

A woman with curly brown hair, wearing a blue lace long-sleeved top and dark pants, stands next to a grand piano. She is smiling and looking towards the camera. The piano is dark wood with its lid open. The background shows a modern building with large windows.

UCHICAGO •
presents •

LIVESTREAM CONCERT

SOUND/SITES

CLARE LONGENDYKE

FRIDAY, NOVEMBER 13

2020/2021 Concert Season

UCHICAGO • presents •

Founded in 1943, UChicago Presents brings extraordinary artists from around the world for dynamic live performances, educational experiences, and community engagement through a diverse mix of chamber music and recitals, early, contemporary, jazz, and world music, including artist residencies, commissions, and premieres. Concerts feature pre- or post-event talks led by University of Chicago scholars and are performed in treasured campus venues such as Mandel Hall, Rockefeller Chapel, and the Reva and David Logan Center for the Arts. Heralded by the *Chicago Tribune* as “a model of what a classical concert series should be,” and “the city’s most important by a mile chamber music series” by the *Chicago Sun-Times*, UChicago Presents has been dedicated to presenting music on an intimate scale at the highest level since its inception. The pursuit of excellence is central to this mission, infusing not only UChicago Presents’ music but also its relationship with its audience and community.



QUICK TIP



Click on any of the hyperlinks embedded throughout the program for more information from the UChicago Presents website.

LETTER FROM UCHICAGO DEPARTMENT OF MUSIC CHAIR



Dear friends,

I hope you are all well amid these turbulent times. We continue to face many challenges, even as the recent news of a coronavirus vaccine has raised our hopes that there will be a light at the end of the tunnel—or shall I say, the prospect of returning to in-person concerts for the musical community at the University of Chicago, so rich in its makeup of fastidious scholars, insightful artists, and enthusiastic audiences.

Indeed, with the pandemic, much of the university community has found itself distanced—socially and otherwise—from the spaces and people at its heart. And yet, that heart remains undiminished, as members of the community have found new ways to connect in spite of these challenges, not only with each other, but also with the aspects of campus life that bind our community. This is the spirit that has inspired Sound Sites, a collaborative effort between the University's Music Department and UChicago Presents.

Sound Sites is born of an effort to foreground our outstanding Department of Music professional artists while showcasing the beautiful spaces where music lives on campus—a verdant tapestry studded alternately with neo-gothic buildings and cutting-edge architecture. The Department has long given a home to musicians whose artistry actively seeks to lift music off of the printed page and place it in dialogue with history and across disciplines. It seemed only fitting that these wonderful musicians would bring their insight and creativity to craft programs whose selections and interpretations comment on, interact with, and magnify the venues in which they are performed. In this way, these spaces serve not merely as a backdrop, but become characters in the stories the music tells.

I am delighted that Clare Longendyke, Director of Chamber Music and Artist-in-Residence, is the first to introduce this series. In the stunning, old-world setting of Rockefeller Memorial Chapel, Longendyke conjures visions of faraway places in Debussy's postcard-sized suite of miniatures, *Estampes*; alongside it is a work by the young Singaporean composer Emily Koh, *reitarío*, whose melancholic repetitions benefit from the luminous reverberations in Rockefeller's nave. The Performance Penthouse on the ninth floor of the Logan Center, offers one of the most breathtaking views of campus. Such a sight might prompt reflection, or even nostalgia; these themes are echoed in Longendyke's delivery of Schumann's *Kinderszenen*, a musical gallery of scenes from childhood, and Book 2 of *Piano Portraits*, a series of endearing tributes by Pittsburgh-based composer Amy Williams.

In these performances, we hope not only that you will be transported to these beloved sites, but that you will also come away with a newfound appreciation for the beauty and detail that makes them such acoustical and architectural marvels. We hope that the intimacy of this setting might offer a closer look at these artists and present an opportunity to experience their craft and the music in ways that remain distant in the typical concert experience. Most importantly, we hope that Sound Sites will create new opportunities for connection—between artist and audience, music and listener, setting and visitor—perhaps even in ways one never previously thought possible.

