



**JUPITER STRING QUARTET
WITH TIMOTHY EHLEN, PIANO
AND LISA GAYE DIXON, NARRATOR**

Thursday, April 5, 2018, at 7:30pm
Foellinger Great Hall

PROGRAM

**JUPITER STRING QUARTET
WITH TIMOTHY EHLEN, PIANO
AND LISA GAYE DIXON, NARRATOR**

Nelson Lee, violin
Megan Freivogel, violin
Liz Freivogel, viola
Daniel McDonough, cello

Dmitri Shostakovich
(1906-1975)

String Quartet No. 8 in C Minor, Op. 110
Largo
Allegro molto
Allegretto
Largo
Largo

Arnold Schoenberg
(1874-1951)

Ode to Napoleon Bonaparte for quartet, piano, and narrator

20-minute intermission

Ludwig van Beethoven
(1770-1827)

String Quartet No. 7 in F Major, Op. 59, No. 1, "Razumovsky"
Allegro
Allegretto vivace e sempre
Adagio molto e mesto
Thème Russe: Allegro

A co-presentation of Krannert Center and the School of Music

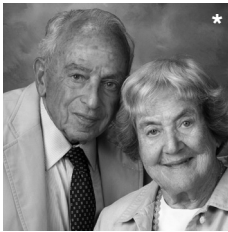


SCHOOL OF MUSIC
UNIVERSITY OF ILLINOIS

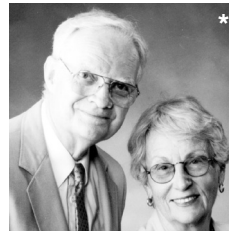
*The Jupiter String Quartet appears by arrangement with:
California Artists Management, Susan Endrizzi Morris and Donald E. Osborne, directors; www.calartists.com*

THANK YOU FOR SPONSORING THIS PERFORMANCE

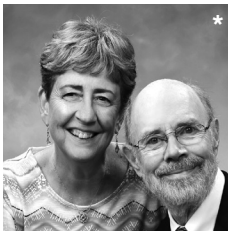
Krannert Center honors the spirited generosity of donors who make these performances possible. This event is supported by:



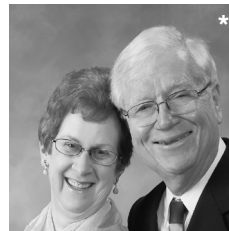
ELIZABETH GOLDWASSER
in memory of Edwin Goldwasser
Sixteen Previous Sponsorships



JEAN & HOWARD OSBORN
Thirty-Three Previous Sponsorships
Four Chamber Series Sponsorships



WILLIS & CAROL COLBURN
First-Time Sponsors



**ANNE MISCHAKOFF HEILES
& WILLIAM HEILES**
Thirteen Previous Sponsorships
Three Current Sponsorships



JERALD WRAY & DIRK MOL
Thirty-Four Previous Sponsorships
Two Current Sponsorships



**MAGGIE M. &
RALPH R. VOLK**
First-Time Sponsors

*PHOTO CREDIT: ILLINI STUDIO



CORPORATE PLATINUM SPONSOR

Thirty-Two Previous Sponsorships
Two Current Sponsorships



STEINWAY PIANO GALLERY

CORPORATE SILVER SPONSOR

One Previous Sponsorship



S T E R L I N G
WEALTH MANAGEMENT

CORPORATE SILVER SPONSOR

Four Previous Sponsorships



HENDRICK HOUSE
FOOD SERVICE

CORPORATE BRONZE SPONSOR

Twenty-Three Previous Sponsorships
Two Current Sponsorships

**HELP SUPPORT THE FUTURE OF THE ARTS. BECOME A KRANNERT CENTER SPONSOR
BY CONTACTING OUR DEVELOPMENT TEAM TODAY:**

KrannertCenter.com/Give • development@krannertcenter.illinois.edu • 217.333.1629

TEXT AND TRANSLATIONS

ODE TO NAPOLEON

Lord Byron (1788-1824)

'TIS done—but yesterday a King!
And arm'd with Kings to strive—
And now thou art a nameless thing:
So abject—yet alive!
Is this the man of thousand thrones,
Who strew'd our earth with hostile bones,
And can he thus survive?
Since he, miscalled the Morning Star,
Nor man nor fiend hath fallen so far.

