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Jewel Box Series: Sep. 20, 2002

Jewel Box Staff

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Northeastern Illinois University

discover



jewelbox

2002-2003

Northeastern Illinois University, Jewel Box Series

September 20, 2002

Recital Hall 8pm

orionensemble

featuring

Marlise Klein, viola
Kathryne Pirtle, clarinet
Florentina Ramniceanu, violin
Diana Schmück, piano
Judy Stone, cello

Guest Artists

Tony Arnold, soprano
Robert Sims, baritone

PROGRAM

Quartet in B-flat Major Op. 79 (after KV 317d)

for Clarinet, Violin, Viola, and Cello

Allegro moderato

Andante sostenuto

Rondo: Allegro-Allegro vivace

Mozart

(1756-1791)

Lamentations for the 21st Century*

for Soprano, Baritone, Clarinet, Violin, Viola, Cello, and Piano

I. They're Marching Again

II. Renewal

III. Why Was It Done?

IV. The Span of Our Lives

V. Sonatina

VI. Across the Wide Abyss

Robert Kritz

(b. 1925)

with soprano and baritone

instrumental

with soprano

with baritone

instrumental

(deleted for tonight's program)

with soprano and baritone

INTERMISSION

Quartet in E-flat Major, Op. 47

for Violin, Viola, Cello, and Piano

Sostenuto assai-Allegro ma non troppo

Scherzo: Molto vivace

Andante cantabile

Finale: Vivace

Robert Schumann

(1810-1856)

* Please hold your applause for a brief silence after each piece; this will help everyone enjoy every note.

Tonight's concert is being broadcast live on 98.7 WFMT. As a courtesy to the audience members, listeners, and performers, we ask that you turn off all electronic devices, including pagers and cellular phones. Additionally, flash photography and recording devices are prohibited. We appreciate your cooperation.

Subscribers:

Join us for a reception with the artists in the Golden Eagle Room immediately following the performance!

This program is partially supported by a grant from the Illinois Arts Council, a state agency.

* World premiere of the NEIU-commissioned piece

orion ensemble



The Orion Ensemble with guest artists Tony Arnold, Robert Sims and featured composer Robert Kriz

Founded in 1992, the Orion Ensemble is one of Chicago's finest chamber music groups. The ensemble boasts a roster of superb musicians who have performed with the Chicago Symphony Orchestra, Moscow Philharmonic, and Music of the Baroque and at music festivals including Ravinia, Salzburg, and Banff. The Orion Ensemble's impressive repertoire combines an expansive range of composers and styles, including works by masters such as Mozart, Beethoven, and Debussy as well as pieces from contemporary composers including William Bolcom, Peter Schickele, and Augusta Read Thomas.

Widely committed to expanding the repertoire for piano quartet and clarinet, the ensemble continues to inspire composers with commissions for new works written especially for this unique combination of instruments.

Recent honors and distinctions for the Orion Ensemble include first prize in the festivals category of the *2000 Chamber Music America/ASCAP Awards for Adventurous Programming* for their critically acclaimed millennium celebration called "An Inside Look at Contemporary Music." The group serves as Ensemble-in-Residence at Roosevelt University's Chicago College of the Performing Arts.

about the artists

MARLISE KLEIN, viola, became a part of the Orion Ensemble in 1995. She has been a guest violist with the Alexander String Quartet and has performed with internationally renowned artists including Sergio Luca, Donald and Vivian Weilerstein, and Tsuyoshi Tsutsumi, appearing both in the U.S. and in her native Brazil. She has also performed at numerous music festivals. Klein was a founding member and co-artistic director of the Chamber Music Society of Seattle. She has been on the faculty of Pacific Northwest School of Music, the Seattle Conservatory of Music, and the Utah Music Festival. Klein is also president of the Chicago Viola Society. She is artist-in-residence and faculty member at the Midsummer Chamber Music Festival in Door County, Wisconsin, The Festival de Musique de Saint-Barthelemy in the French West Indies, and the Marrowstone Music

Festival in the Olympic Peninsula in Washington. She studied at the College-Conservatory at the University of Cincinnati and the Cleveland Institute of Music, studying with Heidi Castleman and Masao Kawasaki and completing her master's degree on a full merit scholarship.

KATHRYNE PIRTLE, clarinet, is a founding member and Executive Director of the Orion Ensemble. She has given chamber music concerts throughout the country and performed extensive chamber and solo repertoire on WFMT's live national broadcasts. Her other orchestral associations include the Chicago Symphony Orchestra, Lyric Opera Orchestra, and Chicago Opera Theater. She is also Principal Clarinet of the Lake Forest Symphony. Pirtle teaches privately at New Trier High School and has served on the faculties of Bradley University, Northern Illinois University, and Indiana University. She gives master classes in clarinet pedagogy as well as instruction in artist career development and entrepreneurship.

