Ganz Hall, Roosevelt University

05.16.14  FRI | 7:30 PM

Tomorrow’s Music Today II

Cliff Colnot, conductor
eighth blackbird
Pacifica Quartet
Julia Bentley, mezzo soprano
Ricardo Rivera, baritone
Chad Sloan, baritone
Jesse Langen, guitar
Cruz Gonzalez-Cadel, actress

JAE-GOO LEE  Maʻum (2014)

Michael J. Maccaferri, clarinet
Simin Ganatra, violin
Sibbi Bernhardsson, violin
Masumi Per Rostad, viola
Brandon Vamos, cello

TOMÁS GUEGLIO-SACCONÉ  Knowledgeable Viuda (2014)

Cruz Gonzalez-Cadel, actress
Tim Munro, flute
Michael J. Maccaferri, clarinet
Matt Albert, violin
Nicholas Photinos, cello
Lisa Kaplan, piano
Doug Perkins, percussion

INTERMISSION
ANDREW MCMANUS  \textit{Killing the Goat} (2014)

Conductor \hspace{1cm} Cliff Colnot

Urania Cabral \hspace{1cm} Julia Bentley
General Rafael Trujillo \hspace{1cm} Ricardo Rivera
Lieutenant General \hspace{1cm} Chad Sloan
Amado Guererro

Flute \hspace{1cm} Tim Munro
Clarinet \hspace{1cm} Michael J. Maccaferri
Violin \hspace{1cm} Matt Albert
Violin \hspace{1cm} Sibbi Bernhardsson
Violin \hspace{1cm} Simin Ganatra
Viola \hspace{1cm} Masumi Per Rostad
Cello \hspace{1cm} Nicholas Photinos
Cello \hspace{1cm} Brandon Vamos
Guitar \hspace{1cm} Jesse Langen
Piano \hspace{1cm} Lisa Kaplan
Percussion \hspace{1cm} Doug Perkins

Costume Design \hspace{1cm} Nathan R. Rohrer

Please join the artists and composers for a reception in the lobby immediately following the concert.
JAE-GOO LEE
b. 1977

Ma’üm (2014)

Jae-Goo Lee was born in Seoul, Korea. After receiving his B.A. degree in Biological Science and his B.M. in Music Composition in Korea, he came to the U.S. for his graduate studies. At Queens College, CUNY, he earned his M.A., studying composition with Bruce Saylor, computer music with Hubert Howe, and theory with Jeff Nichols. Jae-Goo Lee is currently a doctoral student at the University of Chicago where he is studying composition with Shulamit Ran and Marta Ptaszyńska, and transformational theory as his minor field with Steven Rings.

Jae-Goo’s music has been awarded for excellence at the Seoul Contemporary Music Festival (2005, 2006) and the Korean Art Song Festival (2006), Third Prize at the 33rd Joong-Ang Music Competition (2007), and the Presidential Scholarship from Kyungwon University (2005). From Queens College, CUNY, he received the Marvin Hamlisch Composition Award (2009) and the Luigi Dallapiccola Composition Award (2010). His compositions have been performed by various musicians in South Korea, U.S. and Europe and he is currently working on a series of works, Ma’üm (translated as “heart” or “spirit”), for various kinds of instrumental media, in which he reinterprets Korean traditional folk tunes in the contemporary western musical context.

About Ma’üm for clarinet quintet (2013-14), the composer writes:

The first of a series of works attempting to reinterpret Korean traditional folk tunes in the contemporary western musical context, Ma’üm (I) for clarinet quintet was written between the autumn of 2013 and the spring of 2014. This series was conceived in the summer of 2013 through my encounter with literature on Korean traditional folk songs in the East Asian Collection of the Joseph Regenstein Library. The encounter with the literature, in which I was able to see a dynamic and vital movement of the tunes, made me rethink about and reevaluate the nature of Korean traditional folk melodies and strongly inspired me to work on a series of music with some selected tunes that moved me most.