Ill-minded man! why scourge thy kind
Who bow'd so low the knee?
By gazing on thyself grown blind,
Thou taught'st the rest to see.
With might unquestion'd—power to save—
Thine only gift hath been the grave,
To those that worshipp'd thee;
Nor till thy fall could mortals guess
Ambition's less than littleness!

Thanks for that lesson—it will teach
To after-warriors more
Than high Philosophy can preach,
And vainly preach'd before.
That spell upon the minds of men
Breaks never to unite again,
That led them to adore
Those Pagod things of sabre sway
With fronts of brass, and feet of clay.

The triumph and the vanity,
The rapture of the strife—
The earthquake voice of Victory,
To thee the breath of life;
The sword, the sceptre, and that sway
Which man seem'd made but to obey,
Wherewith renown was rife—
All quell'd—Dark spirit! what must be

The madness of thy memory!

The Desolator desolate!
The Victor overthrown!
The Arbiter of others' fate
A Suppliant for his own!
Is it some yet imperial hope
That with such change can calmly cope?
Or dread of death alone?
To die a prince—or live a slave—
Thy choice is most ignobly brave!

He who of old would rend the oak,
Dream'd not of the rebound:
Chain'd by the trunk he vainly broke—
Alone—how look'd he round?
Thou, in the sternness of thy strength,
An equal deed hast done at length,
And darker fate hast found:
He fell, the forest prowlers' prey;
But thou must eat thy heart away!

The Roman, when his burning heart
Was slaked with blood of Rome,
Threw down the dagger—dared depart,
In savage grandeur, home—
He dared depart in utter scorn
Of men that such a yoke had borne,
Yet left him such a doom!
His only glory was that hour
Of self-upheld abandon'd power.

The Spaniard, when the lust of sway
Had lost its quickening spell,
Cast crowns for rosaries away,
An empire for a cell;
A strict accountant of his beads,
A subtle disputant on creeds,

His dotage trifled well:
Yet better had he neither known
A bigot's shrine, nor despot's throne.

But thou—from thy reluctant hand
The thunderbolt is wrung—
Too late thou leav'st the high command
To which thy weakness clung;
All Evil Spirit as thou art,
It is enough to grieve the heart
To see thine own unstrung;
To think that God's fair world hath been
The footstool of a thing so mean;

And Earth hath spilt her blood for him,
Who thus can hoard his own!
And Monarchs bow'd the trembling limb,
And thank'd him for a throne!
Fair Freedom! we may hold thee dear,
When thus thy mightiest foes their fear
In humblest guise have shown.
Oh, ne'er may tyrant leave behind
A brighter name to lure mankind!

Thine evil deeds are writ in gore,
Nor written thus in vain—
Thy triumphs tell of fame no more,
Or deepen every stain:
If thou hadst died as honour dies,
Some new Napoleon might arise,
To shame the world again—
But who would soar the solar height,
To set in such a starless night?

Weigh'd in the balance, hero dust
Is vile as vulgar clay;
Thy scales, Mortality! are just
To all that pass away;
But yet me thought the living great
Some higher sparks should animate,
To dazzle and dismay:
Nor deem'd Contempt could thus make mirth
Of these, the Conquerors of the earth.

And she, proud Austria's mournful flower,
Thy still imperial bride;
How bears her breast the torturing hour?
Still clings she to thy side?
Must she too bend, must she too share
Thy late repentance, long despair,
Thou throneless Homicide?
If still she loves thee, hoard that gem—
'Tis worth thy vanish'd diadem!

Then haste thee to thy sullen Isle,
And gaze upon the sea;
That element may meet thy smile—
It ne'er was ruled by thee!
Or trace with thine all idle hand
In loitering mood upon the sand,
That Earth is now as free!
That Corinth's pedagogue hath now
Transferr'd his by-word to thy brow.