FLORENTINA RAMNICEANU, violin, is a founding member of the Orion Ensemble. A native of Romania, she has studied with some of the world's leading violinists, including David Oistrach, Stefan Gheorgia, and Galina Barinowa. Ramniceanu has appeared in solo and chamber recitals and has concertized extensively throughout Europe and the U.S. She performed on the acclaimed Mannheim Steamroller's Christmas Album for which she received a gold record. Ramniceanu has performed in numerous nationally broadcast series and has played with the Chicago Symphony Orchestra and the Lyric Opera Orchestra, as well as performing as principal violinist with the Ravinia Festival Orchestra and Symphony II. Since 1990, Ramniceanu served as concertmaster for *Bugs Bunny on Broadway*, the live orchestra and film stage production that has since played to critical acclaim and sold-out audiences all over the world. She has also served as guest concertmaster for numerous symphonies, including the National Symphony, London's Royal Festival Orchestra, and Vancouver Symphony Orchestra. Ramniceanu graduated with honors from the Bucharest Conservatory of Music.

DIANA SCHMÜCK, piano, is a founding member of the Orion Ensemble. She has appeared in concert throughout the U.S. and Canada, in Europe with the International Chamber Music Institute, and the Philippines as soloist with the Metro-Manila Symphony. She served as professor of music at Indiana's Bethel College from 1983 to 1987 and a fellow and educational coordinator for the Chicago Chamber Musicians from 1989 to 1993. Schmück taught on the faculty of the Northwestern University School of Music and maintains a vocal coaching and piano teaching studio in Evanston. She also serves as a pianist for the Steans Institute at Ravinia each summer and performs in vocal, instrumental, and solo recitals. A doctoral graduate of Northwestern University, she holds degrees from DePaul University and Wheaton College.

JUDY STONE, cello, appeared as a soloist with many orchestras, including the Chicago Symphony Orchestra, before joining the Orion Ensemble in 1995. Stone has received recognition in many national and international competitions, including the prestigious Tchaikovsky Competition in Moscow, where she was awarded a Performer's Certificate. Stone performs regularly with the Chicago Symphony Orchestra, Lyric Opera of Chicago, and Music of the Baroque. She also works in recording studios making commercials for radio and television. Stone is a faculty member of the

Roosevelt University College of Performing Arts. She studied at the Interlochen Arts Academy in Michigan and earned her bachelor and master of music degrees at Roosevelt University College of Performing Arts under the tutelage of Karl Fruh.

about the guest artists

TONY ARNOLD, soprano, is characterized by clarity, depth, imagination, and breadth of experience. Her dedication to the contemporary repertoire is gaining notice in Chicago and around the country. After having spent a decade as an orchestral conductor, Arnold made her return to the vocal scene in 1998, appearing in three concerts with the acclaimed new music ensemble *eight blackbird* in Lukas Foss's *13 Ways of Looking at a Blackbird*. Arnold was a vocal chamber music fellow at the 2000 Aspen Music Festival, where she performed music of Webern, Shostakovich, and Adès, and premiered several new works with The Furious Band. She has performed extensively with the Contemporary Ensembles of Oberlin College, the University of Chicago, and Northwestern University. She holds a bachelor's degree in vocal performance from Oberlin College, where she studied with Carol Webber, and sang in critically acclaimed performances of Luciano Berio's *Sinfonia* under the baton of the composer. She continued her study of voice in Chicago with Carmen Mehta. While at Oberlin, Arnold began her conducting studies with Robert Spano and subsequently earned a master's degree in orchestral conducting from Northwestern University with Victor Yampolsky.

