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Tokyo String Quartet

Peter Oundjian, violin
Kikue Ikeda, violin
Kazuhito Isomura, viola
Sadah Harada, cello

With special thanks to first violinist Andrew Dawes for his guest appearances during Mr. Oundjian's 1995-96 sabatical.

PINCHAS ZUKERMAN, violin and viola

Friday, October 13, 1995—8:00 pm

SCHUBERT
STRING TRIO IN B-FLAT MAJOR, D. 471
Zukerman, Isomura, Harada

BARTÓK
VIOLIN DUOS
Zukerman, Ikeda

NEIKRUG
STRING QUINTET (World Premiere)
Lento - Piu lluido
Adagio
Finale

Intermission

BEETHOVEN
VIOLA QUINTET IN C, MAJOR, OP. 29, "STORM QUINTET"
Allegro moderato
Adagio molto espressivo
Scheroz: Allegro
Presto

The Tokyo String Quartet has recorded for Angel-EMI, CBS Masterworks, Deutsche Grammophon, and Vox Vox. They now record exclusively for BMG Classics/RCA Victor Red Seal.

Mr. Zukerman has recorded for CBS Masterworks, Philips, Angel, and Deutsche Grammophon, and is currently an exclusive artist with BMG Classics/RCA Victor Red Seal.

Exclusive representation for the Tokyo String Quartet and Mr. Zukerman: Shirley Kirshbaum & Associates
711 West End Avenue, Suite 5KN
New York, NY 10025

The quartet are artists-in-residence at Yale University and at College Conservatory of Music, University of Cincinnati.

This performance is supported by the National Endowment for the Arts.
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Tokyo String Quartet

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Kazuhito Isomura, viola
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Zukerman, Isomura, Harada

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NEIKRUG
STRING QUINTET [World Premiere]
Lento - Piu Fluido
Adagio
Fluide

Intermission

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VIOLA QUINTET IN C MAJOR, OP. 29, "STORM QUINTET"
Allegro moderato
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The TOKYO STRING QUARTET is one of the supreme chamber ensembles of the world. Praised for its exceptional technical command and dynamic performance style, the quartet has received extraordinary acclaim since its founding in 1969. They perform over 100 concerts each year across the U.S., Canada, Europe, Scandinavia, South America, and the Far East.

During the 1995-96 season, the Tokyo Quartet will continue to perform in the leading concert halls throughout the U.S. and abroad. In September, they traveled to South America, where they gave performances in Buenos Aires, Santiago, Rio de Janeiro, and San Paolo. Pinchas Zukerman will join the ensemble on an international tour, performing the premiere of Marc Neikrug's String Quartet, beginning in October and continuing through the spring. This project has been commissioned by Great Performers Series at Lincoln Center in New York, George Mason University in Fairfax VA, Krannert Center/University of Illinois in Champaign-Urbana, Wisconsin Union Theater at the University of Wisconsin, Hancher Auditorium at The University of Iowa, Stanford University, Arizona State University, Celebrity Series of Boston, Smart Center in Chicago IL, and the Manitowoc Symphony Orchestra in Wisconsin.

The members of the quartet continue to hold the post as artists-in-residence at Yale University and the University of Cincinnati College-Conservatory of Music. Recording exclusively for BMG Classics/RCA Victor Red Seal, the Tokyo Quartet has released a landmark series of recordings. Their most recent discography includes the complete Beethoven string quartets and a Brahms/Waerber disc with Richard Stoltzman. A recording of the complete Bartok quartets, coupled with two Janacek quartets, will be released this fall.

From 1993-95, to commemorate its twenty-fifth anniversary, the Tokyo Quartet embarked on a two-year project performing the complete Beethoven string quartets throughout the world. The ensemble designated Classical Action: Performing Arts Against AIDS the beneficiary of proceeds from the six New York City performances.

The quartet traces its origins to the Toho School in Tokyo, where several of the founding members were profoundly influenced by Professor Hideo Saito. Instilled with a deep commitment to chamber music, the original members of what would become the Tokyo Quartet, including violist Kazushi Ono and cellist Sadayuki Harada, eventually came to America for further study with Robert Mann, Raphael Hillyer, and Claus Adam. In 1969, the ensemble was officially created and scholarships were awarded by the Juilliard School. Soon after, the quartet won First Prize at the Coleman Audition in Pasadena, the Munich Competition, and the Young Concert Artists International Auditions, which brought them worldwide attention. Kikuei Ikeda, who was also trained at the Toho School, joined the quartet as second violinist in 1974, and Peter Oundjian, who studied with Ivan Galamian, Itzhak Perlman, and Dorothy DeLay, became first violinist in 1981.

