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Jewel Box Series: Mar. 16, 2007

Jewel Box Staff

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2006 - 2007

the arts

NORTHEASTERN ILLINOIS UNIVERSITY

Announcing the NEIU Endowment Fund for the Arts

A Commitment to the Arts, an Investment in the Future

This evening, I invite you to make an investment in the future – an investment to ensure that the arts at NEIU will always welcome new friends to our University and enrich future generations through major arts programming.

It is my pleasure to announce the creation of the NEIU Endowment Fund for the Arts.

We have created the Endowment to provide a stable source of funds to continue featuring artists of the highest caliber in our Jewel Box and Performing Arts series. The Endowment will continue to bring major scholars, writers, and artists to The Presidential Lecture Series.

Private support – your support – is essential to establishing the Endowment. Gifts of \$500 or more will be permanently recognized in the Recital Hall lobby. You can show your support of the arts at Northeastern Illinois University in this fashion. Or, if you prefer, you may use this opportunity to honor a special person in your life.

Thanks to your gift, your tribute will support the arts at NEIU at the same time that it honors your personal commitment to quality education. You will find a form and an envelope enclosed in this evening's program.

I welcome your questions and suggestions. For more information on the Endowment Fund for the Arts, please contact the NEIU Development Office, (773) 442-4208.

Yours sincerely,

Saline Harju Steinberg

President Emerita
Northeastern Illinois University

Friday, March 16, 2007 8:00 p.m.

Jewel Box Series

Northeastern Illinois University Recital Hall

The Ritz Chamber Players

Program

Wolfgang Amadeus Mozart (1756-1791)

Duo for Violin and Viola in G major, K. 423

I. Allegro

II. Adagio

III. Rondeau: Allegro

Kelly Hall-Tompkins – Violin and Amadi Hummings – Viola

Coleridge-Taylor Perkinson (1932-2004)

String Quartet No. 1 "Based on Calvary!"

I. Allegro

II. Adagio

III. Allegro vivace

**Kelly Hall-Tompkins and Tai Murray – Violins,
Amadi Hummings – Viola and Kenneth Law – Cello**

Adolphus Hailstork (b. 1941 –)

Summer.Life.Song (2004) | A Cycle of Poems of Emily Dickinson

I. I shall keep singing

II. Perhaps you'd like to buy a flower

III. It's easy to invent a life

IV. If I can stop one heart from breaking

V. This is my letter to the world

VI. Tie the strings to my life

Alison Buchanan – Soprano

**Tai Murray and Kelly Hall-Tompkins – Violins, Orlando Wells – Viola
Troy Stuart – Cello, Terrance Patterson -- Clarinet**

Intermission

Peter Ilyich Tchaikovsky (1840-1893)

Souvenir de Florence, Op.70

- I. Allegro con spirito
- II. Adagio cantabile e con moto
- III. Allegretto moderato
- IV. Allegro vivace

Tai Murray and Kelly Hall-Tompkins – Violins

Amadi Hummings and Orlando Wells – Violas

Troy Stuart and Kenneth Law – Celli

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.

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

The Ritz Chamber Players

The Ritz Chamber Players is an ensemble comprised of accomplished musicians spanning the African diaspora that bring a fresh, new energy to the classical music genre. The Ritz Chamber Players includes accomplished musicians who perform with such prestigious musical organizations as the New York Philharmonic, Boston Symphony, Pittsburgh Symphony, Philadelphia Orchestra and the London Symphony.

Founded in 2002 by Artistic Director and clarinetist Terrance Patterson, the Ritz Chamber Players performs a subscription series at the Times-Union Center for the Performance Arts in Jacksonville, Florida. In 2004, the Ritz Chamber Players made their Carnegie Hall debut to a standing room only crowd, with critics proclaiming the group's performance as "extraordinary" and "vital and fresh." In 2005, they made their international radio debut with the BBC, and, in 2006, performed before a national television audience on the 37th Annual NAACP Image Awards.

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Terrance Patterson - Artistic Director

Ritz Chamber Music Society, Inc.

