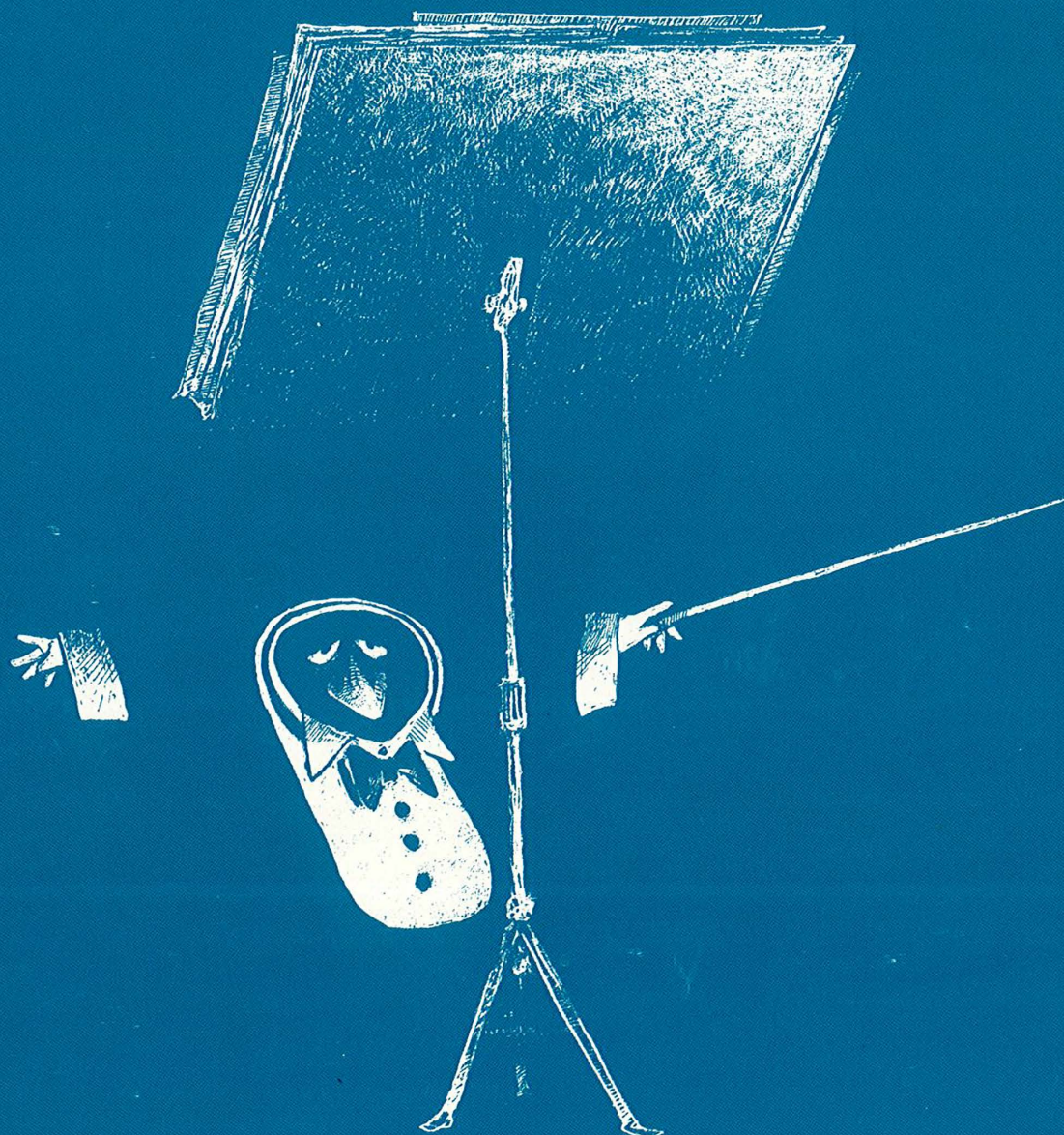


# HANCHER AUDITORIUM







# *Exquisite Color*

Emerging from the earth  
as translucent pebbles,  
rough diamonds bear little resemblance  
to the gems we find so precious.

Every Lazare Diamond® had been transformed  
from the original rough diamond  
by a master cutter through skill, patience,  
and precision—releasing fire and brilliance  
and exquisite color.