The Tokyo String Quartet has been featured in numerous major television programs, including PBS's "Great Performances" and "Seasame Street," CBS's "Sunday Morning," and a taped concert from the Concert Hall of Art in Washington, broadcast nationally on public television.
Tokyo String Quartet
with Pinchas Zukerman

Friday, October 13, 8 pm

Houston String Quartet
Monday, October 30, 8 pm

Trio Fontenay
Monday, April, 8 pm


ci ~

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PINCHAS ZUKERMAN is recognized throughout the world for his exceptional artistic standards. With three decades of critical acclaim for his musical genius and prodigious technique, his impeccable musicianship marks him as one of the masters of our time. He is equally acclaimed as a violinist, violist, conductor, pedagogue, and chamber musician. Born in Tel Aviv in 1948, Mr. Zukerman began musical training with his father, first on recorder, then clarinet, and ultimately violin. At the age of eight, he began studying with Ilona Feher at the Israel Conservatory and the Academy of Music in Tel Aviv. With the guidance of Isaac Stern and Pablo Casals, the support of the America-Israel Cultural Foundation, and scholarships from The Juilliard School and Helena Rubinstein Foundation, he came to America in 1962 to study with Ivan Galamian at Juilliard. In 1967, Mr. Zukerman won First Prize in the twenty-fifth Yehudi Menuhin International Competition, setting the stage for his solo career.

Mr. Zukerman has amassed a prolific discography, which numbers more than 92 releases and is widely representative of the violin and viola repertoires. His catalogue of recordings for Angel, CBS, Deutsche Grammophon, London Philips, and RCA contains 21 Grammy nominations and two Grammy awards: "Best Chamber Music Performance" in 1980 and "Best Classical Performance—Instrumental Soloist with Orchestra" in 1981. Mr. Zukerman now records exclusively for BMG Classics and the RCA Victor Red Seal label. His BMG Classics recording of Bartók violin and viola concertos with Leonard Shklov and the Saint Louis Symphony earned him a Grammy nomination. Recent releases include violin sonatas by Fauré, Debussy, and Franck, and works for viola/viola and piano by Robert Schuman, both recorded with pianist Marc Neikrug. The violin and viola sonatas of Brahms will be released in the spring of 1996; the Bruch Violin Concerto No. 1 and the Brahms Violin Concerto, both with Zubin Mehta and the London Philharmonic Orchestra, is due out in November 1995.

Mr. Zukerman's conducting career began in 1970 with the English Chamber Orchestra. He has since conducted many of the world's leading orchestras, including the Chicago Symphony, New York Philharmonic, Boston Symphony, Los Angeles Philharmonic, National Symphony, San Francisco Symphony, Montreal Symphony, Toronto Symphony, and National Arts Centre Orchestra, as well as European orchestras including the Berlin Philharmonic. He served as music director of the South Bank Festival for three years and of the St. Paul Chamber Orchestra for seven years, and as principal conductor of the Dallas Symphony's International Summer Music Festival for three years and of the Dallas Symphony for two years. As a chamber musician, Pinchas Zukerman has collaborated with prominent artists and colleagues around the world for over 20 years. Included among these musicians are Daniel Barenboim, the late Jacqueline Du Pre, Jean-Pierre Rampal, Isaac Stern, the Guarnieri Quartet, the Tokyo String Quartet, mido, Yo-Yo Ma, Emanuel Ax, Yehudi Menuhin, Khalil Saab, and Shinno Mint. In 1989, Mr. Zukerman and a group of colleagues created a prestigious chamber ensemble that continues to tour throughout South America, Europe, Israel, Mexico, and the U.S. The duo will also conduct master classes and children's concerts as part of Mr. Zukerman's commitment to the education of future classical musicians and performers.

MARC NEIKRUG, born in 1946 in New York, is a pianist and composer of international acclaim. His compositions, which range from chamber music to symphonic works and opera, have been commissioned from around the world. Major commissions have come from the Deutsche Oper Berlin and London's South Bank Festival, and orchestras including the Houston Symphony and the St. Paul Chamber Orchestra. Most recently, Mr. Neikrug has received commissions for San Francisco Symphony's "Concertante for violin and piano (1994-95) from the Schleswig-Holstein Festival; for a setting of Pueblo Children's Songs (1995) from soprano Heidi Grant Murphy; for Piano Concerto No. 1 (1996) from the Abbado Festival; and for the only viola quintet written in the twentieth century (1995), commissioned for performances by the Tokyo String Quartet and Pinchas Zukerman this season. Mr. Neikrug's works have been performed by leading orchestras and opera houses on four continents and by stellar musicians, including Christoph von Dohnanyi, Christoph Eschenbach, Lawrence Foster, James Galway, Leon Mosel, Zubin Mehta, Shalom Mintz, David Zinnman, and Pinchas Zukerman, and the Vermeer and Tokyo String quartets.

Mr. Neikrug has written an important work of music theater. Through Roses, on "extraordinary achievements" (The New York Times) that blends music with a dramatic text written by Mr. Neikrug, has been translated into ten languages. Through Roses has received hundreds of performances in England, the U.S., Austria, Germany, Israel, Finland, Australia, and Japan, and has been recorded for Deutsche Grammophon and is the subject of a prize-winning film by acclaimed film-maker Christopher Nupen. Los Alamos, an anti-nuclear opera, was the first American work commissioned and premiered by Berlin's Deutsche Oper. Der Spiegel's review of October 4, 1988 headlined: "The World is Coming to an End at the Deutsche Oper Berlin—Marc Neikrug, an American, has combined Pueblo Indian Rituals, the Construction of the Nuclear bomb, and Star Wars to Create Political Music Theater." The American premiere of Los Alamos was given at the Aspen Music Festival in 1992. As a pianist, Marc Neikrug performs regularly throughout the world. He has collaborated extensively with Pinchas Zukerman for over 20 years, and together they have made numerous recordings for CBS and Philips, they recently embarked on several ambitious recording projects for BMG Classics, which include virtually the entire repertoire of sonatas for violin and piano.

