher, and orchestra leader. Gauthier was hailed as one of the “best upcoming violinists of the new generation” in the book Violin Virtuosos, from Paganini to the 21st Century. A graduate of the University of Montreal and the Eastman School of Music, Ms. Gauthier was Concertmaster of the New World Symphony, in the first violin section of the National Arts
SHEILA HANFORD, violin, currently pursues a career as a free-lance performer and teacher in the Chicago area. She has a bachelor of music degree in violin performance from Northwestern University and has been teaching violin since the age of 12. At present, Hanford performs with the Lyric Opera Orchestra, Music of the Baroque, and the Chicago Philharmonic Orchestra. She has also performed with the Minnesota Orchestra, the Minnesota Opera, the Milwaukee Symphony Orchestra, and the Chicago Sinfonietta. While residing in Minnesota, Hanford was a violin instructor at St. Olaf College. She is currently on the faculty of the Birch Creek Music Festival in Door County, Wisconsin. Hanford resides in Evanston, Illinois, with her husband Robert, also a violinist, and their three sons.

ROBERT HANFORD, violin, is concertmaster of the Lyric Opera of Chicago and a former member of the Rembrandt Chamber Players. He has also served as concertmaster of the Music of the Baroque, the Chicago Philharmonic, and Ars Viva. Previously, Mr. Hanford was the associate principal second violinist of the Minnesota Orchestra, a member of the Milwaukee Symphony Orchestra and a member of Chicago's Grant Park Symphony. He has appeared as soloist on numerous occasions with the Minnesota Orchestra, the Milwaukee Symphony and many other Midwestern orchestras. Mr. Hanford graduated with first prize from the Orpheus Conservatory in Athens, Greece. During the summers, he serves as concertmaster and violin instructor at the Birch Creek Chamber Music Festival in Wisconsin, participates in the Aspen Music Festival, and performs in the Roycroft Chamber Music Festival in New York. Mr. Hanford lives in Evanston, Illinois, with his wife Sheila, also a violinist. They have three sons.

JULIAN HERSH, cellist, has appeared as soloist and chamber musician throughout the U.S., Europe, and the Far East, and is a frequent performer at various festivals, including the Olympic (WA), Saratoga (NY), and Caramoor music festivals. As a founding member of the Jupiter Trio he was awarded First Prize in the 2002 Osaka International Chamber Music Competition in Osaka, Japan. Chosen from 54 ensembles representing 19 countries the Jupiter Trio was the first American ensemble in the history of the competition to win the gold medal. In 2004, the trio was recipient of the Samuel Sanders Collaborative Artist Award from the Classical Recording Foundation for their recording of trios by Beethoven and Shostakovich on the Bridge Records label. Mr. Hersh was also a founding member of the Chicago based Callisto Ensemble and can be heard with that ensemble on a CD featuring the music of Augusta Read Thomas. Included on the CD are many premiere recordings as well as a commissioned piece entitled “Prairie Sketches.” Mr. Hersh has appeared with Yo-Yo Ma on international television in “Marsalis on Music,” on “CBS Sunday Mornings,” and has been featured in numerous radio broadcasts on NPR. He was also featured on Japanese television both in an interview and live performance at Izumi Hall in Osaka, Japan. Mr. Hersh studied at the San Francisco Conservatory where his principal teachers were Bonnie Hampton and Irene Sharp. He is currently on the faculty of the DePaul School of Music and Roosevelt University.

HOWARD LEVY, composer, harmonica, is an acknowledged master of the diatonic harmonica, a superb pianist, Grammy Award-winning composer, recording artist, bandleader, teacher, producer, and Chicago area resident. Most notably, he is the first person to play the diatonic (major scales) harmonica as a fully chromatic (every half step) instrument, which has opened a world of new possibilities for the instrument. In 2011 Howard released a CD featuring his classical compositions titled “Concerto for Diatonic Harmonica..."
A founding member of the Chicago-based Lincoln String Quartet, now in its 15th season, Lawrence Neuman is heard frequently in chamber music throughout the Chicago area and has performed in chamber ensembles across the United States and in Europe. He has been heard at the Marlboro Festival, SummerFest La Jolla, Token Creek Chamber Music Festival, Bach Dancing and Dynamite, Portland Chamber Music Festival, Quad-City Chamber Music, and Andover Chamber Music, and has collaborated with such artists as Daniel Barenboim, Pinchas Zukerman, Lydia Artymiw, Gil Shaham, Yefim Bronfman, and Aaron Rosand.

During the 1998-99 season, Neuman took a leave of absence from the Chicago Symphony to serve as principal viola of the Saint Paul Chamber Orchestra. Since 2003 he has been a member of the faculty of the Chicago College of Performing Arts at Roosevelt University.

A native of Saint Louis, Missouri, Lawrence Neuman attended the Eastman School of Music, the University of Southern California, and the Cleveland Institute of Music. His teachers included Heidi Castleman, Donald McInnes, and Robert Vernon.

DAVID PERRY, violin, enjoys an international career as chamber musician, soloist, and teacher. Mr. Perry has performed in Carnegie Hall, most of the major cultural centers of North and South America, Europe, and the Far East. His Naxos recording of the Pleyel Violin Concertos was recently designated CD Pick of the Week by WETA-FM and has garnered rave reviews. Other solo recordings are on the Sonos and Sonari labels.