With warm wishes and sincere gratitude for your continued belonging in our community,

Berthold Hoeckner

Chair, UChicago Department of Music

CLARE LONGENDYKE, PIANO

FRIDAY, NOVEMBER 13, 2020 / 7:00 PM

PROGRAM

Rockefeller Memorial Chapel

KOH *reitarío*

DEBUSSY *Estampes*, L. 100
Pagodes
La soirée dans Grenade
Jardins sous la pluie

Reva and David Logan Center for the Arts Performance Penthouse

WILLIAMS *Piano Portraits*, Book 2 (world premiere)
Hibbard
Nils
Olga
Frieda
Allen

SCHUMANN *Kinderszenen*, Op. 15
Von fremden Ländern und Menschen
(Of Foreign Lands and People)
Curiose Geschichte (A Curious Story)
Hasche-Mann (Catch Me)
Bittendes Kind (Pleading Child)
Glückes genug (Happy Enough)
Wichtige Begebenheit (An Important Event)
Träumerei (Dreaming)
Am Camin (At the Fireside)
Ritter vom Steckenpferd (Knight of the Hobbyhorse)
Fast zu ernst (Almost Too Serious)
Fürchtenmachen (Frightening Someone)
Kind im Einschlummern (Child Falling Asleep)
Der Dichter spricht (The Poet Speaks)

This performance is presented in partnership with the UChicago Department of Music.

This presentation was filmed during the COVID-19 pandemic. In keeping with University of Chicago guidelines, COVID-19 protocols were followed carefully, and oversight was provided to promote the health and safety of all participants and crew throughout the filming process.

PROFILES



Clare Longendyke is an award-winning pianist whose dazzling musicianship and colorful interpretations delight audiences wherever she performs. Recognized by colleagues and listeners for the expressive energy and originality she brings to new and traditional classical music, the effervescent soloist and chamber musician has won four national competitions and was a finalist in several others during the past decade.

Set apart by her inspiring touch and captivating way of sharing music, Longendyke is a sought-after soloist, performing more than fifty concerts per year in North America and Europe. Recent orchestral partners include Boston's Arlington Philharmonic Orchestra and the Bloomington Symphony Orchestra in Minnesota. Longendyke's appeal has earned her spots as a featured soloist in notable concert series such as National Public Radio's *Performance Today*, the Fazioli Piano Series in Los Angeles, and the Boston Museum of Fine Arts's Sound Bites series. She has also performed at renowned festivals, such as the Alba Music Festival in Alba, Italy; European American Musical Alliance in Paris, France; the Académie du Festival Pablo Casals in Prades, France; the New Music on the Point Festival in Vermont; and the Bowdoin International Music Festival in Brunswick, Maine.

Before earning master's and doctoral degrees at the Indiana University Jacobs School of Music,

Longendyke completed degrees at Boston University's College of Fine Arts and the École Normale de Musique in Paris. A fluent French speaker and ardent francophile, she received the Harriet Hale Woolley Award in the Arts to study music in France as an undergraduate.

Longendyke blends a passion for music's classical tradition with an equal affection for what she calls "the music of our time." Her advocacy for innovative music and programming are evident through two music ensembles she co-founded, CT:2 and Uproar Duo, as well as Music in Bloom, a music festival she founded in 2019.

In less than a decade, she has premiered more than a hundred new compositions and performed the music of today's most exciting living composers, including works by Joan Tower, Frederic Rzewski, Mason Bates, Vivian Fung, Gabriela Lena Frank, and others. Recent recordings include *Homage to Nadia Boulanger: Works for Viola and Piano* with Rose Wollman; and *In the City*, new works for Saxophone and Piano with Andrew Harrison.

When Longendyke isn't on tour, she divides her time between Chicago and Indianapolis. She is Artistic Director of Indiana's Music in Bloom festival, and she leads master classes at some of the nation's most recognizable conservatories, including the San Francisco Conservatory of Music. Hailed as a superlative pianist by the *Journal of International Alliance of Women in Music*, Longendyke is on track for a transcendent career as a soloist. Her efforts to bring innovative musical experiences to public places and historic sites earned her a nomination for the Indianapolis Business Journal's Women of Influence Award in 2019.