Mr. Neikrug has also conducted performances of his works with the St. Paul Chamber Orchestra, the Victorian State Orchestra (Melbourne), the Tonhalle Orchestra (Zurich), the Utah Symphony, and the Frankfurt Radio Orchestra. His many compositions are published by Theodore Presser and Chester Music, and he has recently signed a contract with BMG Classics to record several of his chamber and orchestral works.

Marc Neikrug is a special consultant for contemporary programs to the St. Paul Chamber Orchestra for seven years. During that time, the orchestra received three annual ASCAP awards for adventurism programming. He has also served three times as director of the Melbourne Summer Music, an Australian festival which commenced in 1986 under his direction.

Upcoming Events
For a list of upcoming events in the Iowa Center for the Arts, please turn to the final page of this publication.

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We're very much looking forward to you visiting us!"
Tonight's Program

by Arthur Canter

The program scheduled for tonight's concert at Carnegie Hall features chamber works by great composers that are rarely heard in concert halls as well as a new work by a rising American composer/ pianist. The fact that the Schubert piece is a short unfulfilled work may account for its infrequent inclusion in chamber concerts. The Bartók work was intended as a set of graded exercises for violinists and is seldom programmed in recitals. Why the Beethoven quartet is rarely heard is a mystery to this writer even recognizing the fact that violin quartets are not commonly performed and are generally the more popular combination.

We are fortunate to be able to hear the rarely composed Nägeli work, for as one of the numbers of his works was not published until after his death. However, he did receive wide attention for his songs and for some of his other works which were given their first performances in Vienna shortly after they were composed. He gained public recognition as a pianist and as a conductor on several occasions. Schubert, his circle of friends, and the musical evenings called "Schubertiaden" were well known in Vienna.

Schubert began the B-flat trio in September 1816. Considering the speed with which he worked he had to have written even major compositions, it is surprising that the composer stopped working on the trio after completing the first movement and 39 bars of the second movement, an instance of atonality. Despite the fact that he had written to his brother Michael asking for money for a trip to the country, the composer stayed in the city. The composition was completed at the end of December. The Trio D 471 is considered a gem. It flows like a stream of ideas in the Hungarian composers and to develop his own style. He studied the unusual harmonies, scales, and rhythms inherent in the Hungarian folk song and would incorporate these elements into his compositions. Bartók and Schubert studied not only his native Magyar folk music but also that of other cultures such as the Romansians, Carpathians, Serbs, Turks, and North African Arabs. After Hungary was partitioned in 1920, the远离 part of Hungary that he had visited was practically a different country. The Magyars' reaction was fierce and all the Magyars were prevented from entering the country. Then the piece evolved back into its original melodic character before the music fades into silence.

With his desires to become a composer. However, his responsibilities as a school teacher did not prevent him from composing a flood of works in his spare time. By the beginning of 1817, the twenty-year-old Schubert was persuaded by friends to leave teaching school and for all time to turn to composition. He had already written numerous works in different genres including four symphonies, several string quartets, dozens of piano d��cants, at least nine complete string quartets, a number of sacred choral pieces, and hundreds of songs. The surprising thing is that, despite this tremendous output, he did not have any of his works published until 1818.

Schubert is remembered for the inherent beauty in the grandiose works he created during his short life. Among the misleading impressions left by superficial biographical sketches and fictionalized versions of the composer is the idea that he received practically little recognition during his lifetime. It is true that the extent of Schubert's musical genius was not recognized and that the number of his works was not published until after his death. However, he did receive wide attention for his songs and for some of his other works which were given their first performances in Vienna shortly after they were composed. He gained public recognition as a pianist and as a conductor on several occasions. Schubert, his circle of friends, and the musical evenings called "Schubertiaden" were well known in Vienna.

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The town in which Bartók was born, Nagyszentmiklós, is near the junction of the borders of modern Hungary, Serbia, Romania, and Bulgaria. He was brought up in pre-World War I Hungary, and during his teaching position as a music critic for the Hungarian newspaper in Budapest. The watch his country shrink away as political events changed the national identity of every town he had lived in. This would affect his ability to come up with the credentials to meet formal requirements for visas and passports for his later travels to study folk music.

In Hungary, Bartók was known principally as an ethnomusicologist. His compositions were not highly regarded as they were considered eccentric, being so unlike the prevailing Western style. His musical training was essentially folkloristic in the tradition of Wagner and Richard Strauss. However, after he and Zoltán Kodály decided to work with their folk music in Hungary in 1905, Bartók began to explore folk music of the entire world. His recordings show the influence of Nordic, Russian, and Chinese folk music, which were the most popular in the Russian Empire at the time.