In Ma’üm [translated as ‘heart’, ‘spirit’ or ‘soul’ in English] (I) for clarinet quintet, the folk tune I decided to use is sung in the southeastern region of Korea, Chōngsŏn Arirang. Ma’üm consists of four large main sections, two transitional sections, and a
Coda. In the first section, the folk tune emerges with strings gradually changing timbral texture, and it suddenly transforms to its abstract form in the following section, showing a rhythmic and gestural mood that contrasts its preceding one. After cello’s quite lengthy transitional solo passage, the last two sections, sections III and IV, follow. In the third section, which is slow and again timbral, the folk tune is reintroduced in the clarinet, this time in a chromatic and microtonal way, blending with the strings’ contrapuntal lines. In the fourth section, which is dominated by the strings, the tune brings back its abstract form and fiercely animated rhythmic gesture, finally reaching the coda, in which a slower version of the tune is presented for the last time in the clarinet on top of the cluster sound generated by strings’ extended technique.

TOMÁS I. GUEGLIO-SACCONE
b. 1980

Knowledgeable Viuda (2014)

Tomás I. Gueglio-Saccone was born in Buenos Aires, Argentina in 1980. His education includes a BMus from the Facultad de Artes y Ciencias Musicales de la Universidad Católica Argentina, an MMus from the Setnor School of Music in Syracuse University, and private studies with maestro Gerardo Gandini. He is currently pursuing a PhD in Composition at the University of Chicago where he is working under the tutelage of Augusta Read Thomas.

About Knowledgeable Viuda, the composer writes:

In the mythology of some countries of the southern part of South America, the Viuda (Widow) is a female spectral entity that (due to a poorly thought-out deal with the devil) is bound to forever wander the large extensions of pampas, killing any lone horsemen unfortunate enough to encounter her. Knowledgeable Viuda employs this
mythological figure as a text and transforms via another: a brief paragraph from Berger and Luckmann’s seminal book *The Social Construction of Reality*. From this unlikely mixture a script is worked out in which varying degrees of “making sense” are traversed. The music parallels these trajectories by relating to the text through different levels of literality, at times mimicking the rhythms of the spoken word and at times connecting through “harder to trace” ways.

I want to thank eighth blackbird for being so helpful and collaborative during the rehearsal process and also (and especially) to my wife Cruz (and my daughter Simona!) for their effort and eternal patience.

---

**ANDREW MCMANUS**

*b. 1985*

*Killing the Goat* (2014)

The music of Andrew McManus mixes strange sounds and irregular rhythms — some beautiful, others grating and bizarre — to find new ways of exploring spirituality, surrealism and theatrical drama. Most recently his orchestral work *Strobe* — a blend of acute orchestral brilliance, erratic dance rhythms and faded lyricism — was selected for the American Composers Orchestra Earshot readings with the New York Philharmonic. In 2013 his *Ancient Vigils*, a New York Youth Symphony First Music Commission, was premiered at Carnegie Hall in New York City, and was recently performed by Amy Briggs and the Spektral Quartet in Chicago. This piano quintet is a restive, distorted tapestry of complex bell sonorities, Renaissance dance rhythms, faded religious imagery and viol consorts. His other orchestral works include *Identity* (2008), which was premiered at the 2008 Minnesota Orchestra Composer Institute, and *The Concerto of Deliverance* (2010), which was read by the St. Paul Chamber Orchestra and premiered by the University of Oklahoma Symphony. He is also a creator of electronic music. His playback work *Mesospherics* (2011-2013), recently featured at the University of South Florida New Music Festival, weaves together a diverse collection of sounds that range from beautiful, vivid and scintillating to rough, unwieldy and cacophonous.

Other works have been performed at the Wellesley Composers Conference, the Bowdoin International Music Festival and the Atlantic Music Festival. A native of Massachusetts, he is currently a doctoral student at the University of Chicago, where
Program Notes

He studies with Augusta Read Thomas, Marta Ptaszyńska, Shulamit Ran and Howard Sandroff. He also holds degrees from the Eastman School of Music and Yale University. His other honors include a BMI Student Composer Award and honorable mentions from ASCAP. For more, please visit www.andrewmcmanusmusic.com

About Killing the Goat, the composer writes:

On the back cover of her English translation, Edith Grossman writes the following of Mario Vargas Llosa’s novel La Fiesta del Chivo (The Feast of the Goat):

