

Chicago Symphony Orchestra

Riccardo Muti,
Zell Music Director

Semyon Bychkov, conductor
Katia & Marielle Labèque, pianos
Sunday, May 6, 2018, 3:00 pm



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CHICAGO SYMPHONY ORCHESTRA

RICCARDO MUTI ZELL MUSIC DIRECTOR

Sunday, May 6, 2018, at 3:00
Hancher Auditorium—The University of Iowa

SEMYON BYCHKOV CONDUCTOR
KATIA LABÈQUE PIANO
MARIELLE LABÈQUE PIANO

Concerto for Two Pianos, Opus 88a Max Bruch
(1838–1920)
Andante sostenuto
Andante con moto—Allegro molto vivace
Adagio ma non troppo
Andante—Allegro

KATIA LABÈQUE, piano
MARIELLE LABÈQUE, piano

INTERMISSION

Manfred Symphony, Opus 58 Pyotr Ilyich Tchaikovsky
(1840–1893)
Lento lugubre
Vivace con spirito
Andante con moto
Allegro con fuoco

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*This program is partially supported by a grant
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ABOUT THE ARTISTS

The Chicago Symphony Orchestra (CSO) is consistently hailed as one of the greatest orchestras in the world. Its music director since 2010 is Riccardo Muti, one of the preeminent conductors of our day. Founded in 1891 by its first music director, Theodore Thomas, the CSO's other illustrious music directors include Frederick Stock, Désiré Defauw, Artur Rodzinski, Rafael Kubelík, Fritz Reiner, Jean Martinon, Sir Georg Solti, and Daniel Barenboim. From 2006 to 2010, Bernard Haitink served as principal conductor, the first in CSO history. Pierre Boulez was appointed principal guest conductor in 1995 and then named Helen Regenstein Conductor Emeritus in 2006, a position he held until his death in January 2016. Celebrated cellist Yo-Yo Ma was appointed the CSO's Judson and Joyce Green Creative Consultant in 2010. Samuel Adams and Elizabeth Ogonek were appointed the CSO's Mead Composers-in-Residence in 2015.

The renowned musicians of the CSO command a vast repertoire that spans from baroque to new music. They annually perform more than 150 concerts, most at Symphony Center in Chicago, and, since 1936, in the summer at the Ravinia Festival. The CSO also tours nationally and internationally. Since its first tour to Canada in 1892, the Orchestra has performed in 29 countries on five continents during 60 international tours.

Since 1916, recording has been significant in establishing the Orchestra's international reputation, with recordings by the CSO earning a total of 62 Grammy awards from the National Academy of Recording Arts and Sciences. In 2007, the CSO launched an independent label, CSO Resound. The 2010 release of Verdi's *Messa da Requiem* was recognized with two Grammy awards. Listeners and fans around the world can hear the CSO in weekly airings of the CSO Radio Broadcast Series, which is syndicated on the WFMT Radio Network and online at CSO.org/Radio. In addition, the CSO's YouTube video of Beethoven's Symphony No. 9, conducted by Muti, has received over eleven million views.

Annually, the CSO engages more than 200,000 people of diverse ages, incomes, and backgrounds through the innovative programs of the Negaunee Music Institute at the CSO. The Institute also manages the Civic Orchestra of Chicago, the only pre-professional training ensemble of its kind affiliated with a major American orchestra.

The parent organization for the CSO is the Chicago Symphony Orchestra Association (CSOA), which also includes the acclaimed Chicago Symphony Chorus, directed by Duain Wolfe. Under the banner of its presentation series, entitled Symphony Center Presents, the CSOA annually presents dozens of prestigious guest artists and ensembles from a variety of musical genres—classical, jazz, pop, world, and contemporary.

Thousands of patrons, volunteers, and donors—corporations, foundations, government agencies, and individuals—support the CSOA each year. The CSO's music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation. The Negaunee Foundation provides generous support in perpetuity for the work of the Negaunee Music Institute.

