

WHY CELEBRATE

by John W. Barker

Any centennial invites celebration. *The centennial of a string quartet is an unprecedented occasion for celebrating. And the centennial of the Pro Arte Quartet of the University of Wisconsin School of Music is freighted with extraordinary points of justification.*

The Pro Arte Quartet's history is one of unique survival and transformations. It began in 1911-12 as the idea of some teenage prodigies at the Brussels Conservatory. That idea survived the disruption of World War I, and inspired the development of what became one among a number of the world's leading quartets. The crisis of World War II was catastrophic for music and musicians, but the Pro Arte, almost alone among its peer groups, survived that upheaval.

It survived, however, through transformation. Stranded in the USA by the war's outbreak, the quartet became established in Madison at the University of Wisconsin. Though shredded in membership, its surviving Belgians melded with newcomers, mostly Americans, to become something else unique: the first professional string quartet to be identified with and supported by an American university. In this, it came to be a model for other, newer groups, in a pattern that almost surely guaranteed the survival of string quartets in the USA and the expansion of their public. At the University of Wisconsin, there have been crises and tensions over the decades since World War II. But the quartet has become

a vital part of the UW's School of Music performing and teaching programs. It has become a beloved and vital part of the musical life of Madison. And, as a part of the University's enterprising programs of outreach, it has become a cultural dimension of the entire state of Wisconsin.

Through the years of the Quatuor Pro Arte, the Belgian members made a strong commitment not only to the existing repertoire of chamber music, but also to the new contributions of composers who were their contemporaries—adding up to a who's-who of twentieth-century masters. The quartet's Madison reconfigurations have continued that tradition, creating links with recent composers and supporting their work. So it is that a special dimension of the Pro Arte Quartet centennial celebrations is a set of commissions of new compositions that will be premiered and recorded by the group, as an appropriate tribute to the past and confirmation of the future.

Join us on the remarkable adventure that begins this season.

THE PRO ARTE QUARTET CENTENNIAL ANNIVERSARY CELEBRATION

2011-2012: American Premieres | 2012-2013: U.S. Tour | 2013-2015: The Belgian & International Premieres and Tour

A CENTURY OF HISTORY AND LEGACIES

by John W. Barker

ORIGINS

The Pro Arte Quartet of Brussels was one of the ultimate gifts made to the world by one of Europe's most important musical institutions, the Brussels Conservatory. Its products and leaders had been among the finest string virtuosos and ensembles of the nineteenth century. From among students there in the early years of the new century emerged the brilliant musicians who became the Pro Arte Quartet.

The pattern of shifting membership that would mark the group's century of existence was its initial reality. Violist Germain Prévost (b. 1891) and violinist Alphonse Onnou (b. 1893) became active in fluctuating quartet groups as they finished their studies. Violinist Laurent Halleux (b. 1897) and cellist Fernand Auguste Lemaire (b. 1894) were still students when they joined the other two in coalescing into an ensemble, about 1912. Still teenagers—with the exception of Prévost—they played their first public concert in March of 1913.



Almost immediately, the group's future was disrupted by the outbreak of World War I. The musicians entered military service, but were able to continue playing, not only individually, but eventually together. Along the way, Lemaire dropped out, but a new cellist, Fernand Quinet (b. 1898) was recruited. By 1917, before the war's conclusion, the four had become a working ensemble. There was debate about choosing a name. It was customary to use the first violinist's name as the group designation. Though Onnou and Halleux regularly exchanged violin seats, Onnou was clearly the intellectual leader, but he refused to follow custom and

wanted a "neutral" name. On the advice of a Conservatory advisor, they chose the idealistic label of Quatuor Pro Arte.

Finding what performing opportunities they could—while sustained on a postwar army contract for some eight years—the new group also had its next change in personnel. In 1921 Quinet departed to pursue a career in composing, and was replaced by a

new youngster, Robert Maas (b. 1901). The Quatuor Pro Arte at last had the membership that would, through the next nineteen years, rise to greatness.

As in any quartet, four very individual personalities had to be merged into a coherent identity. It was Prévost who demanded that they rehearse every day (including Sundays), but also had a fine sense of humor. Onnou brought both geniality and intellectual balance, while Maas conveyed elegance. They evolved a disciplined yet elegant tone in lustrously integrated ensemble, founded in stylistic flexibility. But they were probing in their interpretations and praised for a fiery spirit.

INTERNATIONAL SUCCESS

From the start, while mastering the established literature, the Belgians were enthusiastic champions of “new” music by contemporary composers. That feature soon attracted attention, and led to a series of turning points. The first came in the same year as Maas’s arrival, 1921, through contact with the cultural sparkplug Paul Collaer. With Prévost’s brother, Arthur, Collaer organized a series of events called Concerts Pro Arte, devoted to presenting the latest in new music, and at first featuring the quartet itself. The concerts occasioned frequent Parisian scandals and riots, but won the group wider recognition. That, in turn, allowed them to tour more extensively around Europe. At a concert of contemporary music in Salzburg, they encountered their second great turning point, in the person of Elizabeth Sprague Coolidge (1863-1953).