“Haunted all her life by feelings of terror and emptiness, forty-nine-year-old Urania Cabral returns to her native Dominican Republic — and finds herself reliving the events of 1961, when the capital was still called Trujillo City and one old man terrorized a nation of three million. Rafael Trujillo, the depraved, ailing dictator whom Dominicans call ‘The Goat,’ controls his inner circle with a combination of violence and blackmail. But there is a conspiracy against him, and a Machiavellian revolution already underway that will have bloody consequences of its own... Mario Vargas Llosa recounts the end of a regime and the birth of a terrible democracy, giving voice to the historical Trujillo and the victims, both innocent and complicit, drawn into his deadly orbit.”

Killing the Goat is my operatic adaptation of this visceral, highly charged and very moving novel with several parallel narratives from past and present. The opera focuses on three of these. First is the story of Urania Cabral, who has finally returned to visit her dying father, who was an official close to Trujillo. Back in 1961 he feared the brutal consequences — for him and his family — of losing the dictator’s favor, and felt he had no other choice but to give his then-14-year-old daughter to Trujillo as a sexual gift. After Trujillo’s assassination, this “favor” granted Urania the opportunity to study in the United States. Over the next 35 years she became a successful attorney in New York, all the while haunted by the horrific trauma she suffered at the hands of the dictator that night. At the age of 49, she is finally able to confront her father about what he did. She seeks catharsis, solace and reconciliation, but he has suffered a stroke and is unable to communicate with her, let alone express sympathy for her suffering.

The second narrative is the story of the officials involved in the conspiracy to assassinate Trujillo. I have conflated their stories into a single composite character: Lieutenant General Amado Guererro, nicknamed Amadito. He is part of the conspiracy to assassinate Trujillo. Like the many regime officials in the novel, has some degree of complicity in the atrocities committed by the regime. He is a timorous hero, driven to eradicate a demonstrably evil dictator but nearly paralyzed by fear of retribution against himself and others.

The third narrative is that of Trujillo himself as an old man, struggling to hold on to his...
political power, health and masculinity. His was a reign of terror and brutality, and Vargas Llosa illustrates this with horrifying stories of the torture of those involved in the assassination conspiracy. (The opera does not show these awful scenes; instead they appear as anecdotes told by Trujillo, and later by terrified Amadito following the assassination.)

Synopsis:

**Overture:** Urania arrives in Santo Domingo. She is surrounded by rhythmically complex street music while lost in agitated thought about her past.

**Scene A1: 1996.** Urania timidly enters her father’s house. She is terrified and struggles to communicate with her father’s nurse, who opens a window, causing Urania to recoil at the shocking bright light. She then collects herself and addresses her father, deliberately and simplistically at first. But before she can begin to utter the painful truth, she is overcome by a fit of hysterical laughter.

**Scene B1: 1961.** Amadito is seated in a car, clutching a rifle. He is nervously waiting to assassinate Trujillo as he passes by in his motorcade. He muses on his memories of coming to the Malencón (a seaside boardwalk), and his fear that innocent people would pay the price if his attempt fails. Finally he assures himself that the only way to deal with a dictator was to eradicate him: “todo lo demas, inútil” (“everything else, useless”).

**Scene A2: 1996.** Urania is drying tears of laughter from her eyes. She quietly continues her one-sided confrontation with her father.

**Scene C: 1961.** General Trujillo’s office. Trujillo is napping at his desk, having a nightmare so graphic that it startles him awake. He welcomes Amadito into his office to discuss political affairs. But he soon embarks on a rant about the state of his governance while a terrified Amadito looks on. He quietly accuses Amadito of disturbing acts in his past, before angrily turning to reports of the conspiracy.

**Scene A3: 1996.** Urania directly mentions the night Trujillo assaulted her. As she internally relives the trauma, he appears behind her, taunting her with the same terrible words he used that night. She collapses in grief, and he walks offstage. She collects herself and rushes off.

**Scene B2: 1961.** Gunshots are heard offstage. Amadito rushes in, clutching a rifle. Trujillo is dead, and Amadito is elated. But he is slowly consumed by terror, and relates horrifying acts of torture used against previous traitors to the regime.

