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## Mostly Music: Sep. 9, 2005

Mostly Music Staff

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Mostly Music at  
Northeastern Illinois University  
Presents

Projecto Quattro  
String Quartet

September 8, 2005  
Hosted by Eileen Mackevich  
1430 N. Lake Shore Drive  
Chicago, Illinois

*Projecto Quattro String Quartet*

Linda Veleckis, violin  
Chuck Bontrager, violin  
Dominic Johnson, viola  
Robin Hasenpflug, cello

Quartet No. 6

George Rochberg

Fantasia

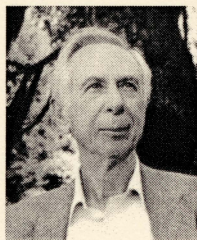
Scherzo-Humoresque

Variations (on *Pachelbel Canon*)

Serenade

Introduction and Finale

**George Rochberg**  
(1918-2005)



George Rochberg is a towering figure in American music. For over thirty years he was a vibrant teacher and leading American composer — questioning, eloquent and deeply serious... His work reunites us with our musical heritage and provides a spiritual impetus to continue.

This recognition climaxed a long career during which Rochberg produced a large body of orchestral and chamber music, as well as works which emerged first from his involvement with atonal and serial music during the late '40s, '50s and early '60s, and then from a gradual reassessment of, and ultimately a turn to, tonal music in the middle-late '60s, '70s, and on into the '80s. It was this turn to a whole-hearted embrace of traditionally-oriented tonal possibilities which not only warmed up the musical climate but also opened the way to greater freedom and latitude in the way composers could express themselves. Rochberg may have been speaking for others as well as himself when he declared serialism "finished, hollow, meaningless..."

The storm center of this change of heart and mind came with the first performance and subsequent recording of his Third String Quartet — a work whose appeal, according to Donald Henahan of the New York Times, lay in its "unfailing formal rigor and old-fashioned musicality. Mr. Rochberg's quartet is — how did we use to put it? — beautiful."

Following the 1971 Third String Quartet, Rochberg produced new quartets, symphonies, and concertos which have added to his prominence in the concert hall. It is a body of work informed throughout by what Rochberg has called his "deep concern for the survival of music through a renewal of its humanly expressive qualities." International recognition has come to Rochberg through widespread performance of his works by leading orchestras, conductors and soloists.

Born in Paterson, New Jersey, on July 5, 1918, Rochberg began his studies in composition at the Mannes School of Music, and, after serving as an infantry lieutenant in World War II, resumed them again at the Curtis Institute of Music. He taught at the Curtis Institute from 1948 to 1954; and in 1960 he joined the faculty of the University of Pennsylvania, where he served as a chairman of the Department of Music until 1968. He retired from teaching in 1983 as Emeritus Annenberg Professor of the Humanities. George Rochberg died in Bryn Mawr, Pennsylvania, on May 29, 2005.

*-Theodore Presser Online*

**String Quartet No. 6**

Rochberg opens the Sixth Quartet with a through-composed atonal movement. He follows this with a tonal scherzo, but a scherzo that descends from B to B flat major. The third movement is a set of variations upon Pachelbel's Canon in D.

Here, Rochberg writes a deeply moving set of variations that become so chromatic as they progress that Rochberg strains the furthest limits of tonal syntax. He follows this with a short atonal Serenade. The final movement is the set's longest. Here Rochberg writes an extended sonata form movement in G major which, almost with knowing winks to his audience, contains quotes from Mozart's 1782 14th Quartet in G, Schubert's 1826 15th Quartet in G, and snatches from the first movement of Beethoven's Fifth Symphony. Yes, Rochberg's musical language is personal, yet it is also the continuation of a tradition shared by those earlier masters, Rochberg himself, and Rochberg's contemporary listeners.

*-Michael Linton*

**Projecto Quattro**

*Projecto Quattro* views each concert as an interactive experience - an opportunity to dialogue with the audience, sharing ideas about the pieces being performed, enjoying the spontaneity of live performance. Each of our concerts begins and ends with a conversation - rather than the typical "expert lecture" format, *Projecto Quattro* members find that insight and understanding is a two way process.

*Projecto Quattro* is also committed to education, creating future audiences for chamber music in Chicago. All of our members are active private teachers and work together to present workshops and coaching sessions for young string players.

Chicago is the perfect location for *Projecto Quattro*. A vibrant city full of opportunities, stunning venues and audiences appreciative of chamber music provides *Projecto Quattro* an ideal platform for presenting classic string quartets in a fresh light.