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SEMYON BYCHKOV

CONDUCTOR

Newly appointed as music director and chief conductor of the Czech Philharmonic, Semyon Bychkov was born in Saint Petersburg, Russia. He studied at the Glinka Choir School and, as a pupil of the legendary Ilya Musin, at the Leningrad Conservatory. At the age of twenty, he won the Rachmaninov Conducting Competition; however, denied the prize of conducting the Leningrad Philharmonic, he later immigrated to the United States.



Photo: Musacchio Ianniello

Returning as principal guest conductor of the Leningrad Philharmonic in 1989 (now Saint Petersburg Philharmonic Orchestra since 1991), Bychkov enjoyed successes in the United States and Europe following a series of high-profile cancellations, which resulted in invitations to conduct the New York and Berlin philharmonics and the Royal Concertgebouw Orchestra-Amsterdam. He was named music director of the Orchestre de Paris (1989), chief conductor of the WDR Symphony Orchestra-Cologne (1997), and chief conductor of the Dresden Semperoper (1998).

Bychkov's symphonic and operatic repertoire is wide-ranging. In the United States, he can be heard annually with the New York Philharmonic, the Chicago Symphony Orchestra, the Los Angeles Philharmonic, and the Philadelphia and Cleveland orchestras. In Europe, he is an annual guest of the Berlin Philharmonic, Leipzig Gewandhaus Orchestra, and the London Symphony Orchestra and tours frequently with the Royal Concertgebouw and the Vienna and Munich philharmonics. He conducts in all the major opera houses, including La Scala in Milan, Opéra national de Paris, Dresden Semperoper, Vienna Staatsoper, and Teatro Real in Madrid. In England, where he is a regular guest at the Royal Opera House-Covent Garden, honorary titles from the Royal Academy of Music and the BBC Symphony Orchestra reflect the warmth of the relationships.

In addition to the core repertoire, Semyon Bychkov has worked closely with many extraordinary contemporary composers, including Luciano Berio, Henri Dutilleux, and Mauricio Kagel. In recent seasons, he has collaborated with Julian Anderson, Richard Dubignon, Detlev Glanert, Thomas Larcher, and René Staar.

Following concerts with the Czech Philharmonic in 2013, Bychkov devised *The Tchaikovsky Project*, a series of concerts, residencies, and studio recordings exploring Tchaikovsky and recording the results for Decca Classics. The project culminates in 2019 with residencies in Prague, Vienna, and Paris and the release of the complete recordings.

Semyon Bychkov was named 2015 Conductor of the Year by the International Opera Awards.

semyonbychkov.com



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KATIA AND MARIELLE LABÈQUE

PIANOS

Katia and Marielle Labèque are sibling pianists renowned for their ensemble of synchronicity and energy. Their musical ambitions started at an early age, and they rose to international fame with their contemporary rendition of Gershwin's *Rhapsody in Blue* (one of the first gold records in classical music). The sisters have since developed a stunning career with performances worldwide.



Photo © by Felix Broede

The Labèques are regular guests with the most prestigious orchestras of Europe and America under conductors including Semyon Bychkov, Lionel Bringuier, Sir Colin Davis, Gustavo Dudamel, Charles Dutoit, Sir John Eliot Gardiner, Kristjan Järvi, Paavo Järvi, Zubin Mehta, Seiji Ozawa, Antonio Pappano, Georges Prêtre, Sir Simon Rattle, Esa-Pekka Salonen, Leonard Slatkin, Michael Tilson Thomas, and Jaap van Zweden.