**Scene A4: 1996.** Urania muses on her young niece, who has repeatedly written her letters that she cannot bring herself to answer. She asks whether she can forgive her father, and whether he had a choice given the world they used to live in. She struggles to conclude that if her niece writes to her again, she’ll answer all her letters.
CLIFF COLNOT, conductor

In the past decade Cliff Colnot has emerged as a distinguished conductor and a musician of uncommon range.

One of few musicians to have studied orchestral repertoire with Daniel Barenboim, Colnot has served as assistant conductor for Barenboim’s West-Eastern Divan Workshops for young musicians from Israel, Egypt, Syria, and other Middle Eastern countries. Colnot has also worked extensively with Pierre Boulez and has served as assistant conductor to Boulez at the Lucerne Festival Academy. He regularly conducts the International Contemporary Ensemble (ICE), with whom he recorded Richard Wernick’s *The Name of the Game* for Bridge Records, and he collaborates regularly with the internationally acclaimed contemporary music ensemble *eighth blackbird*. Colnot has been principal conductor of the Chicago Symphony Orchestra’s contemporary MusicNOW ensemble since its inception and is principal conductor of the Civic Orchestra of Chicago, an orchestra he has conducted since 1994. Colnot also conducts Contempo at the University of Chicago, the DePaul University Symphony Orchestra and Wind Ensemble, and orchestras at Indiana University and Roosevelt University. He has appeared as a guest conductor with the San Antonio Symphony Orchestra, the American Composers Orchestra, the Saint Paul Chamber Orchestra, and the Utah Symphony.

Colnot is also a master arranger. His orchestration of Shulamit Ran’s *Three Fantasy Pieces for Cello and Piano* was recorded by the English Chamber Orchestra. For the chamber orchestra of the Jerusalem International Chamber Music Festival, Colnot has arranged the Adagio from Mahler’s *Symphony No. 10*, Schoenberg’s *Pelleas and Melisande* (both published by Universal) and Manuel De Falla’s *Three Cornered Hat*. For ICE and Julia Bentley, Colnot arranged Olivier Messiaen’s *Chants de Terre et de Ciel* for chamber orchestra and mezzo-soprano, also published by Universal. For members of the Yellow Barn Music Festival, Colnot arranged Shulamit Ran’s *Soliloquy for Violin, Cello, and Piano*, to be published by Theodore Presser. Colnot recently re-orchestrated the Bottesini *Concerto No. 2 in B Minor for Double Bass*, correcting many errors in existing editions and providing a more viable performance version. He has also been commissioned to write works for the Chicago Symphony Orchestra Percussion Scholarship Group. His orchestration of Duke Ellington’s *New World Coming* was premiered by the Chicago Symphony Orchestra.
Orchestra with Daniel Barenboim as piano soloist in 2000, and Colnot also arranged, conducted, and co-produced the CD *Tribute to Ellington* featuring Barenboim at the piano. He wrote music for the MGM/UA motion picture *Hoodlum* and has written for rock-and-roll, pop, and jazz artists Richard Marx, Yo-Yo Ma, Phil Ramone, Hugh Jackman, Leann Rimes, SheDaisy, Patricia Barber, Emerson Drive, and Brian Culbertson.

Colnot graduated with honors from Florida State University and in 1995 received the Ernst von Dohnányi Certificate of Excellence. He has also received the prestigious Alumni Merit Award from Northwestern University, where he earned his doctorate. In 2001 the *Chicago Tribune* named Cliff Colnot a “Chicagoan of the Year” in music, and in 2005 he received the William Hall Sherwood Award for Outstanding Contributions to the Arts. He has studied with master jazz teacher David Bloom and has taught jazz arranging at DePaul University and film scoring at Columbia College. He also teaches advanced orchestration at the University of Chicago. As a bassoonist, he was a member of the Lyric Opera Orchestra of Chicago, Music of the Baroque, and the Contemporary Chamber Players.

Colombine’s *Paradise Theatre* is eighth blackbird’s new staged, memorized production. Composer Amy Beth Kirsten challenges the sextet to play, speak, sing,
whisper, growl and mime, breathing life into this tale of dream and delusion. Performances will occur at University of Richmond, University of Connecticut, The Kitchen, Atlas Arts, Virginia Tech and Chicago’s Museum of Contemporary Art.