A woman of wealth, as well as a highly capable amateur pianist and a passionate devotee of music, Coolidge—an elder cousin of President “Silent Cal,” and often called humorously “the other Mrs. Coolidge”—was one of the most important cultural patrons of the twentieth century. Perhaps more than anyone else, she was responsible for the flourishing of chamber music in her day.

Generous to musicians, a funder of programs, competitions, and prizes, she had already launched into what would become over three decades of commissioning hundreds of pieces by contemporary composers. Instantly impressed by the Belgian foursome in Salzburg, she invited them to give a concert later that year, at the American Academy of Rome, of music she had commissioned or championed (including the world premiere of Samuel Barber’s *String Quartet in B minor*, with the famous slow movement now known as *Adagio for Strings*).

Thereafter, Mrs. Coolidge took up the Pro Arte as one of the principal beneficiaries of her benevolence. She became not only their patron, but their friend and mother-figure. She played music privately with them, but, above all, she sponsored and financed their widely-spread performances.

In 1926 she brought them across the Atlantic for the first of some thirty trips, and presented them at the Library of Congress, as part of the inauguration of her Coolidge Auditorium there, capped by the first of several presentations at the White House. The group’s visits to the USA became regular, and in 1930 she created for them another landmark: contact with Mills College in Oakland, California, one her many philanthropic beneficiaries. For the next ten years (with only one interruption), the Pro Arte appeared there each summer to give concerts and teach, amid much acclaim.

IN FRONT OF THE MICROPHONE

The next turning point came in 1931 when the Pro Arte Quartet began its illustrious career in recordings. Even before the abandonment of acoustic for electronic technology, early recording companies had dabbled in chamber music. At the English company of His Master’s Voice (HMV), then affiliated with the American RCA Victor company, but to become Electrical Music Industries (EMI), its new producer Fred



ca. 1930s. *left to right:*
Onnou, Maas, Halleux, Prévost

Gaisberg was determined to launch a bold series of comprehensive chamber music projects for 78-rpm issue. A particular goal was to record all of the Haydn Quartets, all eighty-three of them. Enterprising but autocratic, he insisted that only a single ensemble should undertake this vast project. The Pro Arte Quartet players by no means specialized in Haydn: they had not even learned all of his Quartets. But some white lies on their part persuaded Gaisberg to give them the lucrative contract. Over the next seven years, from November 1931 through December 1938, as their ever-busy schedule allowed, the group would gather in London (mainly at the famed Abbey Road studios) to record intensively.

In fact, the Pro Arte never did complete the project, recording a total of twenty-nine of the Haydn Quartets, including two from a set now known to be by another composer. But what was finished became a trail-blazing and standard-setting achievement. Gaisberg's fixation on the Pro Arte as only his Haydn team, however, made him sparing with other assignments. That denied the group opportunities to record the music to which they were most devoted, the contemporary compositions that they championed and, in many cases, premiered or inspired. A single work by Ernest Bloch (the *Piano Quintet No. 1*) they recorded (1933) through the prestige of pianist-composer Alfredo Casella. And it was only in 1934 that they were allowed just one Bartók Quartet (No. 1).



Pianists such as the young Arthur Rubinstein and the magisterial Artur Schnabel were catalysts for recordings of piano quintets by Brahms (1932), Schumann (1934), Dvorák (1935), and Schubert (1935), while works by Brahms and Mozart were made feasible through the availability of distinguished string players. One Quartet (No. 2) by Borodin and a triviality by Glazunov (both 1933) were virtual throwaways. But the Belgians were at least allowed to show themselves at their best in classic recordings of the Quartets of Claude Debussy (1933), César Franck (1933), Maurice Ravel (1933), and Gabriel Fauré (1935). After rehearsing the Beethoven Quartets for years before performing them publicly, they made a specialty of doing them all in regular cycles. But they were allowed to record only one (Op. 59, No. 2) in what proved to be their very last Abbey Road session (December 16, 1938).

In all, however, the Pro Arte recording legacy is one of the monuments in discographic history. The worldwide circulation of their recordings combined with their constant touring to make them arguably the most admired and revered string quartet of their time. And little adjustment to their “old” sonics—state-of-the-art for their day—is required for us to enjoy these recordings still today.

ca. 1939. left to right: Onnou, Halleux, Maas, Prévost

DISRUPTION

It was early in their recording years that the Pro Arte was designated as the “Quartet to the Belgian Court,” and Queen Elisabeth of the Belgium, a great cultural patron, and a fair violinist herself, would sometimes play with them in private performances. In 1939, the Pro Arte appeared at the New York World’s Fair at the Belgian Pavilion, reveling in their status as the Court Quartet.

The end of the 1930s brought the Pro Arte players to their second confrontation with World War. Clouds were gathering when they embarked on their latest sailing to the USA in early 1940. The misdiagnosed illness of Robert Maas caused them to leave him behind. He was never again to play with his partners: unable to escape occupied Europe, he spent the war eking out a living playing in Brussels cafés. (Reaching the USA in 1945, he founded the Paganini Quartet, and remained its leading spirit until his death three years later.) This first crisis in personnel since 1921 was resolved when Mrs. Coolidge persuaded British cellist C. Warwick Evans (then living in Hollywood) to fill the gap. He joined the group for an exhausting round of commitments.