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Meet The Ritz Chamber Players

Each performer has a successful musical career in addition to his or her work with the Ritz Chamber Players. Members have performed with artists ranging from Placido Domingo to Fred Rogers of "Mr. Rogers Neighborhood," and from the New York Philharmonic, Boston Symphony, and Philadelphia Orchestra to the London Symphony. It is an unfettered love for chamber music that brings this ensemble together each season to perform in Jacksonville and around the country as the Ritz Chamber Players.

Terrance Patterson – Clarinet Founder and Artistic Director

A Jacksonville, Florida, native, Terrance Patterson has performed in Paris, London, Milan, Brussels, Belgrade, Munich, Amsterdam, Moscow, Washington, D.C., Baltimore, Miami, Philadelphia, Los Angeles, and New York. He plays with the Jacksonville Symphony Orchestra, the Sphinx Symphony of Detroit and the Nashville, Florida West Coast, Huntsville, Festival, and Las Vegas Symphonies. He attended the Peabody Conservatory of the Johns Hopkins University where he studied with clarinetist Lorin Kitt, principal clarinetist of the National Symphony Orchestra.

Alison Buchanan – Soprano

Since performing with the Ritz Chamber Players last season, Alison has had a busy schedule performing around England with the Royal Philharmonic Orchestra in their 'Summer Prom Concerts.' She joined the Philharmonic again when asked to replace soprano Montserrat Caballe in a concert at Kenwood House in London. Other highlights in Ms. Buchanan's career include performing her first Elvira (*Don Giovanni*) with the New York City Opera, taking part in a festival in the South of France and a live concert/broadcast for BBC Radio 3 with the BBC Concert Orchestra at the Royal Festival Hall in London. Most recently, Buchanan gave concerts in Monte Carlo and Florence and a recital at St. John's Smith Square in London. Future engagements include the opera *Peter Grimes* with the London Symphony Orchestra under the baton of Sir Colin Davis, concerts in Venice and France, *Les Nuits d'Été* with the Thorington Players in London, and more 'Proms' concerts with the Royal Philharmonic.

Tai Murray – Violin

Since making her debut with the Chicago Symphony at age eight, violinist Tai Murray has performed extensively as a soloist with orchestras across the United States and Europe. She has performed at the Los Angeles Hollywood Bowl, Salt Lake City's Abravanel Hall, and Chicago's Mandel Hall. Concerto performances include appearances with the Baltimore, Chicago, Kansas City, Los Angeles, Utah and Washington, D.C., symphonies. Murray was the only solo artist invited by the Chicago Symphony Orchestra to perform in the rotunda of Symphony Center during its Inaugural Festival. She holds an Artist Diploma in music performance from Indiana University and is a graduate of the Juilliard School under Joel Smirnoff.

Kelly Hall-Tompkins – Violin

Ms. Hall-Tompkins was winner of a 2003 Naumburg International Violin Competition Honorarium Prize as well as a Concert Artists Guild Career Grant in 1996, leading to numerous solo recitals in New York and the surrounding area. Ms. Hall-Tompkins has been a soloist with the Dallas, Greenville, and Monmouth Symphonies, the Philharmonic of Uruguay, the Gateways Festival Orchestra, and the Festival of the Atlantic Orchestra. Ms. Hall-Tompkins' distinguished orchestral career has included extensive touring in the United States and internationally with the renowned Orpheus Chamber Orchestra and performances with the New York Philharmonic. In 1999, she won auditions held by the New Jersey Symphony Orchestra and was subsequently appointed to the orchestra's first violin section. She earned a Master's degree from the Manhattan School of Music under the mentorship of Glenn Dicterow, concertmaster of the New York Philharmonic and her Bachelor's degree from the Eastman School of Music under the mentorship of Charles Castleman.

Amadi Hummings – Viola

When it comes to classical music, violist Amadi Hummings has just about done it all. A world-class musician, Hummings performed at the U.S. Supreme Court and has toured around the world, including Israel, Canada, South America, Central America, India, Japan and throughout the Caribbean. He has been a guest of the Chamber Music Society of Lincoln Center in New York and of the Kennedy Center in Washington, D.C. His performances have been broadcast on National Public Radio's "Performance Today," "St. Paul Sunday," and on WNYC in New York. Hummings is also Director of Program Development for the Gateways Music Festival. He is presently Professor of Viola at James Madison University.