At Hands we can show you the incredible beauty  
in a complete selection of Lazare Diamond® jewelry.

**HANDS**  
JEWELERS

109 EAST WASHINGTON DOWNTOWN IOWA CITY  
319/351-0333 800/728-2888



Hancher Auditorium  
Iowa Center for the Arts  
The University of Iowa

Chamber Music Series  
Supported by  
Blank & McCune, The Real Estate Co.

# Tokyo String Quartet

Peter Oundjian, violin  
Kikuei Ikeda, violin  
Kazuhide Isomura, viola  
Sadao Harada, cello

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

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 fluido  
Adagio  
Fluido

**Intermission**

**BEETHOVEN**

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

The Tokyo String Quartet has recorded for Angel-EMI, CBS Masterworks, Deutsche Grammophon, and Vox Cum Laudo. 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.





Hancher Auditorium thanks  
**Blank & McCune,  
The Real Estate Company**  
for its support of the 1995-96 Chamber Music Series

**Tokyo String Quartet with Pinchas Zukerman**

Friday, October 13, 8pm

**Cleveland String Quartet**

Monday, October 30, 8 pm

**Trio Fontenay**

Monday, April, 8 pm

**BLANK &  
McCUNE The  
Real Estate  
Company**

The generous support of corporate  
sponsors enables Hancher Auditorium  
to bring the world's finest performing  
artists to our region at moderate prices.



# Tokyo String Quartet

## with Pinchas Zukerman

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 Quintet, 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 Champagne-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/Weber disc with Richard Stoltzman. A recording of the complete Bartók quartets, coupled with two Janáček 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 Kazuhide Isomura and cellist Sadao 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 "Sesame Street," CBS's "Sunday Morning," and a taped concert from the Corcoran Gallery of Art in Washington, broadcast nationally on public television.





**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 incomparable 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 Leventritt 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 repertoire. 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 on the RCA Victor Red Seal label. His BMG Classics recording of Bartók violin and viola concertos with Leonard Slatkin and the Saint Louis Symphony earned him a Grammy nomination. Recent releases include violin sonatas by Fauré, Debussy, and Franck, and works for violin/viola and piano by Robert Schumann, 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,

Montréal 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 guest 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 Guarneri Quartet, the Tokyo String Quartet, Midori, Yo-Yo Ma, Emanuel Ax, Yefim Bronfman, Ralph Kirshbaum, and Shlomo Mintz. In 1989, Mr. Zukerman and a group of colleagues created a performance ensemble that continues to tour throughout South America, Europe, Israel, Mexico, and the U.S.

Highlights of Mr. Zukerman's 1995-96 season include conducting engagements with the Chicago, Toronto, Pittsburgh, Milwaukee, and San Diego symphonies, St. Paul Chamber Orchestra, and Calgary

Distinctive Women's Fashions

Venus de Milo

always bought long-sleeved dresses at

ELLEN'S. OF COURSE

Weekdays and Saturdays, 10 to 5  
3417 Mt. Vernon Rd. SE, Cedar Rapids • 365-3007

Sizes 2 - 16

Only two pianos in the world  
are designed by Steinway & Sons.  
Only one store has them.



We're proud to be the area's exclusive dealer for both Steinway and Boston pianos. Steinway, of course, is a handcrafted legend, the choice of 90% of the world's performing artists. And the Boston is the most talked about new piano in decades. Designed by Steinway & Sons, and built with high technology efficiency, the Boston delivers truly astonishing performance at a remarkably affordable price. Don't consider buying any other piano until you play, and hear for yourself, the Steinway and the new Boston pianos. Come in today, and let us introduce you to these two marvelous instruments.

**SIMON**  
MUSIC CENTERS  
SINCE 1932

4303 44th Ave.  
Moline, IL  
1-800-852-9106 (toll free)

ONLY AUTHORIZED DEALER FOR STEINWAY AND BOSTON PIANOS



Philharmonic. In addition, he will appear as soloist with the Philadelphia Orchestra, Los Angeles Philharmonic, Atlanta Symphony, National Symphony, Florida Philharmonic, and Oregon Symphony, and abroad with the Israel Philharmonic and London Symphony. Following the success of his first world tour as conductor and soloist of the English Chamber Orchestra in the fall of 1994, Mr. Zukerman rejoins the orchestra for its Japanese and European tours in the spring of 1996. As guest violinist and violist with the Tokyo String Quartet, Mr. Zukerman will visit sixteen cities in the United States and Europe, performing works by Schubert, Bartók, and Beethoven, as well as world-premiere performances of Marc Neikrug's String Quintet. Mr. Zukerman and Mr. Neikrug will perform recitals throughout Spain, Italy, Germany, Austria, Sweden, and the U.S. The duo will also conduct master classes and children's concert performances as part of Mr. Zukerman's commitment to the education of future classical music listeners 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 and Pittsburgh symphonies and the St. Paul Chamber Orchestra.