Clare Longendyke is an Artist-in-Residence and the Director of Chamber Music at the University of Chicago. This concert marks her UChicago Presents debut.

ABOUT THE SITES

ROCKEFELLER MEMORIAL CHAPEL

Rockefeller Chapel is the ceremonial and spiritual center of the University of Chicago, and a major civic presenter of performing arts. Modeled after the medieval collegiate chapels of Europe, it has been open to celebrations of all traditions since 1928.

With a seating capacity of more than 1,500, this majestic chapel is a gathering place for academic ceremonies and for a wide variety of events. It has been open to all for over 90 years, taking on a different character each day of the week and each week of the year. Major public lectures, Christmas Eve Lessons and Carols, special choral Shabbat services, Easter with brass and the masterwork E.M. Skinner pipe organ, the interfaith Thanksgiving service, and the University's annual Martin Luther King Day celebration fill the space to the proverbial rafters.

Rockefeller Chapel is the largest indoor gathering space of the University of Chicago. Those who have spoken to great crowds here have included Dr. Martin Luther King Jr., Toni Morrison, Desmond Tutu, Angela Davis, Barack Obama, Wangari Matthai, Elie Wiesel, and Jane Goodall.

More than 220,000 annual visitors come through for concerts, convocations, daily carillon tours, Hyde Park Jazz Fest, Chicago Architecture Center's Open House weekend, Alumni Weekend, Sunday services, and interreligious events and concerts of every kind. Rockefeller is located at Woodlawn Avenue—just down the street from the UChicago Presents concert office—in Chicago's Hyde Park neighborhood.

REVA AND DAVID LOGAN CENTER FOR THE ARTS PERFORMANCE PENTHOUSE

First opened to the public in 2012, the Reva and David Logan Center for the Arts is one of the more recent—and most striking—buildings on campus. Designed as a home for the creative life of the University of Chicago campus and the city of Chicago, the Logan Center is a partner, resource, and catalyst for developing deeper cultural networks and richer creative projects citywide and beyond. It is a place where boundaries dissolve and artistic work is amplified through a web of collaborative partners. More than just a building, it is an innovative hub for arts education for UChicago students and Chicagoland students and families, a platform to showcase today's most innovative creators across all media, and a locus for impactful and collaborative artistic innovations with partners in South Side communities and across Chicago.

The Performance Penthouse, located on the ninth floor of the Logan Center, is an intimate space for classes, lectures, readings, concerts, and more. Captivating both for its warm, wood-paneled interior and the breathtaking views of campus afforded by its floor-to-ceiling windows, the Performance Penthouse feels like a hidden gem in a building that already does not want for visual and acoustic beauty.

PROGRAM NOTES BY CLARE LONGENDYKE

reitario'

Composed

2017

Performance Time

4 minutes



Emily Koh's 2019 solo piano work *reitario'* captures a sadness and a nostalgia that so precisely depicts the world we have all been thrust into because of the COVID-19 pandemic. Although the piece was not composed with the pandemic in mind, this performance is imbued with the profound longing for what was, and the uncertainty of what will be.

According to the composer, "*reitario'* is an inward reflection and meditation of the acts of repetition, reiteration, reprise, and re-enactment. Each time a new story is produced, an old one is remembered and cherished." Koh invented the piece's title, *reitario'*, but its similarity to the English word "reiterate" recalls the echo effect of an empty church sanctuary, devoid of an audience to hear the performance live.

Estampes, L. 100

CLAUDE DEBUSSY

b. August 22, 1862; Saint-Germain-en-Laye, France

d. March 25, 1918; Paris, France

Composed

1903

Performance Time

14 minutes



The richness of color and texture that Debussy so intricately weaves into the fabric of each of his solo piano works are fully on display in the three movements of *Estampes*, composed in 1903. *Pagodes* (Pagodas) captures Debussy's fascination with the vivid sound palette created by the Javanese gamelan. After his first encounter with the instrument at the 1889 *Exposition Universelle* in Paris, the composer looked for ways to replicate the metallic timbre, malletted attack, and interlocking approach to rhythms and melodies within the piano's own unique percussive capabilities. The piece opens in pristine stillness and evokes a scene that lacks precision; mirage-like. Pentatonic melodies waft over dramatic, gong-like punctuations in the piano's lowest register that make the instrument resound and with a brilliance characteristic of Debussy's sound world.