Orlando Well – Viola

A native of Orange, NJ, Orlando Wells began studying the violin at the age of 9 and started viola while attending LaGuardia High School of Performing Arts. Mr. Wells attended S.U.N.Y. Purchase, and Mason Gross School of the Arts at Rutgers. His primary teachers have included Yuval Waldman and Michael Tree. Equally proficient on both the violin and the viola, he has held the principal viola chair with the Antara Chamber Orchestra, and the concertmaster chair with the Orchestra of the Bronx, and the Bronx Opera. He has appeared as a soloist with Antara, the Manhattan Virtuosi and the St. Peter by the Sea Orchestra. Mr. Wells also performs with The Northeastern Pennsylvania Philharmonic, SONYC Chamber Orchestra, Quartet Evolution, Sweet Plantain String Quartet, and the Radio City Christmas Show Orchestra. He performs frequently on Broadway with *Phantom of the Opera*, *The Producers*, and *Wicked*.

Troy Stuart – Cello

A graduate of the Baltimore School for the Arts, the Oberlin Conservatory of Music, and the Peabody Conservatory of the Johns Hopkins University, Stuart has performed solo and chamber music concerts with such notables as Isaac Stern, Jaime Laredo, Pamela Frank, and Paul Badura-Skoda. He currently teaches cello in the Peabody Preparatory Young People's String program. Stuart was invited to participate in the internationally televised (CBS) "Kennedy Center Honors" honoring the great Alexander Schneider. Actor/musician Dudley Moore presented Stuart with the Martell Cordon Bleu Award.

Kenneth Law – Cello

Kenneth Law is Assistant Professor of Violoncello at the Petrie School of Music of Converse College. In addition to his participation in the Converse Trio, he is a member of of the Jacksonville (FL)-based Ritz Chamber Players, and principal cellist of the Spartanburg Philharmonic Orchestra. He is a past president of the South Carolina Chapter of the American String Teachers Association and is a founding member of the Harlaxton International Chamber Music Festival in England. Mr. Law has appeared as soloist and recitalist throughout the southeast, and chamber music performances include appearances at the German Embassy in Washington, D.C., the Kennedy Center's Terrace Theater, and Alice Tully Hall in New York City. Mr. Law has also performed in England, France, Scotland, Panama and the Czech

Republic as a member of the Converse Trio. He has collaborated with such artists as Earl Carlyss (Juilliard String Quartet), Michael Tree (Guarneri Quartet), Ying String Quartet, Norman Carroll (concertmaster emeritus, Philadelphia Orchestra) and the late Samuel Baron, and has recorded orchestral and chamber music for the New Albion and Telarc labels. Mr. Law received undergraduate and graduate degrees in performance from the Eastman School of Music and Cleveland Institute of Music, and a Graduate Performance Diploma from the Peabody Conservatory. He also served as a chamber music fellow at the Juilliard School.

Notes on the Program by DR. RICHARD E. RODDA

Duo for Violin and Viola in G major, K. 423
Wolfgang Amadeus Mozart (1756-1791)

Composed in 1783.

On August 4, 1782 in Vienna, Mozart married Constanze Weber without the blessing of his father. Papa Leopold thought that the humble, uneducated girl was not worthy of his blazingly talented son, and he made no secret of his opposition to the union. In an attempt to heal the family rift, the new Herr und Frau Mozart went to Salzburg the following summer for an extended stay that lasted from early August to the end of October. The visit changed little — Leopold spent his four remaining years telling his son what a poor choice of a wife he had made. Wolfgang tried to put a good face on the situation, but he was bitterly disappointed at the results of the Salzburg sojourn. He left the town of his birth on October 27, 1783, and never returned.