Most recently, Mr. Neikrug has received commissions for Sonata Concertante for violin and piano (1994-95) from the Schlesig-Holstein Festival; for a setting of Pueblo Children's Songs (1995) from soprano Heidi Grant Murphy; for Piano Concerto No. 1 (1996)

from the Aldeburgh 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 featuring an impressive list of stellar musicians, including Christoph von Dohnanyi, Christoph Eschenbach, Lawrence Foster, James Galway, Lorin Maazel, Zubin Mehta, Shlomo Mintz, David Zinman, and Pinchas Zukerman, and the Vermeer and Tokyo String quartets.

Mr. Neikrug has written two important works of music theater. *Through Roses*, an "extraordinary achievement" (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; it 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 Symphony (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 served as 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 adventuresome programming. He has also served three times as director of 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 playbill.

## W.C. DORAN

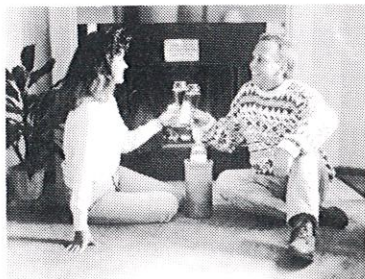
ASSOCIATES  
INC.

INTERIOR  
DESIGN  
AND  
DECORATION

2101 GRANDE AVE. S.E.  
CEDAR RAPIDS, IA 52403

BY APPOINTMENT  
319-365-4300

## Heartland Inn®



For Those Who  
Appreciate The  
'SUITE' Life!



First Ave. and Hwy. 6 West, Coralville • Phone (319) 351-8132 or 1-800-334-3277



# Tonight's Program

by Arthur Canter

The program scheduled for tonight's concert is unusual in that it contains chamber works by great composers that are rarely heard in concert halls as well as a new work by a contemporary composer/pianist. The fact that the Schubert piece is a short unfinished 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 quintet is rarely heard is a mystery to this writer even recognizing the fact that viola quintets are not common fare—piano quintets are generally the more popular combination.

We are fortunate to be able to hear the newly composed Neikrug work, for as a viola quintet it is unlikely to get the hearings it deserves. It is also meaningful for it to be on tonight's program because Pinchas Zukerman, as the augmented violist in the piece, and Marc Neikrug have had a long association as partners in the performances of the violin/viola and piano sonata literature over the years. Hancher audiences may remember their presentation of Brahms's two viola sonatas and the G Major Violin Sonata given here on 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 the great Viennese classical composers," was the only one of this group to have actually been born in Vienna. Much has been written about Schubert, his precocious musical aptitude, musical training, youthful career as musician and composer with its trials and tribulations, and his tragic illness and early death. He was the leading violinist in a school orchestra. He played the viola in a family quartet for which he wrote his early string quartets. He was a pupil of Antonio Salieri, Mozart's rival. He was the assistant schoolmaster in an elementary school run by his father, an occupation which he found tedious and conflicting

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 devote full time to composition. He had already written numerous works in different genres including four symphonies, several *Singspiele*, 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 volume of works he created during his short life. Among the misleading impressions left by superficial biographical sketches and fictionalized versions of the composer is 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 numbers of his works were not published until after his death. However, he did receive wide attention for his songs and for many 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 "Schubertiades" were well known in Vienna.

Schubert began the B-flat trio in September 1816. Considering the speed with which he was noted 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 *andante sostenuto*. Alfred Einstein, the noted biographer/musicologist, surmised that the composer broke it off at that point because he was not clear in his mind about the form and found himself returning far too soon to the beginning.

Schubert did complete a B-flat string trio (D. 581) a year later. This, and the fact that he had written a fragment of a string trio (D. 111a) in the same key earlier, in 1814, suggests Einstein may have been accurate in his assessment of the problem Schubert had with the form. The 1814 attempt may have served Schubert as a sketch for the String Quartet in B-flat Major (D. 112) which he completed during the same time instead of the trio.