What Do These Terms Mean?

Adagio
Adagio molto expressivo
Allegro moderato
Fluido
Legante
Piu fluido
Presto
Scherzo
slowly, of some moderate tempo
slowly, with great expression
moderately fast
with fluidly slow
a little fluidly very fast
very lively, almost humorous
marked rhythms and sharp contrasts

Adagio molto expressivo, slowly, with great expression
Allegro moderato, moderately fast
Fluido, with fluidly slow
Legante, a little fluidly very fast
Piu fluido, very lively, almost humorous
Presto, marked rhythms and sharp contrasts

String Quartet in B-flat Major, D. 471
Franz Schubert (1797-1828)

Schubert, described by Charles Osborne as the "most quintessentially romantic of all the 20th-century composers," was the only one of this group to have actually been born in Vienna. Franz Xaver Schubert was born in Vienna, Austria on January 31, 1797. His father, Franz Schubert, was a court musician and composer, and his mother, Maria Countess von Schubert, was a musical patron who was famous for her musical ability and could be considered a musical prodigy. She was a pupil of Antonio Solari, Mozart's violinist. He was the assistant schoolmaster at the elementary school run by his father, an occupation which he found tedious and conflicting

Marc Nägeli, born in New York City, grew up in Los Angeles in an environment conducive to the arts. He is the son of Olga Nägeli, a painter, and George Nägeli, the eminent cellist George Nägeli, Marc often acted as the elder Nägeli's accompanist and wrote a solo sonata for cellist of the same name. Nägeli studied music at the Northwestern Music Academy in Dornell, Germany, from 1964-68, studying composition under Gabriel Klebe (b. 1925), known for his work of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925) known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New York at Stonybrook from 1965-67, composing for the modern composition ensemble under Walter Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Nägeli studied at the University of Texas at the State University of New Year...
Tonight's Program

By Arthur Canter

The program scheduled for tonight's concert at the Chicago Symphony chamber works by great composers that are rarely heard in concert halls as well as a new work by a contemporary composer/panelist. The fact that the Schubert piece is a short unfulfilled work may account for its infrequent inclusion in chamber concerts. The Bartók work intended as a set of graded exercises for violinists and is seldom programmed in recitals. Why the Beethoven quartet is rarely heard is a mystery to this writer even recognizing the fact that viola quartets are not commonly performed since viola quartets are generally the more popular combination. We are fortunate to be able to hear the rarely composed Nickrulfrog work, for as far as we know, only an incomplete version of the piece is in existence and the hearing is desirous. It is also meaningful for the last on tonight's program because Packet has given several important performances of the Bartók Trio in the piece, and Marc Nickrulfrog has had a long association as partners in the performances of the viola/viola and piano sonata literature over the years. Honcher audiences may remember their presentation of Brahms two viola sonatas and the G Major Violin Sonata given here October 2, 1991.

String Trio in B-flat Major, D. 471

Franz Schubert (1797-1828)

Schubert, described by Charles Osborne as the "most quintessentially Viennese of theViennese composers," was the only one of this group to have actually been born in Vienna, but he lived in the service of Schubert, his precocious musical aptitude, musical training, youthful career as music composer and musician with its trials and tribulations and his tragic, illness-ridden, and early death. He was the leading violinist in a school orchestra. He played the violin in a family quartet for which he wrote his early string quartets. He was a pupil of Antonio Solari, Mozart's rival. He was the assistant schoolma'am of the Vienna State school by his father, an occupation which he found tedious and conflicting with his desire to become a composer. However, his responsibilities as a school teacher did not prevent him from composing a flood of works in his spare time. By the beginning of 1817, the twenty-year-old Schubert was persuaded by friends to leave teaching school and to devote all his time to composition. He had already written numerous works in different genres including four sonatas, several quartets, dozens of piano dances, at least nine complete string quartets, a number of sacred choral pieces, and hundreds of songs. The surprising thing is that, despite this tremendous output, he did not have any of his works published until 1818.

Schubert is remembered for the inherent beauty in the great volumes of works he created during his short life. Among the misleading impressions left by superficial biographical sketches and fictionalized versions of the composer is the fact that he received practically little recognition during his lifetime. It is true that the extent of Schubert's musical genius was not recognized and that the bulk of his works were not published until after his death. However, he did receive wide attention for his songs and for some of his other works which were given their first performances in Vienna shortly after they were composed. He gained general public recognition as a pianist and as a conductor on several occasions. Schubert, his circle of friends, and the musical evenings called "Schubertiade" were well known in Vienna.

Schubert began the B-flat trio in September 1816. Considering the speed with which he worked, it is not surprising that he had to write even major compositions, it is surprising that the composer stopped working on the trio after completing the last movement and 39 bars of the second movement, an abdicated sonatino. Alfred Einstein, the noted biographer and musicologist, surmised that the composer broke off at that point because he was not clear in his mind about the form or what would happen next.