As first violinist of the Pro Arte Quartet, Mr. Perry performs live broadcasts on Wisconsin Public Radio, tours extensively throughout the U.S. and Japan and has made numerous recordings. He served on the artist-faculty of the Aspen Music Festival where for many years he was concertmaster of the Aspen Chamber Symphony. He was a founding member of the Aspen Ensemble which concertized internationally. Concertmaster of the Chicago Philharmonic, Perry has served as guest concertmaster with such groups as the China National Symphony Orchestra, the Ravinia Festival Orchestra, and the American Sinfonietta. An active member of the Orpheus Chamber Orchestra for many years, he participated in many of that ensemble’s Deutsche Grammophon recordings.

Josefien Stoppelenburg, soprano, called “an astonishing singer” by the Chicago Tribune, performs as a soloist in the United States, the Netherlands, Italy and Germany. In Chicago she has performed with Baroque Band, the Haymarket Opera Company, Apollo Chorus, the Newberry Consort, Handel Week Festival, Fulcrum Point, Ars Musica and Music of the Baroque. From 2005 until 2007 Josefien was part of the Young Opera Ensemble of Cologne. Her operatic roles include Serpina (La Serva Padrona), Amor (Orfeo ed Euridice) and Belinda (Dido and Aeneas), and Poulenc’s La Voix Humaine. She sang Aci in the Haymarket Opera Company’s acclaimed premiere of Handel’s Aci, Galatea e Polifemo and Tirsi in Clori, Tirsi e Fileno. Recent engagements include Bach/Pergolesi Stabat Mater (with Camerata Amsterdam), Haydn’s Lord Nelson Mass and Stabat Mater, Handel’s La Resurrezione, Messiah and Dixit Dominus (Baroque Band), Messiah with the Rockford Symphony Orchestra, Handel Gloria with the Elmhurst Symphony Orchestra, the Faure Requiem with Northwest Indiana Symphony Orchestra, the world premiere of Jacob TV’s The News, a multi-media reality opera, in Pittsburgh.

Stoppelenburg performed Poulenc’s one woman opera La Voix Humaine and Les Nuits d’Ete by Berlioz (in a chamber music version arranged by her father, composer Willem Stoppelenburg) in numerous chamber music festivals and chamber opera festivals (such as the International Opera Festival Zwolle).
in Cincinnati and participated in the Celestial Sirens II series of the Newberry Consort.

In 2014, she was invited to perform for the Dutch King Willem Alexander. Painting is Josefien’s second love. She had many exhibitions in the Netherlands and paints frequently on commission.

JORY VINKOURL, harpsichord, is recognized as one of the outstanding harpsichordists of his generation. Born in Chicago, he came to Paris on a Fulbright scholarship to study with Huguette Dreyfus and Kenneth Gilbert. First Prizes in the International Harpsichord Competitions of Warsaw (1993) and the Prague Spring Festival (1994) brought him to the public’s attention, and he has since appeared in festivals and concert series, and as soloist with major orchestras, throughout much of the world. He has appeared as conductor/harpsichordist with the Juilliard415 Baroque orchestra at Carnegie Hall, as well as with the Los Angeles Chamber Orchestra, Hong Kong Philharmonic, Korea Chamber Orchestra, etc. He has collaborated with many of the most prominent singers of today, notably Swedish mezzo-soprano Anne Sofie von Otter, and Rolando Villazon. His solo recordings have been widely praised in the international press. His recording of the complete works of Jean-Philippe Rameau (Sono Luminus, 2012) was nominated for a Grammy in the field of Best Classical Solo Instrumental Recording.

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Bartók, Romanian Dances: Phillips, 4761799, Los Angeles Philharmonic
Mozart Flute Quartets: DGG, 431770-2, Carol Wincenc and the Emerson String Quartet
Vaughan Williams Piano Quintet: Naxos, 8.573191, London Soloists Ensemble

CONCERT II: Holiday Baroque
Boccherini Flute Quintets: Novalis, 150082-2, Aurore Nicolet and the Amadeus Quartet
Bach, Cantata #202- RCA: Amazon B000003FC3, Kathleen Battle, Ray Still, James Levine, members of the CSO
Vivaldi, The Four Seasons: Sony, Amazon B0000CD5H1, Giuliano Carmignola and the Venice Baroque Orchestra also an old recording with Isaac Stern and the Israel Philharmonic on RCA for a different style.

CONCERT III: European Journey
Hindemith: Die Serenaden, CPO, Amazon B000007RNF
Canteloube: Songs of the Auvergne, Sony Classical, Amazon B0000029X4, Frederica von Stade, Royal Philharmonic, also a recording on Decca with Kiri Te Kanawa, English Chamber Orchestra
Schumann: Piano Quartet in E flat, Sony, Amazon B0000028YP, Stern, Laredo, Ma, Ax, also recording with Tokyo String Quartet

CONCERT IV: An Evening with the Masters
Mozart String quintets or Oboe quintet, Naxos 85555913, Prague String Quartet
Mozart Piano Quartet in E flat major: Hyperion UK, Amazon B00008ZZ3E, Paul Lewis and Leopold String Trio
Beethoven: Archduke Trio: EMI Classics, Amazon B00000K4FL, Cortot, Thibaud, Casals

CONCERT V: Souvenir of Florence
Roussel: Trio, Blue Saphir #1017, Matthieu Dufour
Tchaikovsky: Souvenir of Florence, EMI Classics, Amazon B000069CU5, or Raphael Ensemble, Hyperion UK
If an item has a designation of ASIN it is available on Amazon.com
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