In June 1816, two months before he attempted the D. 471 String Trio, Schubert began keeping a diary. When he stopped is not known, but the fact that an eighteen-year-old youth started a diary has been taken by some biographers to mean that the composer was getting depressed and reflecting upon the meaning of his life precipitated by all the pressures and the disappointments he suffered during this period. If one inspects the titles and first lines of all songs written by Schubert between July 1816 and September 1817, it will be noted that there is an increased number of songs dealing with melancholy themes, lamentations, and dirges. However, it is difficult to attach any significance to these events and the failure to complete the B-flat Major Trio, and to the contents of his songs, for that matter. Schubert, several years later, in a prose manuscript about a dream (*Mein Traum*) wrote ". . . whenever I wished to sing of love, it turned to sorrow, and when I wanted to sing of sorrow, it was transformed to love." Maybe this explains why so much of his music, including chamber, instrumental, and orchestral works, has mixtures of happiness and sadness, qualities that stamp them as Schubertian.

The completed single movement of the D. 471 Trio is considered a gem. It flows like one of Schubert's songs although more dance-like in nature. It opens with a lyrical, sunny melody that moves in and out of a number of distinctive subjects, varying in intensity from gentleness to agitation. A second theme with its legato melody weaves the music back to its opening emotional level. The whole structure is repeated. Unexpectedly the music becomes serious for a brief period as if touching upon Schubert's happiness/sorrow conflict. Then the piece evolves back into its original melodious character before the music fades into silence.

*Violin Duos*  
**Bela Bartók** (1881-1945)

The town in which Bartók was born, Nagyszentmiklós, is near the juncture of the borders of modern Hungary, Serbia, and Romania and is now in Romania. He was brought up in pre-World War I Hungary, and during his teaching position at the Budapest Academy of Music 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 musical training was essentially Germanic, in the tradition of Wagner and Richard Strauss. However, after he and Zoltán Kodály started to investigate the authentic folk music of Hungary in 1905, Bartók

Bartók's research into folk music. They were written as graded exercises for students as was his piano collection, the *Mikrokosmos*. The increasing difficulty of the duos lies in their musical rather than technical elements. The use of only two voices of equal value allowed the composer to reveal the "new" harmonies, scales, and rhythms that he had discovered in the folk music in a straightforward but ingenious way.

The 44 *Duos for Two Violins*, as they are published, were arranged into four Books. Book I contains 14 very short pieces (the average length being less than

a minute), bearing such titles as Teasing Song, Slovak Song, Ruthenian Song, and Cushion Dance. Book II contains 11 brief pieces as does Book III. A Mosquito Dance, Marching Song, Burlesque, New Year's Greeting, Sorrow, Ruthenian Kolomejka, and Bagpipes are

among the titles. The last group, Book IV, is made up of eight short pieces, taking slightly more than a minute for each. Titles include Prelude and Canon, Serbian Dance, Arabian Dance, and Transylvanian Dance. All but two of the 44 *Duos* are based on actual folk melodies and these two (Nos. 36 and 37) are in the style of folk tunes. Bartók used the folk dances, play songs, children's songs, holiday carols, and work songs from different regions, although mostly Magyar, to derive the 44 *Duos*.

It is common in recitals for the two violinists to present a suite of selected pieces from the 44 *Duos*. The pieces chosen for the occasion may vary according to the preferences or intent of the performers. Bartók, in 1936, transcribed a set of six of the pieces for piano, known as the *Petite Suite*, but apparently did not select any particular suite for a violin duet. The well-known Hungarian violinists and friends of Bartók, Zoltán Székely and Lorand Fenyves, in the 1970s gave a performance of a suite of duets from nine of the 44 *Duos* that has served as a model for others. Their suite included No. 21, New Year's Song; No. 23, Song of the Bride; No. 28, Sadness;

No. 33, Song of the Harvest; No. 37, Prelude and Canon; No. 39, Serbian Dance; No. 42, Arabian Dance; No. 43, Pizzicato, and No. 44, Transylvania 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 Kikuei Ikeda. 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 soloists with virtuosity. In the words of Judith Robison, in her notes for an early LP recording (Gertler and Suk) of the entire work, "In spite of the severe instrumentation, there is nothing academic about these compositions. There is no more lyrically beautiful music in all violin literature."