The 2013/14 season’s acoustic program, Still in Motion, features new works by The National’s Bryce Dessner (the folk-inspired Murder Ballades), Steve Mackey (music from his Grammy-winning Slide) and Australian composer Brett Dean (the searing Old Kings in Exile). eighth blackbird brings this show to Ohio, Missouri, Idaho, Oregon, North Carolina, Pennsylvania, Michigan, New York and California.

Other highlights include debuts with the Cincinnati Symphony (where the ensemble is an Artist in Residence) and New World Symphony; residencies at UCLA, SUNY Purchase, Baylor and Duke; a collaboration with Oberlin College’s CME; and a debut on the Lincoln Center’s Atrium series.

eighth blackbird holds ongoing Ensemble in Residence positions at the Curtis Institute of Music, University of Richmond, and University of Chicago. A decade-long relationship with Chicago’s Cedille Records has produced six acclaimed recordings. The ensemble has won three Grammy Awards, for the recordings strange imaginary animals, Lonely Motel: Music from Slide and Meanwhile.

eighth blackbird’s members hail from America’s Great Lakes, Keystone, Golden and Bay states, and Australia’s Sunshine State. There are four foodies, three beer snobs and one exercise junkie. The name “eighth blackbird” derives from the eighth stanza of Wallace Stevens’s evocative, aphoristic poem, “Thirteen Ways of Looking at a Blackbird” (1917). eighth blackbird is managed by David Lieberman Artists. Michael Maccaferri is a Rico Performing Artist and Clinician.

Lisa Kaplan is a Steinway Artist.
School of Music in March 2012, the Pacifica was also the quartet-in-residence at the Metropolitan Museum of Art (2009–2012) — a position that has otherwise been held only by the Guarneri String Quartet — and received the 2009 Grammy Award for Best Chamber Music Performance.

Formed in 1994, the Pacifica Quartet quickly won chamber music’s top competitions, including the 1998 Naumburg Chamber Music Award. In 2002 the ensemble was honored with Chamber Music America’s Cleveland Quartet Award and the appointment to Lincoln Center’s CMS Two, and in 2006 was awarded a prestigious Avery Fisher Career Grant, becoming only the second chamber ensemble so honored in the Grant’s long history. Also in 2006 the Quartet was featured on the cover of Gramophone and heralded as one of “five new quartets you should know about,” the only American quartet to make the list. And in 2009, the Quartet was named “Ensemble of the Year” by Musical America.

The Pacifica Quartet has carved a niche for itself as the preeminent interpreter of string quartet cycles, harnessing the group’s singular focus and incredible stamina to portray each composer’s evolution, often over the course of just a few days. Having given highly acclaimed performances of the complete Carter cycle in San Francisco, New York, Chicago, and Houston; the Mendelssohn cycle in Napa, Australia, New York, and Pittsburgh; and the Beethoven cycle in New York, Denver, St. Paul, Chicago, Napa, and Tokyo (in an unprecedented presentation of five concerts in three days at Suntory Hall), the Quartet presented the monumental Shostakovich cycle in Chicago and New York during the 2010-2011 season and in Montreal and at London’s Wigmore Hall in the 2011-2012 season. The Quartet has been widely praised for these cycles, with critics calling the concerts “brilliant,” “astonishing,” “gripping,” and “breathtaking.”

An ardent advocate of contemporary music, the Pacifica Quartet commissions and performs many new works, including those by Keeril Makan, in partnership with the Celebrity Series of Boston and the Great Lakes Chamber Music Festival, during the 2012-13 season, and Shulamit Ran, in partnership with the Music Accord consortium, London’s Wigmore Hall, and Tokyo’s Suntory Hall, during the 2013-14 and 2014-15 seasons. In 2008 the Quartet released its Grammy Award-winning recording of Carter’s quartets Nos. 1 and 5 on the Naxos label; the 2009 release of quartets Nos. 2, 3, and 4 completed the two-CD set. Cedille Records recently released the third of four volumes comprising the entire Shostakovich cycle, along with other contemporary Soviet works, to rave reviews: “The playing is nothing short of phenomenal.” (Daily Telegraph, London) Upcoming projects include recording Leo Ornstein’s rarely-heard piano quintet with Marc-André Hamelin, with an accompanying tour, and
the Brahms and Mozart clarinet quintets with the Metropolitan Opera’s principal clarinetist Anthony McGill.