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La soirée dans Grenade (An evening in Grenada) captures Debussy's masterful control of timing in the musical depiction of a sensuous evening of dancing and revelry in Grenada. The stage is set by a *habanera* dance rhythm that continues throughout the piece, underlying characteristic elements of Spanish folk music such as the strumming of guitars. The dramatic push-and-pull of the melodic phrases evokes folk singers accompanying couples as they swirl to the rhythmic music. As the evening comes to a slow close and the first rays of sun appear on the horizon, the habanera melody drifts into the distance and the sleepy dancers tiptoe their way toward their beds.

Jardins sous la pluie (Gardens under the rain) is a musical capturing of a thunderstorm in Normandy, the region of Northern France known for its gloomy, drizzling weather. The movement combines a driving, perpetual-motion texture with melodic fragments of French children's songs to create a rich tapestry of timbres, colors, and pianistic textures. As the piece flourishes to a dramatic close and the rain finally dissipates, brilliant runs sparkle under the pianist's fingers like sunbeams catching the lingering droplets.

This performance of *Estampes* is paired with Rockefeller Chapel to highlight the composer's characteristic approach to color—which captures the full spectrum of light as though shone through stained glass—and resonance, which is so beautifully amplified within the Chapel's cavernous sanctuary.

Piano Portraits, Book 2 (world premiere)

Composed

2020

Performance Time

16 minutes



The contents page of Amy Williams's two books of *Piano Portraits* reads like a guide to the composer's life. From two of the composer's grandparents, to her high school piano teacher, to longtime mentors and friends, each "piano portrait" depicts a pianist who has left an indelible mark on Williams's artistic and professional career.

Hibbard (for Hibbard Williams, the composer's paternal grandfather) is an erratic and spontaneous homage to the style of jazz piano playing characteristic of Thelonious Monk. *Nils*, for pianist/composer Nils Vigeland, reflects the musical aesthetic of Morton Feldman, whose music Vigeland so masterfully interprets. *Frieda* is a fiendish, fantasia-like piece named for Williams's high school piano teacher, Frieda Manes. *Olga*, for Williams's maternal grandmother (an excellent pianist herself), is rooted in Romantic-era lyricism and expression, but within a quasi-bitonal harmonic fabric. Finally, *Allen* is like a stride piano

PROGRAM NOTES

piece gone awry and juxtaposes boisterous chord clusters against subtle in-the-piano techniques that highlight the full spectrum of the instrument.

This is the world premiere performance of Amy Williams's *Piano Portraits*, Book 2.

Kinderszenen, Op. 15

ROBERT SCHUMANN

b. June 8, 1810; Zwickau, Germany

d. July 29, 1856; Eendenich, Germany

Composed

1838

Performance Time

19 minutes



By 1838, nine years after Robert Schumann had begun studying piano with Friedrich Wieck and almost as long since he had fallen in love with Wieck's daughter, Clara, much of Schumann's piano music was composed with his young lover in mind. His *Kinderszenen* (Scenes of Childhood) is no exception: the inspiration for the pieces came from a comment Clara made about Robert seeming "like a child" to her. Schumann originally composed thirty pieces, from which he chose thirteen to include in the set. Don't be fooled by their simplicity: each of the short movements is *about* children, not for them, and offers an insightful and nostalgic reflection back to the innocence and naiveté of youth from the wizened perspective of adulthood.

The Logan Center's ninth-floor Penthouse, with its floor-to-ceiling windows and awe-inspiring views over the University of Chicago campus, offers an ideal setting for a performance of *Kinderszenen* as the changing light captures the passage of time over the course of the day. Similarly, I hear Schumann's work as illustrating a day in the life of a child, from the early-morning joy, through afternoon adventures, to evening frolics and the gentle cascade into sleep. The final movement, *Der Dichter spricht* (The poet speaks), captures the youth years later, reflective and nostalgic as they stand witness to the passage of time and the realization of their own mortality.

—Clare Longendyke

GIFTS

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