The previous year, 1939, Mrs. Coolidge had arranged with the new chairman of the University of Wisconsin Music School, Carl Bricken, for the Pro Arte to give a pair of concerts in April. Their enthusiastic reception had prompted Bricken to plan for the Pro Arte to present a full Beethoven cycle in the spring of 1940. In the middle of that series, on May 10, the announcement was made from the Union Theater stage that the German invasion of Belgium had begun. Stunned, fearful for Maas and for their families, as well as for their own status, they bravely finished playing the concert.

As early as 1939, if not before, and with the new urgency of the war, Bricken had joined with the UW President, Clarence Dykstra, to negotiate a one-year residency at the Madison campus for the Quatuor Pro Arte. Such a step was hardly unprecedented. The American painter John Steuart Curry had become artist-in-residence in the University's College of Agriculture in 1936. In 1939 the distinguished pianist, Gunnar Johansen, became artist-in-residence with the Music School, on the understanding that the Pro Arte Quartet would be joining him in a parallel appointment. This arrangement was settled in late May 1940, after the group had resumed its tour and moved on to its final visit to Mills College. The ensemble (with Evans) now became the Pro Arte Quartet of the University of Wisconsin. When, however, in late summer Onnou returned to Madison, now reunited with his wife, he fell gravely ill and was diagnosed with fatal leukemia. Mrs. Coolidge was among those who came to do what could be done, but Onnou died on November 20. (His wife died barely two years later, to join him in burial in Forest Hills Cemetery.)

So tight is the interaction of musical skills and human personalities among the four members of a string quartet that the replacement of any one of them demands considerable adjustment. The cello substitution of Warwick Evans for Maas had required arduous effort, but had been managed. The loss of a first violinist, especially one of such defining personality as Onnou, is particularly perilous. Mrs. Coolidge was, however, determined

that her favorite quartet should survive. With Bricken, she secured confirmation of Evans as cellist, and summoned the distinguished Spanish-born, English-based quartet player Antonio Brosa to take up the first chair. Halleux and Prévost agreed to accept them, even while they anguished over their families, trapped in Belgium by the war. (Halleux's wife and daughters laboriously escaped in 1941, but only at the war's end was Prévost's family free to emigrate, and only then did Prévost learn of the heroic role they had played in running a secret safe-house for stranded Allied airmen.)

The new foursome took up a new complex of duties, performing both in Madison and around Wisconsin, while also teaching and coaching. Mrs. Coolidge even arranged for them to do a comprehensive Brahms series at the Library of Congress in January-February 1941. Despite hard work to forge a new ensemble, tensions mounted. The two Belgians quarrelled with each other, and turned on their non-Belgian partners. The latter two angered the others by playing trios with Johansen, while the Belgians chafed at the concentration on traditional literature, to the exclusion of the contemporary. The Belgians were also outraged when Brosa argued for renaming the quartet after himself. Evans could no longer stand it and departed in April 1941, returning to London. There continued to be hope that the cello chair could be reserved for Maas, but finding interim players proved difficult. Victor Gottlieb served for barely a year before being drafted. His successor, George Sopkin (later of the Fine Arts Quartet) lasted only two years before the draft claimed him. The Viennese-born Ernst Friedlander agreed to take the spot in late 1943, though on an extended contract that antagonized the Belgians. By that time, the disgusted Halleux resigned to pursue a new career in California. His departure meant the first change in the second-violin chair, now filled by another Brussels Conservatory product, Albert Rahier. The upheavals were capped in the autumn of 1944 by the departure of Brosa, who took a teaching position at Smith College.



1943. *left to right:* Prévost, Sopkin (rear), Brosa, Rahier



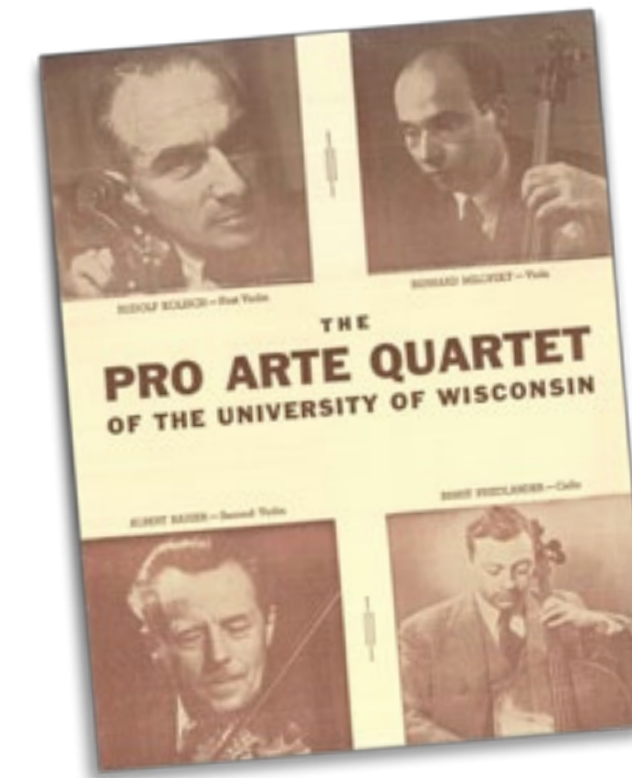
1948. *left to right:*
Milovski, Kolisch, Friedlander, Rahier