Thou Timour! In his captive's cage
What thoughts will there be thine,
While brooding in thy prison'd rage?
But one—'The world was mine!'
Unless, like he of Babylon,
All sense is with thy scepter gone,
Life will not long confine
That spirit pour'd so widely forth—
So long obey'd—so little worth!

Or, like the thief of fire from heaven,
Wilt thou withstand the shock?
And share with him, the unforgiven,
His vulture and his rock!
Foredoom'd by God—by man accurst,
And that last act, though not thy worst,
The very Fiend's arch mock;
He in his fall preserved his pride
And, if a mortal, had as proudly died!

There was a day—there was an hour,
While earth was Gaul's—Gaul thine—
When that immeasurable power
Unsated to resign,
Had been an act of purer fame
Than gathers round Marengo's name,
And gilded thy decline
Through the long twilight of all time,
Despite some passing clouds of crime.

But thou forsooth must be a king,
And don the purple vest,
As if that foolish robe could wring
Remembrance from thy breast.
Where is that faded garment? where
The gewgaws thou wert fond to wear,
The star—the string—the crest?
Vain forward child of empire! say,
Are all thy playthings snatched away?

Where may the wearied eye repose
When gazing on the Great;
Where neither guilty glory glows,
Nor despicable state?
Yes—one—the first—the last—the best—
The Cincinnatus of the West,
Whom envy dared not hate,
Bequeath'd the name of Washington,
To make man blush there was but one!

PROGRAM NOTES

DMITRI SHOSTAKOVICH

Born September 25, 1906, in Saint Petersburg, Russia

Died August 9, 1975, in Moscow, Russia
String Quartet No. 8 in C Minor, Op. 110

With more and more certainty, the 15 string quartets of Dmitri Shostakovich are seen as monuments of the 20th century literature and are ranked next to the six quartets of Béla Bartók. The quartets, however, differ so greatly from Shostakovich's symphonic output that one sometimes comes to them in a secondary fashion. Such adjectives as "mysterious," "fragmented," "death-haunted," and "confessional" have been applied to them, sometimes with a hint of the pejorative. Much of this is explained by Shostakovich's working and surviving in a totalitarian state where it was necessary to cloud meaning. Behind that complex game, one finds, particularly in the string quartets, a tragic voice in mourning for the victims of tyranny. One also finds a composer determined to write his music under any circumstances.

Shostakovich's string quartets punctuate his tumultuous relationship with the Soviet regime. In 1936, Stalin had stormed out in protest from a performance of *Lady Macbeth of Mtsensk*, and this was followed by the famous review in which the opera was described as "muddle instead of music." Pravda wrote ominously that *Lady Macbeth of Mtsensk* "is a leftist bedlam instead of human music. The inspiring quality of good music is sacrificed in favor of petty-bourgeois clowning. This game may end badly." In 1948 the situation came to a head with Shostakovich and Prokofiev being accused of "formalist perversions and anti-democratic tendencies in music, alien

to the Soviet people and its artistic tastes." Shostakovich was publicly apologetic but from that point on turned inward to chamber music and to the completion of his 15 quartets. Prior to the 1948 condemnation, however, he had already begun that monumental task with his first three string quartets of 1938, 1944, and 1946. The remaining 12 quartets would come between 1949 and 1974, the year before his death.

There is always danger of artistic compromise when politics toys with art. Particularly in his chamber music, Shostakovich solved the problem by retreating to the inner sanctum of his creative genius, which was more abstract and therefore more impervious to political controversy. As the Nazis did not comprehend the irony of the performance of Messiaen's *Quartet for the End of Time* before 5,000 prisoners in 1941, so did the Stalinists miss the impact of Shostakovich's 15 string quartets.

Programmatic implications rarely tell the whole story of a piece of music and certainly not one as significant as Shostakovich's Eighth Quartet. Composed in three days (July 12-14, 1960) in Dresden while Shostakovich was writing a score for the World War II film, *Five Days, Five Nights*, the work is at once historic in its origins and deeply personal in its expression. Its dedication to war victims clearly reveals the work's programmatic intentions, but musical devices such as the use of Shostakovich's favorite dark motto, D, E-flat, C, B (his initials in German musical notation) and the autobiographical references to earlier works suggest the composer's own life struggles.