#### String Quintet

**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 Zundel, 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 for him. He received his formal musical education at the Northwestern Musical Academy in Detmold, Germany, from 1964-68, studying composition under Gislher Klebe (b. 1925), known for his use of large-scale color effects in his operas. Neikrug returned to the United States to study at the State University of New York at Stonybrook from 1969-77, earning a master of music degree in composition. He has been composer-in-residence for the 1972 Marlboro Festival, special consultant for contemporary music for the St. Paul Chamber Orchestra from 1978-86, and director of the Melbourne (Australia) Summer Music Festival several times since 1986. He has won prizes for Best Music in the Besançon and New York Film festivals for the film version of his theater piece, *Through Roses*, premiered by the South Bank Festival in 1980. He has received a number of commissions by prominent artists, orchestras, and opera houses, premiered internationally. Among his compositions are a number of concerti for solo instruments: piano (1966), clarinet (1967), viola (1974), violin (1982), and flute (1989). He has composed a symphony (1991), at least

#### What Do Those Terms Mean?

<b>Adagio</b>	slowly, at ease
<b>Adagio molto espressivo</b>	slowly, with great expression
<b>Allegro moderato</b>	moderately fast
<b>Fluido</b>	with fluidity
<b>Lento</b>	slowly
<b>Piu fluido</b>	a little fluidly
<b>Presto</b>	very fast
<b>Scherzo</b>	vivacious, almost humorous movement with marked rhythms and sharp contrasts

began to emerge from the German influence that had dominated 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 fervently collected and studied not only his native Magyar folk music but also that of other cultures such as the Romanians, Carpathians, Slovaks, Serbs, Turks, and North-African Arabs. After Hungary was partitioned in 1920, the remote parts of Hungary that he had visited were now practically inaccessible because of all the red tape required to get permission to enter them. Thus he expanded his explorations to other countries. His commitment to collect and study original sources of folk music finally ran into insurmountable road blocks with the advent of World War II. Even after he fled 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 Yugoslavian folk songs.

The duos (there are actually 44 of them) composed over an extended period and completed in 1931, arose from



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 Hancher 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 (1995) of the Santa Fe Chamber Music Festival. In the playbill 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, someone else picks up that paper and turns the dots into this sound that bypasses every verbal or visual perception and goes directly to the emotions. Incredible."*

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 sonata partner with Pinchas Zukerman with whom he has made numerous recordings. Their most recent recording projects include the 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 Quintet 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 to great effect, witness Mozart's incredible set of quintets. 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 soloistic writing as opposed to ensemble. These considerations became 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 genesis of the piece, a single tone which expands in both directions. This expansion is an integral facet of the entire work and is 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, cadenza-like texture consisting of soloistic passages for the first violin, the cello and different increasing 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 placing 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. This time they are more akin to jazz. 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 quintet 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, Krannert Center/University of Illinois in Champagne-Urbana, Wisconsin Union Theater at the University of Wisconsin, Stanford University, Arizona State University,

Celebrity Series of Boston, Smart Center in Chicago IL, and the Manitowoc Symphony Orchestra in Wisconsin.

*Viola Quintet in C Major, Op. 29 ("Storm 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, arguably even more than about Mozart. Beethoven's music is probably played more often in more concert halls than that of any other composer. Yet tonight, we are to hear a major chamber work by the composer that is rarely performed. When 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 four should have relegated his String Quintet, Op. 29 to relative obscurity compared to the set of six quintets by Mozart. 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 listening preferences of concert-goers, or in the difficulty getting five string players instead of four as an ensemble? We can only conjecture. The fact that this combination is seldom used has already been alluded to by Marc Neikrug in his notes for his new string quintet. Perhaps all the Beethoven Op. 29 String Quintet needs is an easily available modern recording by a 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 of three CDs.

The String Quartet, Op. 29 was composed in 1801, a year after



Your experienced  
real estate professional...

**Donna Davis**

Broker Associate

**RE/MAX**® Elite

509 Kirkwood Ave., Iowa City  
office (319) 354-0909 • home (319) 351-6870





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 morbid fears about his future. He sought diagnosis and treatment from physicians during the next year or two but was getting only temporary relief with very little assurance of a cure.