The 2017-18 season includes performances with the New York Philharmonic and Jaap van Zweden, the Dallas Symphony Orchestra, Camerata Salzburg at the Vienna Konzerthaus, and Bryce Dessner at the Elbphilharmonie Hamburg; a European tour with the Concertgebouw Orchestra-Amsterdam and Semyon Bychkov; concerts with the Dresden Staatskapelle at the Salzburg Easter Festival under Andrés Orozco-Estrada; the premiere of Dessner's Concerto for Two Pianos with the London Philharmonic Orchestra; and appearances with the Los Angeles Philharmonic and the San Francisco Symphony, among others.

Katia and Marielle Labèque have collaborated with many composers, including Thomas Adès, Louis Andriessen, Luciano Berio, Pierre Boulez, Philip Glass, Osvaldo Golijov, György Ligeti, and Olivier Messiaen. In 2015, they presented the world premiere of Glass's concerto, written for them, with the Los Angeles Philharmonic under the baton of Gustavo Dudamel. A new concerto by Nico Muhly, written especially for the Labèques, will premiere in 2019.

For their own label, KML Recordings, the duo released *Sisters* (2014), a selection of pieces from their personal and professional lives. Fall 2015 saw the release of the DVD from the documentary *The Labèque Way*, produced by El Deseo (Pedro and Augustin Almodóvar) and filmed by Félix Cábez. Previous releases include a Gershwin-Bernstein album and their project *Minimalist Dream House* (fifty years of minimalist music). KML Recordings recently joined the historic label Deutsche Grammophon. Katia and Marielle Labèque's most recent recording is of Stravinsky's *The Rite of Spring* and Debussy's *Epigraphes antiques*. Their next album, *Moondog Minimalist Dream House*, is set for release this spring.

labeque.com

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The Louise H. Benton Wagner Chair currently is unoccupied.

The Nancy and Larry Fuller Principal Oboe Chair currently is unoccupied.

The Adolph Herseth Principal Trumpet Chair, endowed by an anonymous benefactor, currently is unoccupied.

The Chicago Symphony Orchestra string sections utilize revolving seating. Players behind the first desk (first two desks in the violins) change seats systematically every two weeks and are listed alphabetically. Section percussionists also are listed alphabetically.

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PROGRAM NOTES

By Richard E. Rodda and Phillip Huscher

Max Bruch

Born January 6, 1838; Cologne, Germany

Died October 20, 1920; Friedenau, near Berlin, Germany

CONCERTO FOR TWO PIANOS, OPUS 88A

Max Bruch, widely known and respected in his day as a composer, conductor, and teacher, received his earliest music instruction from his mother, a noted singer and pianist. He began composing at the age of eleven, and by fourteen had produced a symphony and a string quartet, the latter garnering a prize that allowed him to study with Carl Reinecke and Ferdinand Hiller in Cologne. His opera *Die Loreley* (1862) and the choral work *Frithjof* (1864) brought him his first public acclaim. For the next twenty-five years, Bruch held various posts as a choral and orchestral conductor in Cologne, Coblenz, Sondershausen, Berlin, Liverpool, and Breslau; in 1883, he visited the United States to conduct concerts of his own choral compositions. From 1890 to 1910, he taught composition at the Berlin

Academy and received numerous awards for his work, including an honorary doctorate from Cambridge University. Though Bruch is known mainly for three famous compositions for string soloist and orchestra (the G-minor concerto and the *Scottish Fantasy* for violin, and the *Kol nidrei* for cello), he also composed two other violin concertos, three symphonies, various chamber pieces, songs, three operas, and much choral music.

Bruch's Concerto for Two Pianos has had a most curious history—it was stolen, hidden, largely rewritten by other hands, forgotten for a half century, and, since its rediscovery in 1971, the subject of lawsuits and complex copyright claims. In 1911, the duo-piano team of the sisters Rose and Ottilie Sutro visited the aging composer in his home near Berlin, played for him his Fantasy for Two Pianos (op. 11), and commissioned for themselves a concerto for piano duet and orchestra. Bruch wrote the piece during the following year, basing it on his earlier Suite for Organ and Orchestra, which had been inspired by a trip Bruch took to Italy in the spring of 1904 for his health. While on the island of Capri, he saw a religious procession on Good Friday in which a choir carrying candles and singing a chant was accompanied by a tuba. He noted down the melodies he heard, and they became the thematic materials for the suite.