ROBERT SIMS, baritone, the Gold Medal winner of the Enmark American Traditions Competition, has been hailed by critics for his "rich luxuriant tone," "energetic performances," and "convincing stage presence." He is highly regarded for his "moving" and "authentic" interpretations of African American spirituals and has given recitals of spirituals throughout the United States, Europe, and Asia. Sims has performed these concerts at the Smithsonian Institute, the Los Angeles African-American Museum, Grace Cathedral in San Francisco, and the Chicago Historical Society, and at many colleges and universities throughout the United States. He recently made his debut in Japan with the Pacific Music Festival Orchestra touring Tokyo, Kyoto, Kobe, and Sapparo. Other engagements include the Chicago Sinfonietta, Symphony II, and the Virginia Symphony Orchestra under the baton of Michael Morgan. He also has performed with the Chautauqua Music Festival, Four Seasons Concerts, and the Ravinia Festival. Sims has toured with William Warfield and Benjamin Matthews in *Three Generations*, a celebration of African-American Spirituals and Folk Songs. After winning the Friedrich Schorr Opera Award, Sims performed Copland's *Old American Songs* with the Adrian Symphony Orchestra and appeared in Massenet's *Cendrillon*, which won the National Opera America Award. Sims earned his bachelor of music from Oberlin Conservatory, his master's degree in opera theater from the State University of New York at Binghamton, an Artist Diploma from Northwestern University, and a performance certificate from the Rossini Conservatory in Italy.

about the featured composer

ROBERT KRITZ, composer, was born in Chicago in 1925. He began piano lessons at age six, making up tunes at age eight, scored his first notated composition at age eleven. Seeing his interest in composition, his parents sent him to the American Conservatory of Music to study harmony, counterpoint, and theory for five years with composer Paul Held. At sixteen, he entered Northwestern University as a full time music theory and composition

major. After a three-year interruption for service in WWII, he enrolled in the Music School at the University of Wisconsin, earning expenses by playing jazz bass in a combo in Madison. He also played in the Wisconsin University Symphony Orchestra and worked on his early compositions in their Chamber Music Composition Workshop.

He then continued his studies at the Chicago Musical College of Roosevelt University - piano with Saul Dorfman, cello with Karl Fruh, conducting with Morris Gomberg - and heavily focused on theory and composition with Dr. Oswald Jonas for six years, first at the university, then afterward privately, composing all the while. But in 1952, he found it necessary to put aside his aspirations in serious composition and enter the commercial marketplace. Musical activity continued but was limited to playing in amateur orchestras and chamber music groups. The manuscripts of his compositions were packed away.

In 1995, at the age of 69, Kritz re-examined some the music he had composed in the 1940's. He began with the piece he most remembered - his *String Quintet 1946*. Although apprehensive, he took the score to the Music School at Northwestern University, where he asked for an evaluation. Much interest and excitement in the theory department followed. A reading was authorized, after which Dean Bernard Dobroski set up a semester-long workshop of master's degree string students, coached by string chair Peter Slowik, solely to rehearse, analyze, and perform the fifty-year old work. Two performances took place at Northwestern University's Lutkin Hall in 1995 as part of Northwestern University's Centennial Chamber Music Festival. Critics from the Chicago papers praised the work. Since then, several internationally prominent chamber groups, including the Pro Arte, the Pacifica, and the Mondriaan of Amsterdam, have also performed the quintet and added it to their standard repertoire.

This has led to an interest in and performances of his other compositions from the 1940's, and to requests for new works. Since 1995, Kritz has devoted all of his time to composing new orchestral, vocal, and chamber music. This past June, his song cycle *Echoes of Lost Love* was performed by the Charleston Symphony Orchestra at the Spoleto Festival.

Northeastern Illinois University commissioned Kritz for a piece to open the fourth season of the Jewel Box Series. He writes this about the work, entitled *Lamentations for the 21st Century*:

This year at age 76, when I began work on *Lamentations for the 21st Century*, I found a new awareness that nearly everyone has a complex story, is burdened with problems and insecurities, and is emotionally fragile. And the reason we don't connect with one another is that we are all hiding our own fears. Now - in *Lamentations*, my music asks each of us to look into another's eyes and see their need, their courage, their love. My music is about making a connection with humanity, reaching out to help, and to understand - to see the valor and the value in a single human creation. I hope it will be heard, and will help others to try and connect.

Tonight at NEIU marks the world premiere of *Lamentations for the 21st Century*. The Orion Ensemble, with guest artists Tony Arnold, soprano, and Robert Sims, baritone, will perform *Lamentations* again on **September 30, 2002** at three additional locations around Chicago to share this piece with many more audiences. This is made possible partially through a grant to NEIU from the Illinois Arts Council, a state agency.

12:15pm
3pm
7pm

Chicago Cultural Center
Columbia College, Concert Hall
Roosevelt University, Ganz Hall

Lamentations for the 21st Century

by Robert Kritz

poetry by Brina Rodin

I. They're Marching Again

Soprano:

They're marching again...
They're marching again:
 the unnameable horde;
Tell me, what is their aim
 and what is their plan?
They're marching again.
They're marching again!
And later, what then:
 must we fall on our sword?
Then who will remain
 for a minion of ten
If we falter again?