It is noted that around this period of 1800-1801, Beethoven's letters began to contain references to his intense desire to compose works in every form tried by Haydn and Mozart, and to surpass the great masters in them. He boasted about all that he had accomplished to date toward this end. Thus, in retrospect, it seems that Beethoven would have been impelled to compose an original string quintet at this time, before he went completely deaf. He was yet to come to terms with his deafness in the famous document now known as the Heiligenstadt Testament (1802) that he had included in letters addressed to his two brothers. In the document he wrote of his feeling about the humiliation engendered by his growing deafness, his despair, and thoughts of suicide that were checked only by his devotion to his art. The "confession," as one may call it, seems to have made Beethoven committed to leave a legacy to the world of "all that was within me" as an artist and instigated an even greater drive for composition.

That Beethoven chose a viola quintet instead of the cello quintet favored by Boccherini is not surprising. Mozart had eminent success with a set of six viola quintets. Like Mozart, Beethoven was an

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 quintet was in 1795-96 when he arranged his unpublished wind octet (later published as Op. 103) for a viola quintet with enough revisions to call it a new work (Op. 4).

The composer's commitment to his new C-major quintet may be seen in the problems he ran into after he published the work in 1802. He became embroiled in a quarrel with the Viennese publishers Artaria and Mollo whom he accused of swindling him by publishing an edition of the quintet without his permission. Beethoven had already sold the work to the Leipzig publishers Breitkopf and Härtel. 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 feistiness in his character.

The Op. 29 Viola Quintet may be thought of as a bridge to the so-called "heroic" periods of the composer's career that ensued. In many respects, the quintet 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, is in the Classical style of Haydn and Mozart. It flows forth smoothly with the principal theme presented by the violin, echoed by the cello and then supported by the rest of the instruments. The music weaves through its interlocking subjects and textures but always maintaining its melodious and graceful character. One cannot find any suggestion of turmoil in the composer 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 languid as the varied melodic subjects are reprised with each instrument contributing to the rather opulent 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 it fades away and the initial warmth is regained.

The third movement, a scherzo, introduces us to a new Beethoven, with harmonies 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 "trio" 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 e scherzoso, has been described by James Lyons in his notes to an early recording of the work as a "fitfully impassioned utterance." The movement is complex in texture and structure with three separate themes and a codetta before the actual finale. The blustery character of the opening theme has resulted in the entire work being subtitled "Storm Quintet." Interspersed with the fiery passages are changes in tempi from 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-sounding coda ends the movement. We have been made aware of the heroic style that would later stamp the masterworks by Beethoven.

*Arthur Canter is a retired psychologist in the UI Department of Psychiatry. An amateur musicologist, he has been a longtime participant in the musical life of Iowa City and is currently serving as newsletter editor for the Opera Supers of Iowa City.*

## Eble Music Co.

Sheet Music and Books

115 S. Linn St.

338-0313

### Please

Patronize our advertisers and when you do, thank them for their support of Hancher Auditorium



## Springtime in Paris!

The University of Iowa Museum of Art will be holding a raffle at 4 p.m. Sunday, December 3 during the annual UIMA Snowflake Family Festival. The Grand Prize, a romantic spring break getaway for two to Paris, offers the winner a chance to indulge one's passion for the arts amid the splendor of one of the world's best loved cities.

Proceeds from the raffle will benefit the museum's Educational Resource Center, part of the planned expansion of the museum, which will offer visitors access to a variety of educational materials. Books, slide packets, audiotapes, videotapes, gallery guides, and CD-ROMS related to the museum's permanent collection and exhibitions will be available at the new center for study and for loan. On-line technology will bring visitors information about other collections worldwide, to broaden and enhance their knowledge of art.

The prize trip for two to Paris includes roundtrip connoisseur-class air travel, hotel with breakfast and passes to some of Paris' finest museums. The prize is made possible through generous support from United Airlines and Meacham Travel Service.

Raffle tickets may be purchased between October 14 and December 3, right up until the time of the drawing. Tickets are available for the following prices: \$5 each; 6 for \$25; 15 for \$50 . . . or, for \$100, receive 40 tickets — that's two for the price of one on every ticket! For purchase locations, call the museum at (319) 335-1727.