During Duo

Belà Bartók (1881-1945)

The town in which Bartók was born, Nagyszebeni, is near the junction of the borders of modern Hungary, Serbia, and Romania. He was born into a middle-class family. He was brought up in pre-World War I Hungary, and during his teaching position at the Academy of Music in Budapest, he watched his country shrink away as political events changed the national identity of every town he had lived in. This would affect his ability to come up with the credentials to meet formal requirements for visas and passports for his later travels to study folk music.

In Hungary, Bartók was known principally as an ethnomusicologist. His compositions were not highly regarded as they were considered eccentric, being so unlike the prevailing Western style. His increasing interest was essentially folkloric, in the tradition of Wagner and Richard Strauss. However, after he and Zoltán Kodály began traveling through eastern European folk music in Hungary in 1905, Bartók began to research folk music.

What Does This Term Mean?

Adagio Adagio molto expressivo Moderato Allegro moderato Fluido Lento Più fluido Presto Scherzo

slowly, at ease slowly, with great expression moderately fast with fluidly slow a little fluidly very fast vivace, almost humorous moderate marked rhythms and sharp contrasts

The completed movement of the D. 471 Trio is considered a gem. It flows like a liquid reflection of the Hungarian harmonic composer and to develop his own style. He studied the usual harmonies, scales, and rhythms inherent in the Hungarian folk song and would incorporate these elements into his compositions.

Bartók began and studied not only his native Hungarian folk music but also that of other cultures such as the Roumanians, Carpathians, Serbs, Turks, and North African Arabs. After Hungary was partitioned in 1920, the remote parts of Hungary that he had visited and so practically known were forced to all of the art records to get permission to enter them. Thus, he responded to the compositions of other countries. His commitment to collect and study original sources of folk music finally ran into insurmountable roadblocks with the advent of World War II. Even after he led to the United States in October 1940, he spent much time during the remaining five years of his life cataloguing somebody else's collection of Yugoslav folk songs.

In the past few months before he attempted the D. 471 String Trio, Schubert began keeping a diary. When he stopped is not known, but the fact that the twenty-year-old youth started a diary has been taken by some biographers to mean that the composer was getting depressed. During the last years of his life, the meaning of his life precipitated by all the pressures and the disappointments he had faced was limited. His works for this period reflect his interest in Walzing and Richard Strauss. However, after he and Zoltán Kodály began traveling through eastern European folk music in Hungary in 1905, Bartók began to research folk music.

The 44 Duos for Two Violins, as they are published, were arranged into four books of 11 duos. Book I contains 14 duos pieces (the average length being less than a bar), basing such viola works as "Zeiwing Song," Slovak Song, Ruthenian Song, and Czakóin Dance. Book II contains 11 brief pieces. Book III. A Mosquito Dance, Marching Song, Burlesque, New Year's Greeting, Sorcery, Robin Hood, Kolomajka, and Bagatelles are among the 84 titles. The last book, IV contains a made up of eight duos, each slightly more than a minute for each. Titles include Prelude and Canon, Serenades, Arabian Dance, and Transylvanian Dance. All but two of the 44 Duos are based on actual folk melodies and these two (Nos. 26 and 37) are in the style of folk tunes. Bartók used the folk dances, plays children's songs, holiday songs, court dances, waltzes, and dances from different regions, although mostly Magyar, to derive the 44 Duos.

It is common in notation for the two violins to present a suite of selected pieces from the 44 Duos. The pieces chosen for the occasion may vary according to the preferences of the performer. Bartók, in 1936, transcribed a set of six pieces for piano, known as the Petite Suite, but apparently did not select any particular suite for a violin duet. The well-known Mediterranean violinists and friends, Zoltán Sékely and Lorand Fenyves, in the 1970s gave a performance of a suite of duets of nine of the 44 Duos that has been praised critically. The following pieces were included: No. 21, New Year's Song, No. 23, Song of the Bride; No. 8, Sadness; No. 33, Song of the Harlot; No. 37, Prelude and Canon, No. 39, Serban Dance; No. 42, Araban Dance; No. 43, Polka; and No. 44, Transylvanian Dance.

At the time of this writing, it was not known which of the 44 Duos are to be played by tonight's soloists, Pinchas Zukerman and Kluii Reh. Whatever their selection, one can be assured that the unusual harmonies, rhythms, and beauty inherent in the folk material developed by Bartók will be displayed by the two soloists. By the end of the 1970s, Judy Robison, in her notes for an early LP recording (Gentler and Suki) of the entire works, "The violin is the most versatile instrument, there is nothing academic about these compositions. There is no more lyrical beautiful music in all violin literature.