Baritone:

No...
Oh, help us, help us to return!
Renew our days as in the past;
The earth yields plenty for all,
Then why do our children go hungry?

The world was stark and cold,
And dark with fear and rage;
The cleansing thunder brought renewal,
And from the sunless
 glen a waking bluebird carols,
Still carols.

But they're marching again...
They're marching again
 and they're shattered our trust.
But again we have vowed
 that we will survive
We're believing again!
We will not cry aloud...

We will sing once again
 for our wounds have a crust;
Determined and proud,
 we're fiercely alive
And we're singing again!
We're singing again...
Believing again!

We're singing again
We're believing again!

We're singing again.
And we're warmed by the sun
Renewing.
Believing again...
Renewing
Renewing
Giving life,
Renewing.

The hammer of chaos beats loud
The flames of vengeance still rise;
And yet the morning still brings flowers

Warmed by the sun
to give us life again, renewing.

To give us life
Renewing.
And we're singing again.
Renewing.
We're singing again.
Warmed by the sun again...
Giving us life again,
Renewing.

II. Renewal

Song without words, expressing a spiritual awakening to the beauty of those we loved in our past, and a hope for renewal of these feelings for those we encounter daily.

III. Why Was It Done?

Why was it done – by God or Nature?
No matter what we name our creator –
For what secret purpose, what chilling design,
 obtuse or benign,
From one basic mold or contiguous line,
An autonomous being... is formed every time!

How can it be coincidental?
No motive, no pattern, yet monumental!
Perhaps it's a simple but arrogant plan:
To create a world just because He can...
And proceed capriciously... grinding out Man!

Why was it done?

IV. The Span of Our Lives

The span of our lives, an evanescent flame,
Dissolves into mist at either end;
And why we're here at all
Torments the minds of many a soul,
Once content to probe and ponder
The whims of fate.

Somehow...
Sometimes we dimly comprehend the plan,
That generating force that turns out Man.
But to survive with dignity
We must renew our faith in Man's essential worth,
Admonishing ourselves to know
That fulfillment in our lives
Comes only when we care,
Only when we know enough to care!

V. Sonatina (deleted for tonight's program)

Song without words, expressing our awareness of the beauty in the order of things –
the recurring seasons, the creation of life, the "structural plan" of our world.

VI. Across the Wide Abyss

Soprano:

Yes!

It doesn't have to be;
We can help to ease the pain and misery.
In our children's eyes we'll see
A rekindling of our own humanity!

Care enough to know, and

Baritone:

What a sad affair;
What a world, so full of hunger and
 despair.
Greed and hatred everywhere;
Doesn't anyone at all still care?

Both: Why can't we...

Care!

Know enough to show
How to make a garden grow; and
Care enough to reach our hand
Across the wide abyss.
Mm-mm. Mm-mm-mm.

For somehow...

Both: For somehow...

Someone!

Someone has to know,
Know enough to care,
Care enough to take a stand;
Care enough to reach their hand
Across the wide abyss.
Yes, oh yes!

Both:
Can there be any rationale
For indifference like this;
Can't we look in each other's eyes
Shining through the mist?

Can there be any justice, then,
In a world such as this;
Can't we reach a helping hand
'cross the wide abyss?

We have to...

Care enough to know, and
Know enough to show
How to make a garden grow, and
Care enough to reach our hand
Across the wide abyss.

Care... know enough;
Know... show enough;
How... get it to grow;
... Reach out our hand
... Across the abyss.

Please hear me...

Someone should know...
Care enough...
To take a stand... to reach their hand
Across the wide abyss.

Someone has to know,
Know enough to care,
Care enough to take a stand;
Care enough to reach their hand
Across the wide abyss.

Both:
We can hear their plaintive sighs
'cross the wide abyss.

We're believing again!
Trusting each other again.

We're believing again...
Again!

Believing again...
Believing again!

about the poet

Brina Rodin of Chicago turns 89 the week after tonight's concert. She is the mother of three children and is an accomplished painter. She worked many years as an actress, appearing several times at the Goodman and the Ivanhoe Theaters and in many network television commercials. All through her life and her varied professional career, Ms. Rodin wrote poetry. Published several times since the age of 16, she collaborated fifty-five years ago with brother Robert Kritz in his Songs of Young Love and again this year on their new work Lamentations.


Now on exhibit in the Fine Arts Center Gallery...

contemporary drawing salon

Twenty leading contemporary artists reveal the vitality of representational approaches to traditional subjects. Continues through September 27.

For more information on the Fine Arts Center Gallery, call 773.442.4944

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