The sadness of Mozart's Salzburg stay was somewhat ameliorated by the chance to renew acquaintance with old friends, including Michael Haydn, director of the orchestra and composer in the archiepiscopal household, and the younger brother of the renowned Joseph Haydn of Esterháza. The prudish Leopold made frequent disapproving references in his letters to the Salzburg Haydn's peasant ways and his fondness for wine, but Wolfgang genuinely liked the fellow, and both of the Mozarts greatly respected his talent, especially his skill as a contrapuntist and composer of church music. Upon his arrival in Salzburg, Mozart was distressed to find that Haydn had fallen ill, especially since the Archbishop had ordered a set of six duos for violin and viola from him, and he was threatening to dock Haydn's salary if the deadline for their delivery was not met. Haydn had been able to finish only four of the pieces, so Mozart completed the assignment for him by composing the remaining pair (K. 423 and K. 424). All six duos were written out in fair copy, inscribed with the name of Michael Haydn, and sent to the Archbishop with a flowery dedication. This nice story (first recorded by two of Haydn's students and repeated in the biography of Mozart by Georg Nissen, Constanze's second husband) has, however, been called into question by some scholars, including Alfred Einstein, since it does not explain why Mozart twice asked his father to return the duos to him in December if he intended to pass them off as the work of another composer. Perhaps, after all, he wrote them simply because he was intrigued by the novelty of Haydn's duos and wanted to try his own hand at the genre. They were announced for publication under their

true author's name in 1788, but did not appear in print until 1792, a year after Mozart's death.

Mozart's String Duos provide about as much delight as it is possible to derive from just two melody instruments. The opening movement of the G major Duo is one of the composer's characteristically crystalline sonata forms. The sparkling main theme is a scalar configuration entrusted largely to the violin, while the complementary melody, initiated by the violin over a flowing accompaniment from the viola, is more lyrical and ingratiating. The development section is begun by a series of double-stopped chords, a remarkable acoustical sleight-of-hand that seems to draw some unseen phantom player briefly into the musical argument. The recapitulation balances, to the tiniest musical atom, the form of the movement. The Adagio is a song of the most pleasing and gracious emotions, virtually a wordless operatic love duet, that is embroidered with precisely the correct proportion of melodic embellishment. The closing movement is a felicitous rondo enfolding two contrasting episodes.

String Quartet No. 1, based on *Calvary* (Negro Spiritual)
Coleridge-Taylor Perkinson (1932-2004)

Composed in 1951. Premiered in 1956.

Coleridge-Taylor Perkinson was born in 1932 into a musical family in New York City — his mother was a professional pianist, organist and director of a local theater — and seemed destined to musical prominence by his very name, given after the London-born composer Samuel Coleridge-Taylor (1875-1912), the son of a white English woman and a physician from Sierra Leone, who became a cultural hero to American audiences. (New York orchestral players described him as the "black Mahler" on his visit to that city in 1910.) Perkinson early demonstrated musical gifts, and he was admitted in 1945 to New York's highly selective High School of Music and Art; his mentor there, Hugh Ross, once introduced him to Igor Stravinsky. Perkinson began composing while still a teenager, and he received the LaGuardia Prize from the school for his choral work *And Behold* upon his graduation in 1949. He entered New York University as an education major in 1949, but transferred to the Manhattan School of Music two years later to study composition with Charles Mills and Vittorio Giannini and conducting with Jonel Perlea; he received his baccalaureate in 1953 and his master's degree the following year. The life-long influence of jazz on Perkinson's musical personality was nurtured at Manhattan by his classmates Julius Watkins, Herbie Mann, Donald Byrd and Max Roach — in 1964-1965 he played piano in the Max

Roach Quartet and at various times served as arranger and music director for such eminent popular artists as Marvin Gaye, Lou Rawls, Barbara McNair, Melvin Van Peebles and Harry Belafonte. Perkinson took further advanced training in conducting at the Berkshire Music Center (1954), Netherlands Radio Union in Hilversum (1960-1963), Mozarteum in Salzburg (1960) and privately with Dimitri Mitropoulos, Lovro von Matacic, Franco Ferrara and Dean Dixon, and in composition with Earl Kim at Princeton University (1959-1962). He went on to teach at Brooklyn College and Indiana University, hold conducting positions with the Desoff Choirs and the Brooklyn Community Symphony Orchestra, serve as music director for Jerome Robbins' American Theater Lab, Dance Theatre of Harlem and Alvin Ailey's American Dance Theater, and co-found the Symphony of the New World, the first integrated symphony orchestra in the United States, and serve as both its Associate Conductor (1965-1970) and Music Director (1972-1973). In 1998 Perkinson was appointed Artistic Director of the Performance Program at the Center for Black Music Research at Columbia College Chicago. At the time of his death, in 2004, Perkinson was also serving as Composer-in-Residence for the Ritz Chamber Players of Jacksonville, Florida.