This constant wartime shifting of personnel had now left only one of the original Pro Arte's Belgian members, Germain Prévost, still serving in the quartet. It was, too, a different kind of ensemble. No longer an independent, patron-funded, international touring group, it was now part of a university, combining performance with teaching, though as artistic residents, not as fully tenured faculty. And they had no recording contracts. To be sure, such status generally proved to create the model for what became a national phenomenon, in which string quartets could function through affiliation with a university or conservatory. It has been argued that only through such anchoring have string quartets and the art of chamber music survived and flourished in the last half-century. From the University's point of view, the arrangement became a part of its outreach to the state of Wisconsin as a whole. But all these new realities inevitably required new understanding of what a continuing Pro Arte existence really should or did involve.

THE KOLISCH ERA

With the departure of Brosa, the University officials took the bold step of inviting Rudolph Kolisch to replace him. Kolisch (1896-1978), one of the important musicians of the twentieth century, was shaped by the intellectual and cultural milieu of his native Vienna, committed to high ideals and progressive trends. His deep dedication to the music of the Second Viennese School was personally symbolized in that his idol, Arnold Schoenberg, had married Kolisch's sister. While he was an able pianist, his career as a violinist was shaped by a youthful injury which

prompted his playing his instrument "backwards," fingering with the right hand and bowing with the left. This prompted his revision of standard quartet positioning, sitting on audience right, opposite the second violin on the left, with all instruments facing outward. (Such configuration was not, in fact unprecedented, and some earlier groups had played that way for artistic reasons.)



Kolisch had organized his own quartet in 1922, bearing his own name, a distinguished performing and recording ensemble that had disbanded in 1939. His appointment to the Pro Arte particularly pleased Prévost, since it brought a renewal of interest in contemporary music. That was symbolized by an invitation from Mrs. Coolidge to play concerts at the Library of Congress in January-February 1945, partly in memory of Onnou and including works of Bartók and Milhaud. Despite strong reviews of its touring appearances, the quartet's status at the University of Wisconsin—still founded on "associate" residency rather than faculty integration—was questioned by administrators after the departure of both Dykstra and

Bricken in 1945, though those challenges were weathered thanks to local public support.

Perhaps to oversee the extended transitional process through his long service to the quartet, Prévost remained with it for Kolisch's first three years. But the failure of hope for the return of his old colleague, cellist Maas, finally prompted him to resign in May 1947, and he followed Halleux's trail to California, where he lived to his death in 1987. In his place came Bernard Milofsky, the first American-born player to last long in the group. The Pro

Arte Quartet at that point achieved its first stable membership in years, with the Kolisch-Rahier-Milofsky-Friedlander line-up lasting for nearly a decade.

The quartet was now securely Kolisch's. There were proposals that it should even take his name, but he pushed the idea aside on both legal and symbolic grounds. Nevertheless, he brought to the ensemble a quite new sense of discipline and intellectual intensity. A deeply cultured and sensitive man, he was simultaneously generous and forceful in personality. As he had done with his earlier quartet, he required that performances must be played from memory (in this, he was a pioneer among quartet leaders), and rehearsals from full scores, not parts. Those were intensive sessions of minutely probing analysis of the music. At the same time, he infused a new Viennese playing tone of great richness.

Through Kolisch's energies and contacts, the quartet did some touring, with particular appearances in New York and Washington.

Archival recordings of several live concerts were made, and in 1950-52 the quartet recorded works of Schoenberg, Webern, and Berg, partly for the small Dial label. Back in Madison, some ambitious performance series were undertaken (devoted to Schubert and to Schoenberg), and Kolisch became particularly active in teaching.

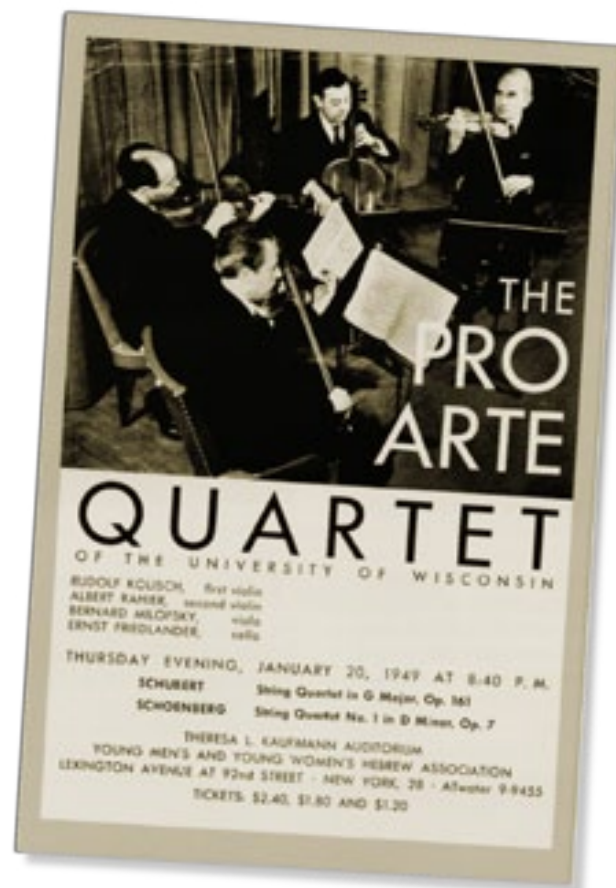
Personnel problems arose again. A heart attack incapacitated Rahier for a year (1952-53), while Kolisch took leaves of absence for illness and then teaching abroad (1954-55). Friedlander had been