The Sutro sisters premiered what was billed as Bruch's Two-Piano Concerto in 1916 with Leopold Stokowski and the Philadelphia Orchestra, but, unable to meet the considerable technical demands of the original piece, they had revised and simplified it almost beyond recognition. Immediately thereafter,

Composed

1912

First Performance

December 29, 1916;

Philadelphia, Pennsylvania

Instrumentation

Two flutes, two oboes, english horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, strings, solo pianos

Approximate Performance Time

28 minutes

These are the first Chicago Symphony Orchestra performances.

the concerto disappeared and remained hidden until 1971, when it turned up among the effects of Otilie Sutro after her death. Through the efforts of pianist Martin Berkofsky and others, the concerto was restored to its original form and first given in that version by Berkofsky and Nathan Twining with the London Symphony Orchestra, Antal Doráti conducting, on May 6, 1974.

Bruch's Concerto for Two Pianos is a work in the grand romantic tradition, richly orchestrated and harmonized, mightily virtuosic, and filled with fine melodies. The first movement opens with a broad, introductory statement by pianos and orchestra. There follows a restrained, contrapuntal dialogue for the soloists into which the orchestra is gradually drawn. The music mounts in intensity before subsiding for the movement's closing measures. A songful strain prefaces the main part of the second movement, a tripping scherzo of almost Mendelssohnian mien. The lovely Adagio is based on a melody of rich, romantic tenderness that swells to an expression of grand passion before diminishing to an ending that recalls the movement's opening gestures. Sweeping introductory proclamations herald the majestic processional that occupies most of the finale. This music, like that of the entire work, is notable for its rich textures, with the pianos sometimes leading, sometimes supporting, the orchestral ensemble. Bruch's Concerto for Two Pianos, so long hidden, is a welcome and important addition to the keyboard repertory of late romantic music.

Richard E. Rodda

Piotr Tchaikovsky

Born May 7, 1840; Viatka, Russia

Died November 18, 1893; Saint Petersburg, Russia

MANFRED SYMPHONY, OPUS 58

The idea for a symphony based on Byron's *Manfred* begins with Hector Berlioz. At the tail end of his last trip to Russia, Berlioz conducted *Harold in Italy* in Saint Petersburg in February 1868. Mily Balakirev (the "dean" of Russian composers) and the powerful critic Vladimir Stasov attended that concert, which marked the end of Berlioz's active career, and they were both taken with Berlioz's orchestral treatment of Byron's *Childe Harold's Pilgrimage*. Balakirev wrote to Berlioz the following September deploring his decision to stop writing music and urging him to take up *Manfred*, another subject drawn from Byron that was "tailor-made" for him. Balakirev even included a detailed outline for a program symphony in four parts based on Byron's dramatic poem. In fact, the outline was Stasov's, and he had originally given it to Balakirev, hoping that he would compose the *Manfred* Symphony. But neither Balakirev nor Berlioz, now in very poor health, showed any interest in tackling Byron's hero. Years passed, and the hope for a *Manfred* Symphony faded.

Then, in 1881, Tchaikovsky wrote to Balakirev, saying that he intended to dedicate a new edition of *Romeo and Juliet* to him, since it was Balakirev who had encouraged Tchaikovsky to compose it in the first place (and then badgered him to rework it until he got it right). Balakirev did not reply at first, but when he did, he had a new idea he wanted Tchaikovsky to consider: a symphony based on Byron's *Manfred*. "You would carry it out brilliantly," he wrote, enclosing Stasov's scenario, once again uncredited, this time adding a general musical blueprint, complete with proposed tempos and keys for each movement. (Tchaikovsky probably took this as an affront, since he had by now written a number of big and important works, including four symphonies, the B-flat piano concerto, a