During his residency in New York in the 1890s to direct the new National Conservatory of Music, Antonín Dvořák said, "I am convinced that the future music of America must be founded on what are called Negro melodies. They can be the foundation of a serious and original school of composition to be developed in the United States.... There is nothing in the whole range of composition that cannot find a thematic source here." Perkinson took the Bohemian master's advice to heart in his String Quartet No. 1 (1951), which, he indicated in the work's title, is "based on *Calvary* (Negro Spiritual)." An exuberant transformation of the spiritual serves as the opening movement's main theme. Formal contrast in this sonata-form movement is provided by the lyrical, wistful melody that serves as its subsidiary subject, after which the syncopated main theme provides the material for the central development section. A recapitulation of both themes, in the best Classical fashion, rounds out the movement. The outer sections of the second movement's three-part form (A-B-A) are occupied by melancholy strain whose tolling-bell pizzicatos suggest the character of a lament; the central episode is more animated and outgoing. The finale is a fantasia on fragments of *Calvary* organized into a rondo form that several times returns the vivacious opening music in the manner of a refrain.

Summer Life Songs Adolphus Hailstork (born in 1941)

"I don't write esoteric, ivory tower works to be performed by a few people in a loft for an audience of a few people," says Adolphus Hailstork. "My music is tonal, lyrical and very rhythmic, like Aaron Copland. I'm not of the experimental school. That's just not me. I'm a populist, but so was Verdi." Hailstork was born in Rochester, New York on April 17, 1941, and grew up in Albany, where he learned to play violin, piano and organ, and sang in the school choirs. He started to compose before enrolling at Howard University in Washington, D.C. in 1959 as a student of Mark Fax. Upon his graduation from Howard in 1963, he won a Lucy E. Moten Travel Fellowship that enabled him to study with the celebrated pedagogue Nadia Boulanger at the American Academy in Fontainebleau, France. He then earned a second bachelor's (1965) and a master's degree (1966) from the Manhattan School of Music, where his teachers included Nicholas Flagello, Vittorio Giannini and David Diamond. He completed his doctoral studies in 1971 at Michigan State University, studying principally with H. Owen Reed. Hailstork taught at MSU and Youngstown State University before joining the faculty of Norfolk State University in Virginia in 1977. Since 1999, he has served on the faculty of Old Dominion University in Norfolk, where he is now Eminent Scholar and Professor of Music.

Hailstork has written with much success in a variety of musical genres: opera (a work inspired by the Afro-American poet Paul Laurence Dunbar composed on a commission from the Dayton Opera Association), symphony, concerto (his Piano Concerto of 1992 was commissioned by a consortium of five orchestras for soloist Leon Bates), orchestra, band, chamber, piano, song and chorus. Hailstork's prominence in American musical life has been recognized with such distinctions as the Ernest Bloch Award (1971), a Fulbright Fellowship (1987, for study in Guyana), the Virginia Governor's Award for the Arts (2000), a residency with the Albany (Georgia) Symphony Orchestra (2001), an honorary doctorate from the College of William and Mary (2001), and the Strong Men & Strong Women Award from Dominion Energy of Virginia (2002, "to provide our youth with positive role models, African-American men and women whose accomplishments and determination demonstrate true excellence in leadership"); in 1992, he was named a Cultural Laureate of the State of Virginia.

This piece was written for and premiered by the Ritz Chamber Players for their Carnegie Hall debut.

Souvenir de Florence, Sextet for Strings, Op. 70

Peter Ilyich Tchaikovsky (1840-1893)

Composed in 1890; revised in 1891-1892.

Premiered on December 7, 1892 in St. Petersburg.