having tense relations with Kolisch, and when the cellist overstayed a concertizing leave in the summer of 1955 he was promptly dismissed and was replaced by young Chicagoan Lowell Creitz. The following summer, Milofsky's losing battle with multiple sclerosis rendered him unable to play, but he was retained for retirement purposes until another Chicago newcomer, Richard Blum, could

take over the viola chair. During gaps in membership, the players still on hand would play trios or works with other Music School colleagues. With Creitz and Blum installed, the quartet undertook some further ambitious surveys of quartet masters.

Because of failing eyesight, Rahier retired in 1960, and his successor, the short-term Robert Basso, could not replace the stabilizing qualities that Rahier had brought to the ensemble. Kolisch had resented that his wife, an able violinist/violist, had not been made Milofsky's replacement. Kolisch's increasingly autocratic demands, moreover, fed mounting discontents and hostilities. At last, in the spring of 1962, it was agreed that the quartet would cease activities and the Pro Arte name would be preserved only on paper for the time being. By now, the players were tenured full-time faculty

members and so remained on contract to the School of Music. Kolisch continued performing, often with Gunnar Johansen (notably a Schoenberg series in 1967) and otherwise devoted himself to teaching, while the other quartet members still performed amid their own teaching. They joined with Leo Steffens to form the University of Wisconsin Piano Quartet: when Basso departed in 1964, Won-Mo Kim was brought in as the sole violinist.



REDEFINITIONS

The resignation of Kolisch in 1967 coincided with that of Won-Mo Kim. The University and School of Music decided to renew their commitment to the Pro Arte name and to revive it as a functioning quartet. Two new violinists, Norman Paulu and Thomas Moore, were added to the still-present Richard Blum and Lowell Creitz. Paulu's stable and solid leadership bode well to open a new era for the Pro Arte Quartet. And, indeed, there was a promising start. The commitment to contemporary music was renewed, and for its part in celebrations of the opening of the Music School's new home, the Humanities Building, the group was able to commission a new work, Andrew Imbrie's String Quartet No. 4. There was also participation in an impressive educational program organized by Nebraska Public Television. And both domestic and foreign touring was resumed, a high-point being a tour of Latin America in 1970, amid some political protests there.

Nevertheless, personal tension again arose, primarily involving Moore. His request in 1973 to withdraw from the quartet to pursue his own teaching and performing activities within and beyond the School of Music was granted. While no provision was made for a permanent replacement, the University was willing to pay for John McLeod to fill in as second violinist, to fulfill the group's touring commitments. In 1974 Martha Francis Blum, Richard's wife, stepped in to continue its concertizing, but on its own, and no longer as an official ensemble of the University. It was in that same year (1974) that the UW withdrew support from the quartet, no longer making their performing a part of their paid faculty duties. As a result, the quartet ceased performing on the campus in protest.

In 1976 Creitz resigned from the quartet to go on full-time faculty teaching, plus separate performing. He was replaced by a brilliant young cellist just out of training, Parry Karp, who happened to be the son of faculty pianist Howard Karp. Young

Karp was welcomed to Creitz's position, but he stipulated the condition that the Pro Arte Quartet return to performing at the University of Wisconsin, even without residence status. Although eager to remain after two seasons, given the fiscal uncertainties, Karp made a one-year commitment to the University of British Columbia for 1978-79. While based there, he continued to play with the Pro Arte for the vast majority of their appearances, including tours of the US East Coast, plus South and Central America. During gaps, Creitz gallantly filled in.

Karp's acceptance of the job at British Columbia generated a catalytic crisis. It seemed to promise the end of the Pro Arte Quartet in long terms. Word of this prospect prompted petition drives among faculty, students, and the Madison public, augmented by articles and editorials in the local papers. In the face of unusual public support for preserving the quartet, another music-loving chancellor, Irving Shain, stepped in. Just after Karp's acceptance of the Vancouver position, Shain met with him and the other quartet members, promising that he would find ways to make the Pro Arte Quartet a permanent part of the University of Wisconsin. Through a series of funding manoeuvres, he arranged that the four members would have resident status, at state expense. (Shain managed this at the same time as he set up the Arts Outreach Office to help get the University's cultural groups out broadly around the state.) For the quartet, it meant a stabilized balancing of their performing and teaching duties.