violin concerto, and the opera *Eugene Onegin*.) “For myself,” Balakirev said, “this magnificent subject is unsuitable, since it doesn’t harmonize with my inner frame of mind; it fits you like a glove.” At first, like Balakirev and Berlioz before him, Tchaikovsky was uninterested. It would be perfect for “a symphonist disposed to imitate Berlioz,” he said. “But it leaves me absolutely cold.” Furthermore, he had never read Byron’s great dramatic poem, written in 1816–17 and considered one of the touchstones of romantic literature. And, finally, there was the brilliant incidental music already written by Schumann: “I love his *Manfred* extremely and am so used to merging in a single indivisible notion Byron’s *Manfred* with Schumann’s *Manfred* that I cannot conceive how I might approach this subject in such a way as to elicit from it any music other than that which Schumann furnished it with.”

Balakirev continued to press the subject on Tchaikovsky. Late in 1884, when Tchaikovsky came to Saint Petersburg for the local premiere of *Eugene Onegin*, Balakirev pleaded his case in person. He gave Tchaikovsky the detailed scenario once again, this time with even more specific musical suggestions. “I sincerely wish and hope that *Manfred* will be one of your pearls,” he said. He offered a list of compositions (he called them “helpful materials”) to think of as models for individual movements, including the finale of *Harold in Italy*, piano preludes by Chopin, portions of Tchaikovsky’s own *Francesca da Rimini*, and the scherzo from his Third Symphony. Tchaikovsky agreed to read Byron’s poem, and promised to give the idea of the program symphony serious thought. He was already planning a visit to the Alps, to see his friend, the violinist Iosif Kotek, who was gravely ill, and there, in the very landscape where Byron’s *Manfred* roamed, and with a copy of the poem in hand, he would perhaps find the inspiration for the new symphony.

While in Switzerland, Tchaikovsky read *Manfred: A Dramatic Poem*, and he realized at once that it suited him after all—it did, in fact, harmonize with his inner frame of mind, as Balakirev had put it. He was in a particularly troubled and reflective mood, and he had recently read Tolstoy’s *Confessions*, about the author’s search for the meaning of life. In Saint Petersburg, he and Balakirev had talked openly about death and the consolations of religion. In *Manfred*, Tchaikovsky saw a fellow outsider yearning to understand his place in the world, and a kindred spirit struggling with the torment of sexuality—for *Manfred* (as for Byron) it was incestuous seduction, for Tchaikovsky it was repressed homosexuality.

Composed

April–September 1885

First Performance

March 23, 1886; Moscow, Russia

Instrumentation

three flutes and piccolo, two oboes and english horn, two clarinets and bass clarinet, three bassoons, four horns, four trumpets, three trombones, tuba, timpani, cymbals, bass drum, tam-tam, tambourine, triangle, bells, two harps, organ, strings

Approximate Performance Time

58 minutes

First CSO Performances

December 23 and 24, 1898, Auditorium Theatre. Theodore Thomas conducting
July 16, 1983, Ravinia Festival. Maxim Shostakovich conducting

Most Recent CSO Performances

June 11, 12, and 13, 2015, Orchestra Hall. Riccardo Muti conducting

Tchaikovsky began to write music in April 1885. It went slowly at first. “It’s a thousand times pleasanter to compose without a program,” he wrote to his friend Sergei Taneyev. But by the end of May, he had sketched the entire symphony. He spent the summer orchestrating it, admitting that once he began, he became so carried away that he could not stop. In August, he wrote to his patroness and confidante, Nadezhda von Meck, “I am working on a very difficult, complicated symphonic work (on the subject of Byron’s *Manfred*), which happens to have such a tragic character that occasionally I turn into something of a Manfred myself.” By now his identification with Manfred was complete. *Manfred* was finished that September. “The symphony has turned out vast, serious, difficult, swallowing up all my time, sometimes wearying me extremely,” he wrote to the opera singer Emiliya Pavlovskaya, “but an inner voice tells me that I am not laboring in vain and that the work will be, perhaps, the best of my symphonic compositions.” Finally, at the end of September, he wrote to Balakirev that he had finally carried out his wish: “I have sat over *Manfred*, not rising from my seat, you might say, for almost four months.” What began as hard labor, he now confessed, was sheer joy once he became captivated by his subject.