The first of five uninterrupted movements opens with a slow and mournful cello statement. The fast second movement, with its quotes from the *E Minor Piano Trio*, ends abruptly before we are thrust into the grotesque irony of the waltz in the third movement. The composer's Cello Concerto is broadly quoted in the fourth movement along with the Russian revolutionary song, "Languishing in Prison," and a melody from his opera *Lady Macbeth in Mtsensk*. The final movement is a slow, bleak fugue-like chant reminding us not only of the work's programmatic implications but also that Shostakovich's 15 string quartets, of which this is an important example, remain monuments in the string quartet literature since Haydn. That they sprang from chaos only underscores their significance.

Shostakovich marked the score for the Eighth Quartet, "In memory of victims of Fascism and war." It was premiered in 1960 in Leningrad by the Beethoven Quartet.

ARNOLD SCHOENBERG

Born September 13, 1874, in Vienna, Austria
Died July 13, 1951, in Los Angeles, California
*Ode to Napoleon Bonaparte for quartet,
piano, and narrator*

Schoenberg sought to establish a new path in music with his famous 12-tone system, but circumstances got in the way of his vision. In 1932, a performance of the Second String Quartet was the last of his music heard in Europe until after World War II. In 1933, the Nazis removed him from the Academy of Fine Arts in Berlin, ending his dream of a just world. He fled to America, re-converting to Judaism in Paris before he boarded ship. He had converted to Lutheranism in 1898.

These facts say much about Schoenberg's *Ode to Napoleon*, a searing protest against the evils of dictatorship commissioned by the League of Composers, the organization that champions new music. Schoenberg began composing the *Ode* on March 12, 1942 and completed it on June 12 of the same year in its original form for speaker, piano, and string quartet.

Despite his Modernism, Schoenberg turned to the Romantic poet Lord Byron (1788-1824) for the inspiration that brought the *Ode to Napoleon*. On reading Byron's poem of the same name, however, one can instantly grasp the association since it is an impassioned cry against the violence of Napoleon. Contemporary readers will also see how the poem evokes the image of Adolf Hitler and prophesizes what will happen to him. Interestingly, the poem also pays tribute to George Washington who turned away from the evils of war. On hearing Schoenberg's *Ode to Napoleon*, one cannot help but also be reminded of the anxiety and turmoil suggested in Edvard Munch's famous painting *The Scream* of 1893. Schoenberg himself noted that the "dramatic and expressive values" of the text should be emphasized in performance of the work. History also tells us that Schoenberg admitted to what might be called a subconscious inspiration from the "Marseillaise" used so heroically in World War II and the famous opening statement of Beethoven's Fifth Symphony.

When all is said and done, Schoenberg's daring *Ode to Napoleon* is an amazing coming together of words and music with incredible demands for all involved in its performance.

LUDWIG VAN BEETHOVEN

Born December 16, 1770, in Bonn, North Rhine-Westphalia, Germany

Died March 26, 1827, in Vienna, Austria

String Quartet in F Major, Op. 59, No. 1,

“Razumovsky”

The three “Razumovsky” quartets of Op. 59, so named after their commissioner and dedicatee, Count Andrey Razumovsky, were written between July and September of 1806 and represent Beethoven’s Middle Period as well as a daring exploration into an uncharted territory of emotional expression. Op. 74, “Harp,” and Op. 95, “Serioso,” came, respectively, in 1809 and 1810 and are fascinating transitions between the Middle and Late periods, suggesting what has been and what will come.

Conflict is inherent in the public reception of the entire Op. 59 quartets. The reactions to the three “Razumovsky” quartets stretched from animosity to bewilderment. While we might conclude that the animosity has receded, surely we cannot hear any of the Op. 59 quartets without some sense of wonderment over the differences among them. It is this total individualism that drives the opus and explains its transitional position between the elegance of the Op. 18 quartets and the elusive greatness of the late quartets.