As a special promotion of this fund-raising effort, the Friends' Development Council of the UIMA is sponsoring an evening of song, dance, and celebration in a French setting. *Gaieté Parisienne!* will take place from 8 p.m. to midnight on Saturday, October 14 at the First Avenue Club, 1550 First Avenue in Iowa City. Participants are encouraged to attend in costume, dressed as their favorite French personality, and enjoy a sumptuous array of French delicacies prepared by the Silver Spoon. As well as being eligible for additional drawings during the evening's festivities, raffle ticket purchasers at *Gaieté Parisienne!* will receive a thank-you gift for being among the first to support the UIMA Educational Resource Center. Admission to *Gaieté Parisienne!* is \$20 per person in advance or \$25 at the door. For more information, call the museum at (319) 335-1727.

## For the Dramatic Edge in Printing

Whether you need a few quick color copies, a business promotion designed and printed, architectural or engineering printing or large format work, we'll

give you a quality performance you can applaud.



## Technigraphics

*We Take Pride In Your Work*

Cedar Rapids • 711 Center Point Rd. NE • 364-7010  
Iowa City • Plaza Centre One • 354-5950  
Coralville • 1703 Second St. • 338-6274



## RECK violin shop

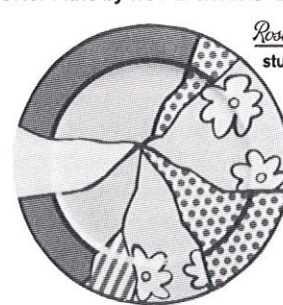
Hwy. 6 and 1st Ave. Coralville, IA



(319) 351-8374

Dealers and Restorers of Fine String Instruments

Collector Plate by ROY LICHTENSTEIN by

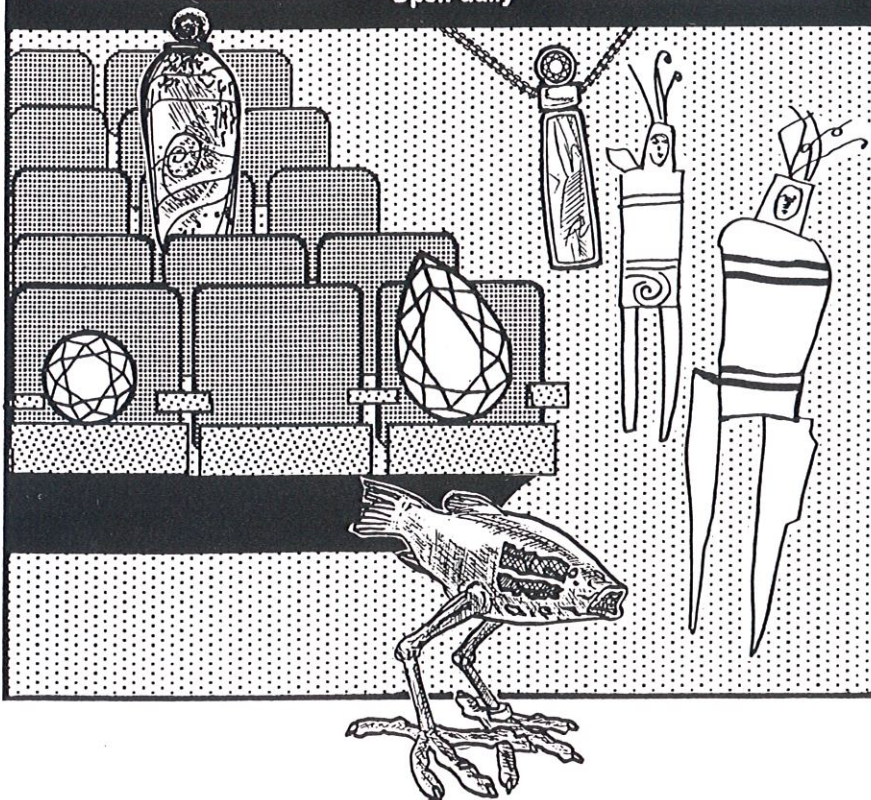


**GILDA IMPORTS**  
Scandinavian Furniture and Gifts  
30 S. Clinton • Iowa City • 338-7700

IOWA ARTISANS  
GALLERY

117 E. College  
Iowa City  
Open daily

• GEM STUDIO •  
D. J. RINNER  
• GOLDSMITH •

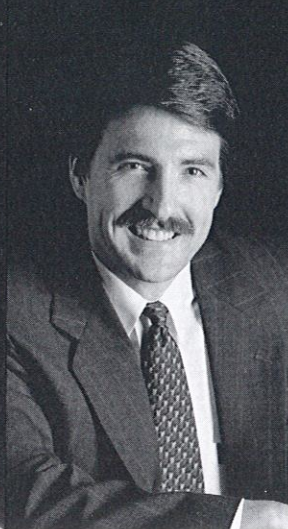




# B R A V O !



Jackie Blank and  
Jane McCune  
Blank & McCune  
The Real Estate Company



Brad Kraut  
Holiday Inn-Iowa City



Deidra M. Castle  
Old Capitol Mall



Fred C. Krause  
UI Community Credit  
Union



Hancher thanks these  
Corporate Sponsors who have  
taken a leading role in  
helping us bring you  
outstanding entertainment on  
the Hancher stage. These  
businesses are Hancher's  
partners in performance for  
the 1995-96 season.

*"The performing arts have a magical ability to reach past the footlights and touch the lives of thousands of people from Iowa City and all over the Midwest who come to Hancher each year. We appreciate the generosity of these corporate partners and gratefully acknowledge their role in strengthening Hancher's reputation as one of the country's premier performing arts presenters. Through Hancher's Corporate Sponsorship program, these organizations are demonstrating a commitment to their employees and customers and to our region's quality of life."*

—Wallace K. Chappell,  
Director, Hancher Auditorium



# Angels

## Lifts American Theater to New Heights

Coming Soon