The members of the Pacifica Quartet live in Bloomington, IN, where they serve as quartet-in-residence and full-time faculty members at the Jacobs School of Music. Prior to their appointment, the Quartet was on the faculty of the University of Illinois at Champaign-Urbana from 2003 to 2012. The Pacifica Quartet also serves as resident performing artist at the University of Chicago.

The Pacifica Quartet is endorsed by D’Addario and proudly uses their strings.

The Pacifica Quartet is the Don Michael Randel ensemble-in-residence at the University of Chicago. The residency program is made possible by a grant from the Andrew W. Mellon Foundation in recognition of noted musicologist and UChicago President Emeritus Randel, to provide a permanent home for world-class musicians at the University. As the inaugural Randel Ensemble-in-Residence, the Pacifica Quartet is involved in activities that allow for deep engagement between these exceptional musicians and UChicago faculty, students and staff.

JULIA BENTLEY, mezzo-soprano

Since completing apprenticeships with the Santa Fe Opera and the Chicago Lyric Opera, mezzo-soprano Julia Bentley has appeared in leading operatic roles (Carmen, Rosina, Dorbella, Despina, and both Rossini and Massenet Cinderellas) from Anchorage to New York, and has been featured as a soloist with orchestras led by George Manahan, Raymond Leppard, Oliver Knussen, Robert Shaw and Pierre Boulez. She performs in Chicago with Mostly Music, CUBE, the Contemporary Chamber Players, the Orion Ensemble, Pinotage, the New Budapest Orpheum Society, Ensemble Noamnesia, Fulcrum Point, the Chicago Chamber Musicians, Chicago Opera Theater, Concertante di Chicago, the Newberry Consort, the Chicago Symphony Orchestra, Chicago Lyric Opera and the MusicNOW series at Symphony Center with conductor Cliff Colnot. She has appeared to critical acclaim at Weill Hall with Pierre Boulez as the soloist in Le Marteau Sans Maître, and recorded on the Albany, Cedille and Tintagel labels. Recent
engagements have included performances of *La Damnation de Faust* with the Eastern Connecticut Symphony Orchestra, *Pierrot Lunaire* with eighth blackbird, *La Cenerentola* with Sacramento Opera, *Little Women* with the Dayton Opera, and the Bach B Minor Mass with the Apollo Chorus as well as chamber music series in Chicago, Philadelphia, New York and the National Holocaust Museum in Washington, D.C. She currently teaches voice at Concordia University and the DePaul University School of Music, as well as the graduate Art Song Seminar at North Park University. This season features first-time collaborations with Sarah Rothenberg, the Emerson Quartet and the Spektral Quartet, as well as continuing escapades with pianist Kuang-Hao Huang.

**CRUZ GONZALEZ-CADEL**

Cruz Gonzalez-Cadel was born in Buenos Aires, Argentina. She holds a BFA in Theatre Arts from the Universidad del Salvador. In Chicago she graduated from the IO theatre program and has trained at Black Box, Act One Studios and Vagabond School of the Arts. Favorite Chicago Theatre credits include *i put the fear of mexico in em* (Teatro Vista), *Your problem with men* (Teatro Luna), *Corazon de Manzana* (Mortar Theatre Company) *The Clean House* (Crabbaple Productions) and *The Life and Death of Madam Barker* (Red Tape Theatre).

**JESSE LANGEN, guitar**

Jesse Langen plays classical guitar, electric guitar, and mandolin. In the summer of 2002, he was a featured soloist with the Chicago Symphony Orchestra. An avid player of new music, Jesse has premiered hundreds of pieces, many of which were written for him. Premieres include composers Frederick Gifford, Evan Johnson, Chris Trapani, Santiago Diez-Fischer,

Jesse Langen studied guitar with Anne Waller at Northwestern University and played in master classes for Oscar Ghiglia, Sergio and Odair Assad, Bob Guthrie, Elliot Fisk, David Russell, Roberto Aussell, Nigel North, and Paul O’Dette.