From 1976 to 1988, the quartet had its second relatively long period of stable membership, the core of the Paulu years. In 1988 Martha Blum resigned, and was replaced by Korean-born Jae-Kyung Kim. Richard Blum—only the third violist in the Pro Arte history, and tied with Prévost for the greatest longevity of membership (34 years)—also retired, to be replaced by the present violist, Sally Chisholm.

Over the course of the Paulu years, the quartet mixed the music of contemporary composers with that of older masters. They continued to tour widely and internationally—again in Latin America and



1989. *left to right:*
Parry Karp, Jae-Kyung Kim, Richard Blum, Norman Pauler

through Europe. During a stay at Princeton University, they joined with musicologist Lewis Lockwood in exploring Beethoven's Quartet Op. 18, No. 1, in its original draft, a fascinating variant they were also to record (1981). Among the ambitious undertakings of these years was a contribution to the Brahms sesquicentennial of 1983: four programs given through the calendar year and offering all the chamber works without piano (interspersing the quartets of Anton Webern), and paralleling a series in which Parry's father, Howard Karp, was joined by colleagues for all of the chamber works involving piano. There were further cycles of the complete string quartets and quintets of Beethoven (1987-88), and the string quartets of Shostakovich (1993-94).

Recordings once again became a part of their activities. Particular attention was paid to contemporaries: Herbert Fromm, Martin Boykan, Paul Lansky, Fred Lerdaahl, Miklos Rosza, Karol Rathaus, Tamar Diesendruck, and Andrew Imbrie. In 1982 they made a pioneering pairing of Karol Szymanowski's two String Quartets. They devoted particular attention to Ernest Bloch, launching in 1980 what would have been (but for the intervention of a rival group) the first integral recording of Bloch's five String Quartets. In addition, with Parry Karp's father, pianist Howard, they recorded Bloch's two Piano Quintets, as well as all of his small quartet pieces. Also with Howard Karp, they recorded Brahms's Piano Quintet; and there was also the Beethoven Op. 18, No. 1 (original version). Without any commitment to



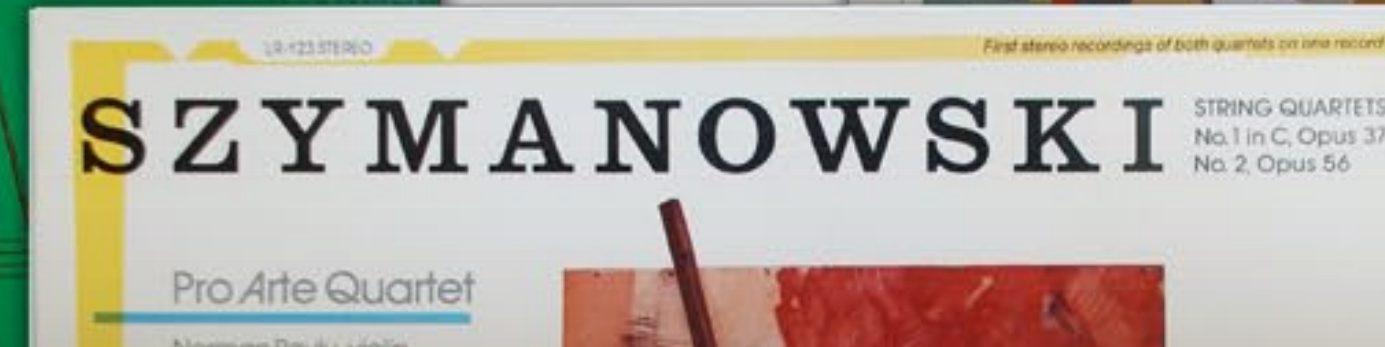
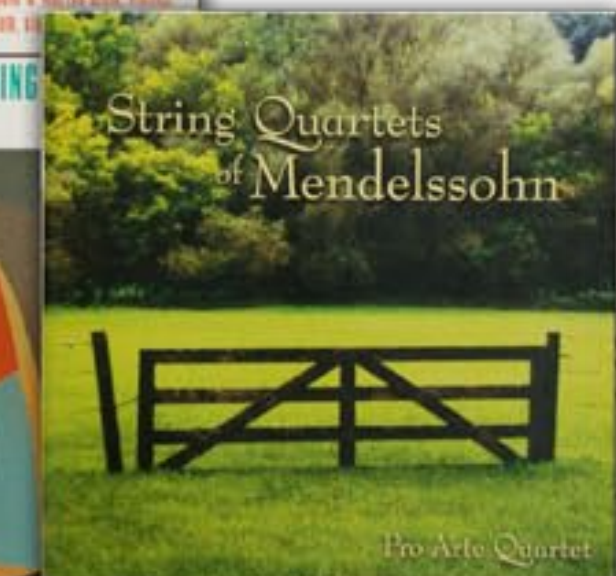
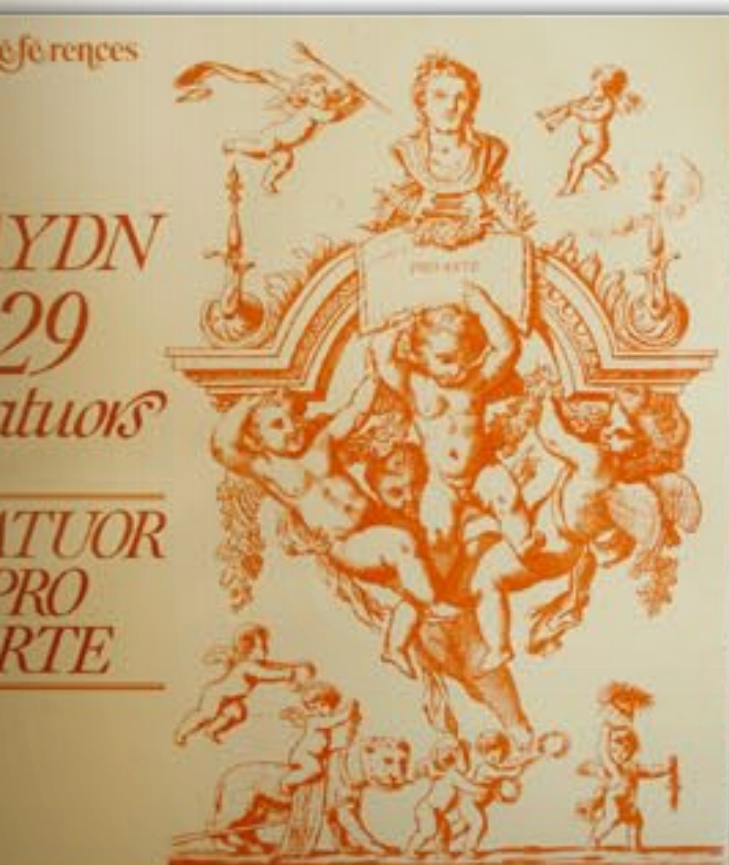
1992. *left to right:*
Parry Karp, Sally Chisholm, Norman Pauler, Jae-Kyung Kim