“Let your deafness no longer be a secret—even in art,” Beethoven scrawled on a page of sketches for the Op. 59 quartets. So it is he unleashed his truthfulness upon us who, even in this century, remain startled.

Six years separate the three “Razumovsky” Quartets of Op. 59 from the earlier set of Op. 18. In those six years Beethoven had come to terms with his growing deafness as suggested by the question he included in the sketchbook: “Can anything stop you from expressing your soul in music?” The answer to that question seems obvious in this first Razumovsky Quartet, which marks the start of his so-called Middle Period but in many ways seems more like a culmination than a beginning.

Indeed, the first movement is as sure-footed in its lyricism as in the sharp chords that interrupt the lovely song treated by each instrument. The particularly interesting cello parts may be a bow to Beethoven’s patron, Count Razumovsky, an accomplished amateur cellist. A noble and highly developed exposition is followed by a huge development section and a recapitulation that is a still further development of the opening theme. The whole movement suggests a culmination of classical form.

The repeated notes that open the second movement were probably a source of bewilderment for the musicians of Beethoven's time, and in truth, are no less imposing today. We are teased by the staccato playing of this aptly indicated *Allegretto vivace e sempre* movement with its merry eight-note theme twisted and turned about in every way imaginable. Delicacy, however, turns to power. Lyricism sings over a staccato accompaniment, and we have a suggestion of the contrasts and conflicts that will follow in *Op. 59, No. 2*. The ending of this movement affirms Beethoven's new confidence and the advancing power of his genius.

On the score of the third movement, Beethoven wrote, "A weeping willow or acacia tree upon my brother's grave," elusive words that have been given various interpretations by scholars but which ultimately point to the profoundly contemplative quality of the movement. Some are tempted by programmatic interpretations that suggest Beethoven's distress over his brother Casper's marriage to Johanna Riess, but perhaps it is best to hear it as a crying out for what is sad in the world.

The brilliant final movement, which follows without pause, is built on a Russian theme, possibly requested by the work's dedicatee, Count Razumovsky, but implemented fully by Beethoven in terms of elegance and spirit. After a dramatic pause, it comes to a remarkable conclusion.

©2018 Lucy Miller Murray

PROFILES

The **JUPITER STRING QUARTET** stands at the forefront of the younger generation of classical chamber music ensembles. Formed in 2002, they concertize across the United States, Canada, Europe, Asia, and South America performing in the world's finest halls, including New York's Carnegie Hall and Lincoln Center; the Kennedy Center, Corcoran Gallery, and Library of Congress in Washington, DC; Boston's Jordan Hall; London's Wigmore Hall; Mexico City's Palacio de Bellas Artes; the Esterházy Palace in Austria; and Seoul's National Arts Center and Sejong Chamber Hall. Recent concerts include performances in New York City; Washington, DC; Boston; Chicago; Tucson; Aspen; Buffalo; Cincinnati; Dallas; and Denver; to name just a few. They have been enthusiastically welcomed at major music festivals in North America, including Aspen, Bowdoin, Caramoor, Rockport, Yellow Barn, the Great Lakes Chamber Music Festival, Madeline Island, Skaneateles, Honest Brook, the Vancouver Chamber Music Festival, Banff, and Lanaudière Festival, and abroad at the West Cork Chamber Music Festival in Ireland and the Seoul Spring Festival, among many others.

The Jupiter String Quartet feels a particular connection to the core string quartet repertoire. They have presented the complete Beethoven string quartets at the Aspen Music Festival, the Massachusetts Institute of Technology, and the Lanaudière Festival in Quebec. They performed the complete Bartók string quartets at the University of Illinois. They have a strong, ongoing commitment to new music, demonstrated through a series of commissioned works, including string quartets from Syd Hodkinson, Hannah Lash, Dan Visconti, Mark Adamo (*Aristotle* with baritone Thomas Hampson), and a forthcoming quartet

by Kati Agócs to be premiered in summer 2018. The quartet can be heard on 10 recordings on various labels including Azica Records, Marquis Classics, and Deutsche Grammophon. *Rootsongs* features Dvořák's "American" String Quartet with Stephen Andrew Taylor's arrangements of four African-American spirituals, sung by Ollie Watts Davis, and Dan Visconti's *Ramshackle Songs*, a work inspired by the music of Tin Pan Alley and commissioned by the ensemble. Their most recent CD, *Revelations*, is chamber music by Su Lian Tan, released in 2017.