The biggest orchestral work Tchaikovsky had written—and the one demanding the greatest number of players—*Manfred* stands alone in Tchaikovsky’s output as his only unnumbered symphony (it falls between nos. 4 and 5). The premiere, in Moscow in March 1885, was very well received—“I think that this is my best symphonic work,” he wrote to von Meck after the premiere—and within the year it was played in Saint Petersburg. Theodore Thomas gave the U.S. premiere in New York in December 1886, less than five years before he moved to Chicago to found what we now know as the Chicago Symphony Orchestra.

As Tchaikovsky was quick to point out to Balakirev, he maintained the general outlines of Stasov’s original, only switching the second and third movements. He had also taken to heart Balakirev’s idea that, like Berlioz’s *Symphonie fantastique*, the symphony must have its own *idée fixe*, representing Manfred himself, which would permeate the entire work, and so Tchaikovsky’s opening measures return, almost unchanged, in each of the later movements.

“The first movement proved undoubtedly the best,” Tchaikovsky reported to Balakirev following the Moscow premiere, and it is one of the composer’s most original and thrilling creations—a large, complex structure that moves unerringly from the brooding opening (the embodiment of Manfred) through music of breadth and passion (representing Astarte, whom he had once loved) to the stunned climax. “Manfred wanders the Alps,” Stasov’s outline suggested, “tormented by fateful pangs of doubt, rent by remorse and despair, his soul the victim of nameless suffering.” Although Tchaikovsky at first complained about writing music to illustrate a program, the narrative gave structure, emotional depth, and meaning to one of the longest stretches of music in his output. Even when Tchaikovsky later turned against the *Manfred* Symphony, claiming that he no longer thought it among his very best works, he argued that the opening movement should be salvaged and turned into a grand symphonic poem. He knew that he had not written anything finer.

The second-movement scherzo is a marvel of orchestral wizardry and a study in color and texture. “The Alpine Fairy appears before Manfred in a rainbow,” Tchaikovsky wrote of this movement. At the beginning, the music is nothing but atmosphere—light and ephemeral. The middle section introduces a long-spanned melody to suggest the fairy herself before Manfred darkens the mood, almost irrevocably.

Tchaikovsky called the slow movement a *pastorale*—“the simple, free, and peaceful life of the mountain people.” He begins with a *siciliana*, the gentle

dance that instantly conjures the pastoral world; and continues with hunting calls, a spirited peasant dance, and eventually Manfred's own appearance, that is no more than a fleeting intrusion into this lovely country scene.

After the premiere, Tchaikovsky told Balakirev that the Moscow audience found the finale the most effective of all. But this movement has always come in for the strongest criticism, even from Tchaikovsky himself, who probably recognized early on that Stasov's original scenario was a hodgepodge that resisted musical continuity. Tchaikovsky's short note at the head of the movement suggests the musical challenge he faced: "Arimanes's underground palace. Manfred appears in the middle of a bacchanale. Evocation of Astarte's ghost. She predicts an end to his earthly sufferings. Death of Manfred." Stasov envisioned the finale as "a wild, unrestrained allegro," and that is how Tchaikovsky begins, quite brilliantly. The sequence of the music that follows is driven more by plot than musical logic, and Tchaikovsky's decision to incorporate a fugue in the midst of so much action and adventure was questioned almost from the first performance. Finally, Manfred's theme adds gravitas and predicts tragedy, and Astarte's music, appearing in a haze of harp glissandos, recalls lost passion. Manfred dies accompanied by a grand chorale of organ chords, and the music slowly unwinds and resolves to suggest a peace that is less certain in Byron:

He's gone—his soul hath ta'en its earthless flight; Whither?
I dread to think—but he is gone.