String Quintet in C Major

Marc Neikrug (b. 1946)

Marc Neikrug, born in New York City, grew up in Los Angeles in an environment conducive to the arts. He is the son of Olga Neikrug, a painter and composer, and the eminent cellist George Neikrug. Marc often acted as the elder Neikrug's accompanist and wrote a solo sonata for cello. He attended the Juilliard School of Music and earned his musical education at the Northwestern Musical Academy in Detmold, Germany, from 1964-68, studying composition under Galder Klebe (b. 1925), known for his use of large-scale color effects in his compositions. Neikrug moved to the United States to study at the State University of New York at Stonybrook from 1969-77, earning a Master's degree in composition. He has been composer-in-residence in the 1972 Mozart Festival, special consultant for contemporary music for the 1974-75 festival, and the Melbourne (Australia) Summer Music Festival several times. Since 1986, he has won prizes for Best Music in the Besancon and New York Film festivals for his film version of his theater piece "Year of the Rose", premiered by the South Bank Festival in 1980. He has received a number of commissions by leading American orchestras and houses, premiered internationally. Among his compositions are a number of concerto for solo instruments: piano (1966), clarinet (1982), and flute (1989). He has composed a symphony (1991), or least.
two string quartets (1969 and 1972), a number of other chamber and instrumental pieces, vocal works, and the anti-nuclear opera Los Alamos, premiered on October 1, 1988, at Berlin’s Deutsche Oper. The American premiere of Los Alamos was given at the 1992 Aspen Music Festival. Some of the chamber and concert-goers may have heard the KSUI rebroadcast of this event the following year.

Mr. Neikrug presently lives in the mountain area near Santa Fe and was composer-in-residence for the twenty-third season (1991-92) of the Santa Fe Chamber Music Festival. In the playbook for the festival, his reply to the question “What do you think is the charm of serious music?” is noted: “Thoughtfully composed music is something you can come back to for twenty, thirty, or a hundred years and always appreciate how intricately it was created, how perfectly it pushes those emotional buttons it was intended to. That’s kind of a miracle. Hundreds of years ago, somebody wrote these little black dots on a piece of paper and today, somehow, you pick them up and turn the dots into this sound that bypasses every verbal or visual perception and goes directly to the human spirit.”

As a pianist, Mr. Neikrug has performed both as a soloist and member of chamber ensembles. He is widely respected and sought by leading musicians to write pieces for them and/or to perform with them. He has had a long association as a recording partner with Pinchas Zukerman with whom he has made numerous recordings. Their most recent recording, recorded in New York, includes a complete set of Mozart violin and piano sonatas and the complete Beethoven sonatas for BMG Classics.

The following notes have been provided by the composer:

The String Quartet was composed in 1994 for the Tokyo String Quartet. It stems from an old interest of mine to explore what happens when a string quartet is enlarged by adding a viola. This combination has been historically seldom used, but when good effect is achieved, Mozart’s incredible set of quartets. I found that the textures changed dramatically from quartet writing. This is in part due to a filling out of the spacing, but also to the need for more solistic writing as opposed to ensemble. These considerations become the focus of the piece.

The opening is a ritornello which appears at various times in the work’s three movements and serves as an anchor for the departures of other episodes. This opening ritornello presents the generic idea of the piece, a single tone which expands in both directions. This expansion is an integral facet of the entire work and employed not only in the intervals but also in the entire texture.

The first movement is composed of alternating passages of two developing textures. One is a rhapsodic, canon-like texture consisting of soloistic passages for the first violin, the cello and different combinations of the instruments. The other is a mechanical, rhythmically driving tutti texture. After both textures reach their apex, the ritornello closes the movement.

The second movement is structured to highlight a particular passage of great lyrical depth and intensity. The entire movement is set up to arrive at or appreciate this passage to its best advantage, both in the structure and its emotional context. The third movement opens with the ritornello in a different manifestation. This is followed by an alternating set of episodes related to the first movement. The time they are more akin to a set. Tutti textures are followed by solos which again accumulate to the climax. A final ritornello closes the piece in its anchor position, albeit with a very different sense of the journey undertaken.

The quartet has been commissioned by Hancher Auditorium at The University of Iowa, Great Performers Series at Lincoln Center in New York, George Mason University in Fairfax, VA, Knamert Center/University of Illinois in Champaign-Urbana, Wisconsin at the University of Wisconsin, Stanford University, Arizona State University, Celebrity Series of Boston, Smart Center in Chicago IL, and the Monilacore Symphony Orchestra in Wisconsin.

Viola Quintet in C Major, Op. 29 (*Stomn Quintet*)

Ludwig van Beethoven (1770-1827)

More has been written about Beethoven, the man, his music, his character, and his impact upon the world of music than any other composer, engendering much misinformation about Mozart. Beethoven’s music is probably played more often in more concert halls than that of any other composer. Yet, we are to hear a major chamber work by the composer that is rarely performed. We consider the immense popularity of the Beethoven string quartets it is difficult to understand why the addition of the viola to a string quartet and integrating its voice to the other instruments, Mozart’s viola quartet. Does the answer lie in the failure of the composer to persist with the form, as did Mozart, in the piece being overshadowed by the composer’s subsequent works, in the lingering preferences of concert-goers, or in the difficulty getting live string players instead of four as an ensemble. We can only conjecture. The fact that this combination is seldom used has already alluded to by Marc Neikrug in his notes for his new string quartet. Perhaps all the Beethoven Op. 29 String Quartet needs is more robust playing that subjects a subject first class ensemble on a widely distributed label. Tonight’s artists have made such a recording but it is included with the Op. 18 Quartets in an album. The String Quartet, Op. 29 was composed in 1801, a year after Beethoven had completed the set of six string quartets that make up Op. 18. It was during his working on these quartets that he began to experience tinnitus and buzzing sounds in one of his ears that were markedly disturbing to him. For someone who already had committed himself to a life’s career in musical composition the symptoms were beginning to overwhelm him with anxieties and moral fears about his future. He sought diagnosis and treatment from physicians during the next year or two but was getting no better. He had rendered himself with very little assurance of a cure.