MASUMI PER ROSTAD, viola

Japanese-Norwegian violist Masumi Per Rostad has been described as an expressive and elegant musician. As a member of the Pacifica Quartet, with whom he performs over 90 concerts a year, he won a 2009 Grammy Award for Best Chamber Music Performance and the Cleveland Quartet Award, in addition to being named Musical America’s 2009 Ensemble of the Year.

Masumi has participated in the Marlboro Music Festival and performed as violist for the Spoleto USA and Skaneateles chamber music festivals. Collaborative highlights include performances with the St Lawrence and Emerson quartets, Yo-Yo Ma, and Menahem Pressler. He has toured and recorded with the International Sejong Soloists and the Metamorphosen Chamber Orchestra. He can be found on recordings for Cedille Records, Naxos, Tzadik, Windspell Productions, and Musical Observations.

The Third Street Music School Settlement in New York City, where he began his musical studies at age three, presented him with the ‘Rising Star Award’ for musical achievement in 2008. Mr. Rostad received his Bachelor and Master of Music degrees from the Juilliard School, where he was awarded the Lillian Fuchs Award for outstanding graduating violist. At Juilliard he studied with Karen Tuttle and was her teaching assistant. He has also served on the faculty of the Northwestern University School of Music. He counts Paul Zukofsky among his great musical mentors.

Currently, Masumi lives in Bloomington, Indiana, where he is a professor of viola at Indiana University’s Jacobs School of Music.
MET Opera National Council Auditions Semi-Finalist, baritone Ricardo Rivera has been extolled by critics for presenting “sensitive, beautiful, and emotionally powerful” portrayals with “unerring vocal control.” In the 2013-2014 season, Ricardo will make role debuts as Marcello in La Bohème with the El Paso Opera and as the Father in Hansel and Gretel with the Opera at Florham. He will perform in the Licia Albanese-Puccini Foundation Gala at Alice Tully Hall with Eve Queler conducting the Opera Orchestra of New York, and in a concert at the West Point Academy sponsored by the Gerda Lissner Foundation. He performs as General Trujillo tonight in the world premiere of Andrew McManus’ opera Killing the Goat.

In the 2012-2013 season, Ricardo’s operatic engagements included performances at the Santa Fe Opera as Thomas Martin and the Hotel Managers in the world premiere of Theodore Morrison’s Oscar and the cover of Germont in La Traviata. Other performances included his Alice Tully Hall debut in an Eve Queler and Friends concert, Mathieu in Andrea Chénier in a return to the Opera Orchestra of New York, and role debuts as Sharpless in Madama Butterfly with Opera Company of Middlebury, as Ashby in La Fanciulla del West with Knoxville Opera, and Corifeo in Jorge Lidermann’s opera Antigona Furiosa with Contempo and members of eighth blackbird.

Ricardo is a recent graduate of Mannes College, The New School for Music where he performed the title role in Don Giovanni, Ford in Falstaff, Don Alfonso in Così fan tutte, and Aeneas in Dido and Aeneas. At Mannes he was mentored by former MET Opera Conductor and current Music Director at The Glimmerglass Festival, Joseph Colaneri, and great American Mezzo-Soprano, the late Regina Resnik.

21st-century operatic roles which have been composed for and performed by Ricardo include leading roles in Robert Cuckson’s A night of pity, Christopher Park’s Phaedra and Hippolytus, and Alexander Berezowsky’s The nine billion names of God which was performed with Contempo’s eighth blackbird and the Pacifica Quartet.

Ricardo was a National Semi-Finalist in the 2012 MET Opera National Council Auditions (MONC) and is a recipient of the Richard F. Gold Career Grant. He also won 3rd Prize in the Gerda Lissner Competition, a Career Grant from the Licia Albanese-Puccini Competition, 1st and Audience Prizes in the
NY Lyric Opera Competition, and awards from the Opera Index, Career Bridges, and Connecticut Opera Guild Competitions.