The Jupiters have received several musical distinctions: an Avery Fisher Career Grant (2008), Grand Prize in the Banff International String Quartet Competition (2004), Grand Prize in the Fischhoff National Chamber Music Competition (2004), membership in Lincoln Center's Chamber Music Society Two (2007-2010), and Chamber Music America's Cleveland Quartet Award (2007), which "honors and promotes a rising young string quartet whose artistry demonstrates that it is in the process of establishing a major career." They also won the 2005 Young Concert Artists International auditions.

The Jupiter String Quartet is a particularly intimate group, consisting of violinists Nelson Lee and Meg Freivogel, violist Liz Freivogel—Meg's sister—and cellist Daniel McDonough—Meg's husband. Meg and Liz grew up playing string quartets with their two brothers. They grew to love chamber music during coachings with Oliver Edel, a cellist and teacher in the Washington, DC area. Nelson also comes from a musical family—both of his parents are pianists, his father also conducts, and his twin sisters Alicia and Andrea play clarinet and cello. Although Daniel originally

wanted to be a violinist, he ended up on the cello because the organizers of his first strings program declared that he had “better hands for the cello.” He remains skeptical of this comment (he was, after all, only five), and suspects they may just have needed more cellists, but is happy that he ended up where he did. Daniel, Nelson, and Meg met at the Cleveland Institute of Music, and when they were searching for a violist Meg suggested her sister Liz, who was at nearby Oberlin College. The four finished their schooling together at the New England Conservatory of Music in the Professional String Quartet Training Program. The quartet chose Jupiter as its namesake; it was the most prominent planet in the night sky at the time of its formation. Its astrological symbol resembles the number four and numerous musical references emphasize connotations of happiness and strength associated with the Roman god. The quartet owes much of its musical philosophy to the influences of the original Cleveland Quartet and the current Takács Quartet, in which all four members form a dynamic and democratic union. The Jupiters spent their formative years under the instruction of these eminent chamber musicians, and continue to adhere to many of their central principles today.

The Jupiter String Quartet is in its fifth year as artists-in-residence at the University of Illinois at Urbana-Champaign, where each member maintains a private studio as well as responsibility for running the chamber music program. In addition to its formal concert and teaching schedule, the Jupiter String Quartet places a strong emphasis on developing relationships with future classical music audiences through outreach work in the schools and other educational

performances. They believe that chamber music, because of the intensity of its interplay and communication, is one of the most effective ways of spreading an enthusiasm for “classical” music to new audiences.

TIMOTHY EHLEN (piano) is a professor of piano at the University of Illinois in Urbana-Champaign. He has performed extensively in the United States and Europe as a soloist and chamber player. He first gained international attention after winning the World Piano Competition in 1987. After his subsequent debut in Lincoln Center at Alice Tully Hall in 1988, *The New York Times* raved that his “playing was filled with elegant personality . . . recalled bygone artists like Robert Casadesu and especially Walter Gieseking in their mastery of both 18th century and impressionist music . . . immaculate technique.” The Pro Piano Recital Series sponsored his 1997 recital in Weill Hall at Carnegie Hall, which the *New York Concert Review* hailed as “ . . . an absolutely remarkable *tour-de-force*.” Recitals in France, Germany, and Korea have elicited a similarly enthusiastic response: “Sensitive and tender creativity [in Ravel]” [*Fürther Nachrichten*] and “behind the fire hid a heartfelt emotion, held together by tender affection [in Beethoven],” (*L’Alsace*).