## About the Performers

Lifelong Chicagoan **Linda Veleckis** began her musical studies with the piano at the age of five, adding the violin four years later. Throughout her international career as a soloist, recitalist and orchestral violinist, chamber music has always held a special place for Linda. Her passion for the arts extends beyond the performance stage, as she has managed and consulted with numerous arts organizations.

In addition to *Projecto Quattro*, Linda performs with several regional orchestras and is in demand as a freelance violinist. She holds Bachelors and Masters degrees in violin performance, an MBA and, most recently, a PhD in Organization Development, her dissertation focusing on the leadership of symphony orchestra conductors.

**Chuck Bontrager** holds degrees in violin and viola performance from Northwestern University where he studied with Myron Kartman and Peter Slowik. He also studied violin with Kurt Sassmannshaus at the University of Cincinnati. He has been living and working in Chicago since 1996, and has performed with such groups as the Lake Forest Symphony, the Chicago Sinfonietta, the Joffrey Ballet Orchestra, and several orchestras for various Broadway in Chicago productions. He also maintains a studio at the Merit School of Music in Chicago.

Violist **Dominic Johnson** has performed both classical and popular music in Europe and the US. A student at Rice University, he was trained in the traditional school of classical viola. Dominic then showed another side to his playing while he toured overseas playing rhythm viola for rock band, The Rachels. He has been active as a conductor, displaying his talent on the podium for the Turtle Bluff Chamber Orchestra. Dominic is currently an active freelance musician in the Chicagoland area. His latest project is producing concerts for the New Millennium Orchestra. Here Dominic's vision for bringing classical music to the world again blends his love for tradition, and a look ahead to the future of music.

Over the past decade, **Robin Hasenpflug** has established her performance career on both sides of the Atlantic. She is presently a member of the Wisconsin Chamber Orchestra, where she performs on their recent CD recording "Momentum". Robin also maintains positions in the Illinois Philharmonic, the Northwest Indiana Symphony, and teaches cello at Lake Forest College.

Prior to her success in the upper Midwest, Robin's artistry was in demand at the Pfalztheater Kaiserslautern Opera Orchestra in Kaiserslautern, Germany, where she performed regularly as a substitute member. Highlights of her work with the Pfalztheater include compelling performances of Stravinsky's *Oedipus rex*, and Wagner's *Lohengrin*. The Neue Philharmonie in Frankfurt also recruited her talent for its 2000-2001 season, where she enjoyed performing both classical concerts and rock shows. Robin also found time to perform with her clarinet trio, "Trio Brioso," that had its German debut performance in Kaiserslautern.

Robin also continued her education while performing abroad, studying privately with Hans Christian Schweiker, cello soloist and professor at the Musikhochschule Cologne in Aachen. She earned her Bachelor of Music degree from the Baldwin-Wallace Conservatory in 1992 after studying with renowned soloist Regina Mushabac. Robin then earned a Master of Music degree from the University of Cincinnati Conservatory in 1994, following an intense course of study with Lee Fiser of the La Salle String Quartet. After earning her degrees, Robin was selected to be a substitute member of several prestigious orchestras, including the Columbus Symphony, Cincinnati Ballet Orchestra, and West Virginia Symphony. While performing regularly, she continued her professional development by studying with Eric Kim, principal cellist of the Cincinnati Symphony.

Robin and her husband, Andrew Hasenpflug, currently reside in Chicago. Andrew is a percussionist and specializes in contemporary music. Robin and Andy enjoy spending time at home, or exploring Chicagoland.

*Mostly Music at NEIU  
honors Eileen Mackevich  
Friday, September 23, 2005*

Pazzo's Restaurant and Atrium  
311 South Wacker Drive

This year's benefit for Mostly Music at Northeastern Illinois University honors Eileen R. Mackevich, co-founder and former president of the Chicago Humanities Festival. Eileen is directly responsible for the growth of the Festival, which now attracts over 40,000 people, presents 150 programs and features over 250 major presenters!

The evening begins with a silent auction, followed by a buffet dinner and a tribute to the music of Harold Arlen with renowned jazz pianist and singer Kevin Cole.

For ticket information call Christie Vohs - 773-442-4978

Proceeds benefit Mostly Music's educational and outreach programs and chamber music series.

*Mostly Music at NEIU is an organization dedicated to advancing the appreciation and availability of chamber music programs throughout the Chicago area. It provides quality concerts with gifted local artists in intimate and alternative settings for new audiences and the traditional classical music lover. Mostly Music is also committed to expanding educational offerings and community outreach programs through funding from grants.*