Tchaikovsky's soul was seldom at rest in the years following his marital disaster in 1877, and he sought distraction in frequent travel abroad; Paris and Italy were his favorite destinations. In January 1890, he settled in Florence and spent the next three months in that beautiful city working on his latest operatic venture, *Pique Dame* ("The Queen of Spades"). He took long walks along the Arno, marveled that spring flowers sprouted in February, and savored the food. "I have found here all I need for satisfactory work," he wrote to his brother Modeste. After a brief stay in Rome, he arrived back in Russia on May 1st, noting five days later to a friend that after finishing *Pique Dame*, "I want to make sketches for a sextet for strings." The orchestration of the opera was completed by early the next month, and on June 12th he told Modeste that he was "starting the string sextet tomorrow."

For the Sextet, Tchaikovsky apparently used some sketches that he had made for a similar composition three years earlier, but almost immediately admitted to his brother running into problems with the new piece: "I started working on it the day before yesterday, and am writing under great strain, the difficulty being not necessarily a lack of ideas, but the new format. Six independent voices are needed, and, moreover, they have to be homogeneous. This is very difficult. Haydn was never able to overcome such difficulties, and never wrote any chamber music other than quartets.... I definitely do not want to write just any old tune and then arrange it for six instruments, I want a sextet — that is, six independent voices, so that it can never be anything but a sextet." That Tchaikovsky was wrong about Haydn, who wrote at least one sextet and several quintets, did not diminish his trouble with the piece. Still, he persevered, and by the end of the month he had completed the first draft. "Up to now I am very pleased with it," he told Modeste. A week later his enthusiasm had not dimmed: "It is some Sextet. What a great fugue there is at the end — a real delight. I am tremendously pleased with myself." He began the orchestration of the score on July 13th in anticipation of its performance the next month in St. Petersburg, but that concert never materialized, and he did not hear the Sextet until it was played for him by some friends in his St. Petersburg apartment in November. As with other of his works, his initial pleasure with the Sextet evaporated after hearing it. "It will be necessary to change the String Sextet radically," he reported to the composer Mikhail Ippolitov-Ivanov. "It turned out to be extremely poor in all respects." He began

a revision early in 1891, but had to put it aside for his tour to the United States in April and May, and then for the composition and production of *The Nutcracker* and the opera *Iolanthe*; the new version was not finished until January 1892 in Paris. It was at that time that Tchaikovsky, without further explanation, appended the phrase "Souvenir de Florence" to its title. Jurgen-son published the score and parts in June, and the *Souvenir de Florence* was given its public premiere, with good success, in St. Petersburg on December 7, 1892 by an ensemble including the famous violinist Leopold Auer.

In their biography of Tchaikovsky, Lawrence and Elisabeth Hanson wrote, "The *Souvenir de Florence* is not great music but it is very pleasant and extremely cleverly constructed. It is above all suffused with an atmosphere not often associated with this composer, of a calm geniality." It is probably this quality that prompted Tchaikovsky, who often wrote in his letters of the "heavenly" Italian climate, to add the sobriquet to the work's original title. The music itself is decidedly Russian in mood and melody, with only a certain lightness of spirit in the first two movements showing any possible Italianate traits. Indeed, if anything the Sextet exhibits a strong German influence in the richness of its string sonorities and thematic development, which frequently recall Brahms' chamber music. The opening movement is a full sonata structure given in the style of a bustling waltz. The following *Adagio* is disposed in a three-part form whose brief center section is constructed from a delightful, fluttering rhythmic figuration. The two closing movements are based on folk-like themes, the first a sad song that is the subject of considerable elaboration as it progresses, the other a bounding Cossack dance.

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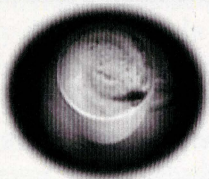
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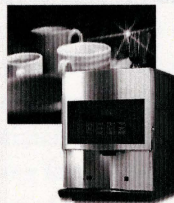
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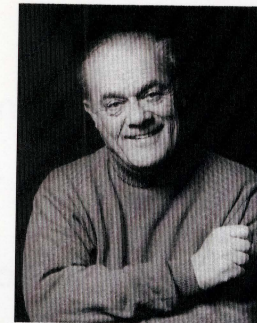
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