It is noted that around this period of 1800-1801, Beethoven’s talents began to take on a world outside his mind to the Leipzig publishers Breuer & Hirt. The matter was taken to the courts and not resolved until 1805. The incident is an example of the issues and legal quarrels that plagued Beethoven over the years as well as an indication of the weakness in his character.

The Op. 29 Viola Quartet may be thought of as a bridge to the so-called ‘heroic’ periods of the composer’s career that ensued. In many respects, the quartet may be thought of as an extension of the set of Op. 18 string quartets, following closely on the heels of quartet no. 6. The opening movement, Allegro moderato, in C major, contains themes of Haydn and Mozart. It flows forth smoothly with the principal theme presented by the violins, echoed by the cello and then supported by the rest of the instruments. The music weaves through its interlocking middle and end themes but always maintaining its melodic and graceful character. One cannot find any suggestion of turmoil in the composition from this music.

The second movement, which is the longest section of the work, is also in the formal structure of the late Classical period. The music is lyrical and the phrasing even longer as the varied motifs are treated with more care and each instrument contributing to the rather voluptuous atmosphere. Toward the end of the movement there is an unexpected short-lived surge of dramatically intense sounds that seem to portend something ominous but then fades away and the intrinsically is regained.

The third movement, a scherzo, introduces us to a new Beethoven, with harmonies that are not found in his previous writing. It presents a tightly conceived, three-note motif that completely dominates the movement. The sound is almost relentless and after the contrasting "troo" section (typical of scherzos of the period) it increases in speed and vigor, building to a climax that prepares us for the final movement.

The last movement, marked Presto—Andante con moto a scherzo, has been described by James Lyons in his notes to an early recording of the work as a "markedly impressionistic imitation." The movement is complex in texture and structure with three separate themes and a free rhythm. The blustery character of the opening theme has resulted in the entire work being subtitled "Stomn Quintet.” Interwoven with the lively passages are passages in the march-like melodies to song-like (cantabile) interludes. The music increases in power as it builds up to the finale only to be interrupted again by the song tune before a triumphant—that is not surprising. Mozart had eminent success with a set of six viola quartets. Like Mozart, Beethoven was on accomplished viola player himself. He had played the viola in the Bonn court theater (opera) orchestra for four years (1789-1793). His first attempt at a viola quartet was in 1795-96 when he arranged his unfinished wind octet (later published as Op. 103) for a viola quartet with enough revisions to be a new work (Op. 4).

The composer’s commitment to his new C major quartet may be seen in the problems he ran into after he published the work in 1802. He became embroiled in a quarrel with the Vienna publishers Artaria and Molto whom he accused of swindling him by publishing an edition of the quartet without his permission. Beethoven had already sold the work to the Leipzig publishers Breuer and Hirt. The matter was taken to the courts and not resolved until 1805. The incident is an example of the issues and legal quarrels that plagued Beethoven over the years as well as an indication of the strength in his character.

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The second movement is structured to highlight a particular passage of great lyrical depth and intensity. The entire movement is set up at the beginning of this passage, also written in this part, and is characterized by a staccato, melodic ritornello that is very different from the first. It is followed by a alternating set of episodes related to the first movement. During the second movement, the second violin, which is more or less similar to the first, continues in parallel with the cello, which is more or less similar to the first. This second movement is a bitter, dissonant, expressive and emotional composition.

The third movement opens with the ritornello's theme in a different, more lyrical manner that is followed by a set of episodes related to the first movement. During this movement, the second violin, which is more or less similar to the first, continues in parallel with the cello, which is more or less similar to the first. This second movement is a bitter, dissonant, expressive and emotional composition.

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-Wallace K. Chappell, Director, Hancher Auditorium

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Angels Lifts American Theater to New Heights

It has been hailed as "the most thrilling American play in years" by Frank Rich in the New York Times, and now it is on its way to Handler in all its combinatorial, provocative glory. It's Angels in America, Tony Kushner's Pulitzer Prize- and Tony Award-winning epic and it kicks in Iowa City for two performances of each of its two parts on October 28 and 29.

Angels in America has triumphed in Los Angeles and London, on Broadway, and during its first year of national touring. True to its reputation as one of the liveliest and most sophisticated arts towns in the country, Iowa City will be the smallest town on the Angels' national tour.

The play is a spirited account of the '80s and the burgeoning AIDS crisis, focusing on themes of sexuality, religion, and xenophobia that converge into a kaleidoscopic view of modern-day America. Subtitled A Gay Fantasia on National Themes, Angels in America continually connects the individual characters, most of whom live at the margins of society, with the political and social issues which have ripped this society apart.