them from a major recording company, their ventures appeared on relatively small labels (Lyricord, Composers Recordings Inc., Centaur, and Laurel), ventures that have tended to be short-lived, and not always made or re-issued in compact disc format. The Paulu years ended with his retirement in 1995, in which year Jae-Kyung Kim also resigned. This half-team replacement brought in two new violinists: David Perry as first, and Suzanne Beia as second. They joined Chisholm and Karp to become what has been the membership for the past sixteen years. By the current arrangement, all four members are funded half-time by the University as artists-in-residence; in addition, the first violin, viola, and cello positions carry half-time faculty position with either tenure or tenure-track status. The exception is Beia, who has associate-staff ranking, while she also pursues lively outside activities, as in front-desk posts for Madison's two orchestras.

Parry Karp, moreover, now holds the record for longest membership in the Pro Arte Quartet. David Perry is a musician of superlative skills, and he has brought to the quartet quiet but firm leadership that still allows for collegial give-and-take. The Perry years have seen several ambitious projects, notably a one-day marathon of all the quartets of Béla Bartók (afternoon and evening of November 21, 1998), as well as a presentation of all the string quartets of Alexander Zemlinsky (in a series of concerts, 2002-04, mixed with the music of other composers)—a venture of which Perry is particularly proud. Through his contacts, and those of the other members, moreover, the quartet has kept in active contact with contemporary composition and composers, as reflected in their concert programs, as well as the new run of centennial commissions. In that respect, the Pro Arte Quartet of the University of Wisconsin continues to honor the tradition of the Quatuor Pro Arte.

Attention has gradually been paid in the Perry years to recordings, one aspect of which presents music of contemporaries (Ralph Shapey, Roger Sessions, Samuel Rhodes, Walter Mays, John Harbison, Brian Fennelly). On the other hand, the group has displayed its refined mastery of the classics with recordings of quartets by Dvorák (2001) and Mendelssohn (2004), as well as in a program of works for oboe and strings with faculty oboist Marc Fink (2005). Two of these programs have appeared on the small Albany label, while the others have been issued by the University of Wisconsin School of Music label, which was inaugurated in 2000 by yet another music-loving chancellor, John Wiley. After a century, the Pro Arte Quartet has obviously gone through a vast process of evolution. From membership of one national

origin, it has moved through international to distinctly American identity. From an international touring ensemble, it has become an academically-based group dividing its energies between performing and teaching in a balance that is both demanding and stimulating. Over the decades, it has repeatedly re-established its high standards of artistry. Faith has been kept with the Belgian forefathers in duty to the music of its contemporaries. Establishment of wide recognition and respect through recording activity has yet to be achieved on the scale of the Belgian foursome's work for HMV-EMI, but there is growing opportunity for progress in that realm. Above all, the Pro Arte Quartet of the University of Wisconsin remains one of the treasures in cultural enrichment and outreach, not only for the state but also for the nation.