Recitals include the Cleveland Orchestra’s Schubert Bi-Centennial Series in Cleveland, festival Recontres Internationales de Piano en Alsace, International Franz Liszt Festival in France; periodic recitals on the series *Sundays Live* (broadcast live on KMZT in Los Angeles from the Los Angeles County Museum of Art), Old First Concerts in San Francisco, Bösendorfer Hall in Vienna, Kum Ho Art Hall in Seoul, Korea; numerous universities, including Indiana

University in Bloomington, Eastman School of Music in Rochester, New York, Northwestern University in Evanston, Illinois, Seoul National University in Korea, Peabody Conservatory in Baltimore, Maryland, New England Conservatory of Music, Michigan University in Ann Arbor, Michigan, and more. He has been heard frequently on National Public Radio, in addition to numerous independent broadcasts of major market performances in this country and abroad.

Ehlen has recorded the complete Beethoven Piano Sonatas for the Azica label. After the release of Volume III, *Fanfare Magazine* (May/June 2011) wrote, “. . . I have the feeling that the cycle with the richest rewards will turn out to be the Ehlen.” Other CD releases on the Azica label include the Schumann *Fantasia Op. 17 and other works* (2006), The Ehlen-Tai Piano Duo, *Virtuosic Dance* (2016), and most recently, the Brahms late character pieces, *Ops. 116, 117, 118, and 119* (2018). Additional recordings have appeared on the Crystal, Omnibus, and Felia Mundi labels.

Appearances with orchestra include performances of concerti of Mozart, Beethoven, Brahms, Rachmaninoff, Poulenc, Liszt, and Dohnányi with various orchestras in the United States, including the Ventura County Symphony and Redlands Symphony in California, Kingsport Symphony in Tennessee, Warren Chamber Orchestra in Ohio, Sinfonia da Camera and Champaign-Urbana Symphony in Illinois, and most recently performances of the Beethoven *Concerto No. 4 and No. 5* with the University of Illinois orchestras.

Dedicated to fostering young talent, Ehlen regularly presents masterclasses at major universities and conservatories, including The San Francisco Conservatory, Seoul National University, Yonsei University, and others in Korea, Eastman School of Music, The Chautauqua Music Festival, Brevard Music Festival, The Colburn School of Music, California Institute of the Arts, Idyllwild School for the Arts in Los Angeles, Boston University, and the Peabody Conservatory in Baltimore.

Ehlen has taught and performed at the summer festivals *Rencontres Musicales en Lorraine* in Nancy, France, the Vienna International Piano Academy in Vienna, Austria, and the Chautauqua Music Festival in New York, the Brevard Music Institute in North Carolina, and most recently, the Montecito International Music Festival in California. He completed his BM and MM studies with John Perry at the University of Southern California, and his Doctor of Musical Arts degree with Paul Schenly at the Cleveland Institute of Music.

Timothy Ehlen is an International Steinway Artist.

LISA GAYE DIXON (narrator) has worked professionally across the country and around the globe. She began her professional career with the Steppenwolf Theatre Company of Chicago in a revival of *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf*, and has been seen on the stages of the Royal Shakespeare Company and the New Globe Theatre in London, and regionally at the Attic Theatre (Detroit, Michigan), Performance Network (Ann Arbor, Michigan), Lost Nation Theatre (Vermont), The Kitchen Theatre (Ithaca, New York), GEVA Center (Rochester, New York), the Illinois Shakespeare Festival, and Milwaukee Shakespeare, among others. Most recently she appeared as the Ghost of Christmas Present at the Goodman Theatre for their 40th anniversary production of *A Christmas Carol*, and a west coast premiere of her one-woman show entitled: *My Case Is Altered: Tales of a 21st Century Roaring Girl*.

Her film credits include *The Trouble with Men and Women* (BBC/IFC), *Leading Ladies*, and *USING*. This summer Dixon will direct *King Lear* for the 10th anniversary production of Milwaukee Shakespeare in the Park.

Dixon has directed several acclaimed productions for the University of Illinois Department of Theatre, all dealing with a range of social and political issues, and all addressing and revealing the common threads of humanity, and the universality of experiences across racial, cultural, class, economic, gender, and sexual lines.