A postscript. The Russian conductor Yevgeny Svetlanov made his own edition of the finale that omits the fugue and tacks on the coda of the first movement in place of the organ apotheosis. That version is often performed today and it is arguably more faithful to Byron, but it is not what Tchaikovsky wrote. Semyon Bychkov conducts the composer's original finale at this week's concerts.

Phillip Huscher

Richard E. Rodda, a former faculty member at Case Western Reserve University and the Cleveland Institute of Music, provides program notes for many American orchestras, concert series, and festivals.

Phillip Huscher has been the program annotator for the Chicago Symphony Orchestra since 1987.





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Recent events from spring 2018:



**1 Amir ElSaffar
and Rivers of Sound**

February 8, 2018
Hancher Auditorium

2 Kareem Abdul-Jabbar
A collaboration with the
University Lecture Committee

March 25, 2018
Hancher Auditorium

**3 Shadow Play!
Puppetry Workshop**

April 3, 2018
UI Museum of Natural History

**4 *Feathers of Fire:
A Persian Epic***

April 4, 2018
Hancher Auditorium

5 Bassem Youssef
Part of Mission Creek Festival

April 7, 2018
Hancher Auditorium

6 *Reading: Muslims in Iowa*

April 10, 2018
Strauss Hall

Photos 1, 2, 5, and 6 by Miriam Alarcón Avila

LOOKING BAC: FERDINAND BAC, 1859-1952

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Support for the exhibition is provided by the Koza Family Fund, the Members Special Exhibition Fund, and the Richard V.M. Corton, M.D. and Janet Y. Corton Exhibition Fund.

Ferdinand Bac (French, 1859-1952), *What are looking for in the sky, crazy old man?*, c. 1950, ink on paper, Collection of Madame Sylviane Jullian



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Basic information:

Lily Brown, Junior from Waukee Iowa, studying Marketing and Management while also pursuing a Non-Profit Management Certificate.

What is your position at Hancher?

I work both as a Public Engagement intern and as a Crew Chief in the production department. As an intern, I assist the administrative staff with various topics including residency events, marketing, research, and public relations. As a Crew Chief, I lead other students in setting up for shows and I work on hospitality for visiting artists.

How long have you worked at Hancher?

I started working at Hancher when the new building opened, so I'm coming up on two years in August.

What is your favorite part about Hancher?

My favorite part of Hancher is all the incredible people I have met while working here, including awesome co-workers, artists, and patrons.

Do you have any favorite Hancher show you've worked or attended?

I have seen countless shows from backstage, but have only been in the house for three! I've been a longtime Alton Brown fan, so being able to meet him and watch his show from backstage is an experience I'll never forget.

Do you have any favorite TV shows, movies, bands, or books?

Lately, I have been loving *Game of Thrones* and *Black Mirror* as far as TV shows go. My favorite movie of all time is *The Princess Bride*. I love all contemporary R&B, so right now I've been enjoying Frank Ocean, Khalid, and Drake. My favorite book is *The Perks of Being a Wallflower* by Stephen Chbosky.

Do you have any favorite classes you've taken at the University of Iowa?

I traveled to London, England, to take an International Marketing class offered by the University this past winter.

What are your eventual career goals? How does working at Hancher help you achieve those goals?

I'd like to work in product or brand management in media and entertainment, technology, or consumer goods. Working at Hancher has given me an incredible insight into how a brand functions as a whole. The Hancher brand is more than the logo and the building, it's also built from the experiences we offer, personal and sincere service, acceptance and inclusion, and community.

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