CHAD SLOAN, baritone

American baritone Chad Sloan is recognized as much for his warm, elegant vocalism as he is for deft interpretations of diverse characters. In the 2012-2013, Chad performed Carmina Burana with Columbia Pro Cantare, Bach's Weihnachts-Oratorium with Louisville Choral Arts Society, Brahms’ Liebeslieder Waltzer at Twickenham Music Festival, Britten’s War Requiem at Lawrence Conservatory and as baritone soloist in performances of Mozart, Beethoven and Bach with the Bach Festival Society of Winter Park. He also debuted with Opera Memphis in Lee Hoiby’s This is the Rill Speaking. Performances for the 2013-2014 season include Carmina Burana with Fox Valley Symphony, Adario in Rameau’s Les Sauvages with Bourbon Baroque, joining the Louisville Orchestra for Portrait of Robert Schumann and tonight’s appearance with eighth blackbird.

In the 2011-2012 season, Mr. Sloan reprised his Prosdocimo in Rossini’s Il turco in Italia with Tacoma Opera, performed with the Lexington Philharmonic in Vaughan Williams’ Dona Nobis Pacem, Anchorage Opera as Captain Von Trapp in The Sound of Music and joined Dayton Opera and the Bar Harbor Music Festival as Mercutio in Roméo et Juliette. He was featured at Dallas Museum of Art in a multimedia concert based on the life and design portfolio of celebrated fashion designer Jean-Paul Gaultier. He also covered the title role of Willy Wonka in The Golden Ticket with Atlanta Opera and the role of Pluto in Telemann’s Orpheus for the New York City Opera. In the previous season, he returned to Kentucky Opera to debut his Belcore in L’elisir d’amore, to Utah Opera for John Brooke in Little Women and debuted with the Bar Harbor Music Festival as Figaro in Il barbiere di Siviglia.

A graduate of the Juilliard School, Mr. Sloan is an active recitalist who recently performed a program responding to an installation of French Impressionism at the Everson Museum in Syracuse, New York. He has performed in concert with Steven Blier at Wolf Trap Opera in a program entitled The Pursuit of Love, and recently offered the world premiere of Kenji Bunch’s Dream Songs at Carnegie Hall and performed at the Britten-Pears Young Artist Programme in Aldeburgh, England under...
the tutelage of Roger Vignoles and Philip Langridge. On the concert platform, he was heard in Vaughan-Williams’ *Fantasia on Christmas Carols* with the Lebanon Symphony Orchestra, as well as Schumann’s *Requiem für Mignon* and Fauré’s *Requiem* with the Louisville Choral Arts Society. Under the baton of Keith Lockhart, he performed *Peer Gynt* with the Utah Symphony where he was also heard in performances of Handel's *Messiah*.

---

**CONCERT POLICIES AND INFORMATION**

**Cancellation:** All programs are subject to change or cancellation without notice. No refunds will be given unless a performance is cancelled in its entirety, with no replacement performance scheduled.

**Noise:** Please silence your cell phones and help us keep extraneous noise to a minimum.

**Children:** We welcome children six years and over to all Chicago Presents concerts. In fact, we have added a “Youth Tickets” benefit to subscribers. Children aged 6–17 receive free tickets when accompanying an adult subscriber. Up to 2 free tickets per paid adult ticket are available. Please register your children with the Box Office when you purchase your tickets (773. 702.ARTS).

**Late Seating:** Latecomers will be seated by the House Manager when the first appropriate break in the program allows. Please refrain from entering the hall until a movement or piece has concluded.

**Cameras and Recorders:** Photography and the use of recording devices is strictly prohibited.

**Food/Drink/Smoking:** Food, beverages, and smoking are not permitted in the concert hall.

**Coats:** A coat check is available in the lower level of the Logan Center. UCP is not responsible for lost or stolen items.

**Restrooms:** Restrooms are located in the lower level of the Logan Center. Please see the ushers, House Manager or Chicago Presents staff for exact locations.

**Lost and Found:** Ushers check the hall following all concerts for any items left behind. If you think you have lost something, please call The University of Chicago Presents office during business hours at 773.702.8068.