QUATUOR PRO ARTE

Pro Arte Quartet Membership

A. THE “GENERATIONS” OF THE PRO ARTE QUARTET*

I. ONNOU (1912-1940)

1912-1918	Onnou, Halleux, Prévost, Lemaire
1918-1922	Onnou, Halleux, Prévost, Quinet
1922-1940	Onnou, Halleux, Prévost, Maas
1940	Onnou, Halleux, Prévost, Evans

II. BROSA (1940-1944)

1940-1941	Brosa, Halleux, Prévost, Evans
1941-1942	Brosa, Halleux, Prévost, Gottlieb
1942-1943	Brosa, Halleux, Prévost, Sopkin
1943	Brosa, Rahier, Prévost, Sopkin
1943-1944	Brosa, Rahier, Prévost, Friedlander

III. KOLISCH (1944-1967)

1944-1947	Kolisch, Rahier, Prévost, Friedlander
1947-1955	Kolisch, Rahier, Milofsky, Friedlander
1955-1957	Kolisch, Rahier, Milofsky, Creitz
1957-1960	Kolisch, Rahier, R Blum, Creitz
1960-1962	Kolisch, Basso, R Blum, Creitz
1962-1964	[Kolisch], Basso, R Blum, Creitz ("UW Piano Quartet")
1964-1967	[Kolisch], W Kim, R Blum, Creitz ("UW Piano Quartet")

IV. PAULU (1967-1995)

1967-1973	Paulu, Moore, R Blum, Creitz
1973-1974	Paulu, McCleod, R Blum, Creitz
1974-1976	Paulu, M Blum, R Blum, Creitz
1976-1988	Paulu, M Blum, R Blum, Karp
1988-1991	Paulu, J Kim, R Blum, Karp
1991-1995	Paulu, J Kim, Chisholm, Karp

V. PERRY (1995 - PRESENT)

1995-present	Perry, Beia, Chisholm, Karp
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* members listed in score order: violin I, violin II viola, violin cello

B. MEMBERS: AN ALPHABETICAL ROSTER

Basso, Robert (<i>vn II, 1960-64</i>)	Gottlieb, Victor (<i>vlc, 1941-42</i>)	McLeod, John (<i>vn II, 1973-74</i>)
Beia, Suzanne (<i>vn II, 1995-present</i>)	Halleux, Laurent (<i>vn II, 1912-43</i>)	Moore, Thomas (<i>vn II, 1967-73</i>)
Blum, Martha Francis (<i>vn II, 1974-88</i>)	Karp, Parry (<i>vlc, 1976-present</i>)	Onnou, Alphonse (<i>vn I, 1912-40</i>)
Blum, Richard (<i>vla, 1957-91</i>)	Kim, Jae-Kyung (<i>vn II, 1988-95</i>)	Paulu, Norman (<i>vn I, 1967-95</i>)
Brosa, Antonio (<i>vn I, 1940-44</i>)	Kim, Won-Mo (<i>vn, 1964-67</i>)	Perry, David (<i>vn I, 1995-present</i>)
Chisholm, Sally (<i>vla, 1991-present</i>)	Kolisch, Rudolph (<i>vn I, 1944-67</i>)	Prévost, Germain (<i>vla, 1912-47</i>)
Creitz, Lowell (<i>vlc, 1955-76</i>)	Lemaire, Fernand-Auguste (<i>vlc, 1912-18</i>)	Quinet, Fernand (<i>vlc, 1918-22</i>)
Evans, C. Warwick (<i>vlc, 1940-41</i>)	Maas, Robert (<i>vlc, 1921-40</i>)	Rahier, Albert (<i>vn II, 1943-60</i>)
Friedlander, Ernst (<i>vlc, 1943-55</i>)	Milofsky, Bernard (<i>vla, 1947-57</i>)	Sopkin, George (<i>vlc, 1942-43</i>)

C. MEMBERS: BY INSTRUMENT, CHRONOLOGICALLY

VIOLIN I

Onnou, Alphonse (<i>1912-40</i>)
Brosa, Antonio (<i>1940-44</i>)
Kolisch, Rudolph (<i>1944-67</i>)
Paulu, Norman (<i>1967-95</i>)
Perry, David (<i>1995-present</i>)

VIOLIN II

Halleux, Laurent (<i>1912-43</i>)
Rahier, Albert (<i>1943-60</i>)
Basso, Robert (<i>1960-64</i>)
Kim, Won-Mo (<i>1964-67</i>)
Moore, Thomas (<i>1967-73</i>)
McLeod, John (<i>1973-74</i>)
Blum, Martha Francis (<i>1974-88</i>)
Kim, Jae-Kyung (<i>1988-95</i>)
Beia, Suzanne (<i>1995-present</i>)

VIOLA

Prévost, Germain (<i>1912-47</i>)
Milofsky, Bernard (<i>1947-57</i>)
Blum, Richard (<i>1957-91</i>)
Chisholm, Sally (<i>1991-present</i>)

CELLO

Lemaire, Fernand-Auguste (<i>1912-18</i>)
Quinet, Fernand (<i>1918-22</i>)
Maas, Robert (<i>1922-40</i>)
Evans, C. Warwick (<i>1940-41</i>)
Gottlieb, Victor (<i>1941</i>)
Sopkin, George (<i>1942-43</i>)
Friedlander, Ernst (<i>1943-55</i>)
Creitz, Lowell (<i>1955-76</i>)
Karp, Parry (<i>1976-present</i>)