"The history of this country has been determined entirely by the way it has dealt with minorities...being gay or being a woman or being a person of color in this country automatically puts you in a political position...I didn't think enough had been written dramatically to connect issues which conform the gay community on a daily basis with the larger political agenda of the nation. The political concerns of people who've been seen as being on the margin of society are actually the central concerns of society and American history," Kushner has said.

In his eight-actor, 29-character, seven-hour, six-act saga, Kushner serves up an impressive panorama — as facetiously funny as it is profound and fearsome of modern times. It's a hypnotically riveting slice of life and death in the United States in this new, dark age of AIDS.

Angels focuses on two young couples who are coming apart at the seams. One is a pair of Mormon missionaries who have moved to Brooklyn. Joe Pitt is a button-down Republican lawyer easing his way out of the closet into the gay mainstream while his wife, Harper, slowly recedes into her own Valium-induced delusions. The other relationship is between two New York gays; Louis Ironson, a Jewish leftist and legal clerk, is also in pain avoidance flight from his AIDs-infected WASP lover, Prior Walter. Breathing fire and smoke all over the central couple is Roy Cohn, the conservative icon and notorious homophobe who refuses to go quietly after he is diagnosed with the "gay disease."

The astonishing image separating the two parts — the one that climaxes "Millennium Approaches" and the one that starts "Perestroika" — is actually the vivid vision that brought the whole cavalcade into focus for Kushner in the first place, coming to him in a dream sometime in the mid-eighties. The first person to die of AIDS that he knew personally had just passed away, and he dreamed the friend had been visited on his death bed by a beautiful angel, descending from heaven and crashing through the bedroom ceiling to get there. That celestial spectacle gave Kushner the title — Angels in America.

Handler will present two performances of each part of Angels in America. "Millennium Approaches" will be performed at 2 and 8 p.m. on October 28. "Perestroika" will be performed at 2 and 8 p.m. on October 29. Although both sections share characters and plot lines, each can stand on its own. Patrons should be aware that the play contains mature themes and sexually explicit scenes. Patrons who purchase tickets at the same time to both parts will receive a special discount.

Roy Cohn is also the subject of the film Roy Cohn/Jack Smith which will be shown October 27 at 4 p.m. in the Becker Communications Studies Building. The film chronicles a performance piece by the late Ron Vawter which examines the lives of these two homosexuals. Cohn was the right-wing homophobic lawyer and backroom politico who figures prominently in Angels in America. Smith was an underground filmmaker who flaunted his homosexuality. Jill Godmilow, the filmmaker will introduce her film and answer questions. The event is free and open to the public.
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August 9-October 29
Status Symbols: African Textiles and Adornments

August 9-October 29
Robert Bahway Zakanich: Big Bungalow Suite

August 26-October 15
Japanese Kimono: A Modern Movement

Music, Theater, and Dance

Saturday, October 14
Old Gold Singers Fall Festival
8 p.m., Clapp Recital Hall

Cabaret
8 p.m., Theatre A, Theatre Building

Sunday, October 15
Music in the Museum
Augustana Roto Ensemble
2 p.m., Museum of Art

Cabaret
3 p.m., Theatre A, Theatre Building

Monday, October 16
Iowa Wind Quintet
8 p.m., Clapp Recital Hall

Wednesday, October 18
University Symphony Orchestra
8 p.m., Hancher Auditorium

Cabaret
8 p.m., Theatre A, Theatre Building

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Hancher Auditorium Information

Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 5:30 p.m. Sunday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m.

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Calendar

Museum of Art Exhibitions

August 19-October 15
Japanese Prints of the Early Twentieth Century

August 19-October 29
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August 19-October 22
Robert Bahayl Zakanich: Big Bungalow Suite

August 26-October 15
Japanese Kimono: A Modern Movement

Music, Theater, and Dance

Saturday, October 14
Old Gold Singers Fall Festival
8 p.m., Clapp Recital Hall
Cabaret
8 p.m., Theatre A, Theatre Building

Sunday, October 15
Music in the Museum
Augustana Koto Ensemble
2 p.m., Museum of Art
Cabaret
3 p.m., Theatre A, Theatre Building

Monday, October 16
Iowa Woodwind Quintet
8 p.m., Clapp Recital Hall

Wednesday, October 18
University Symphony Orchestra
8 p.m., Hancher Auditorium
Cabaret
8 p.m., Theatre A, Theatre Building

Hancher Auditorium Information

Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 p.m. Telephone: 319-335-1160, or toll-free in Iowa 1-800-HANCHER.

Seating Policy: To avoid disrupting the performance, ticketholders will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth(s) or an intermission or the conclusion of the performance.

Greennroom: The greennroom, located on the north side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handled sneeze napkin helps to muffle coughs and sneezes, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or corridors. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographers, and recording companies, cameras and recording devices may not be used during a performance. Please check with your camera or tape recorder manufacturer or with an usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.

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