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 Hancher in all its rambunctious, provocative glory. It's *Angels in America*, Tony Kushner's Pulitzer Prize- and Tony Award-winning epic and it lands 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 ethnicity 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 confront 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 fiercely funny as it is profound and defiant — 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 marrieds who have moved to Brooklyn; Joe Pitt is a buttoned-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 couples 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 "Millenium 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*.

Hancher will present two performances of each part of *Angels in America*. "Millenium 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 4pm 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.



## Services for Persons with Disabilities

Hancher is committed to making its events accessible to everyone. Large print format copies of the playbill are available at the program stands. Tape-recorded versions of the playbill with cassette players are available at the main floor coatcheck by leaving a driver's license or similar ID.

Patrons who require accommodation for wheelchairs are urged to notify the Box Office at the time of ticket purchase. Parking for people with disabilities is reserved on the drive outside the auditorium's main entrance. Elevators on the east and west sides of the lobby serve the Hancher Cafe.

Patrons who are hearing impaired may check out free hearing augmentation devices by leaving a driver's license or similar ID at the main floor coatcheck. The unobtrusive hearing augmentation units operate on a FM frequency, and can be used anywhere in the auditorium.

Please call 319/335-1158 with questions or requests for accommodations for people with disabilities. TDD service is also available on this line and can be used to purchase tickets.

BNK

DESIGNS, LTD.

**Barbara Nllausen-K  
Goldsmith/Designer**

Custom jewelry in  
14k, 18k and 22k

By appointment  
319-337-9534

## Your First Source For Quality Gardening Supplies



- Landscape Design & Installation
- Garden Center
- Unique Gifts For The Gardener



**Iowa City  
Landscaping**  
520 Highway 1 West • 337-8351



# FLOWERS

**Every  
Bloomin'  
Thing**

114 South Clinton • Iowa City, Iowa 52240

**351-7242**

## This Area's *Full Service Bookstore*

### Featuring

Novels, Cookbooks, Reference,  
Childrens, Travel, Test  
Guides, Computer, Biography,  
History, Poetry, Sports, Art,  
Religious

## Thousands of Titles!

We specialize in special  
orders and can quickly  
ship your order  
*anywhere in the USA!*



## Iowa Book & Supply

8 South Clinton Street  
Iowa City, IOWA 52244  
319 337-4188 or FAX 319 337-2045





SOMETIMES EVEN THE MOST  
GIFTED ARTISTS NEED A LITTLE HELP  
GETTING OFF THE GROUND.



American Airlines is proud

to sponsor the arts

in communities throughout

the United States

in the hope that artists

of all ages have a chance

to reach their dreams.

**American Airlines®**  
*American Eagle*

American Eagle is a registered trademark of American Airlines, Inc., and is American's regional airline associate.



# Calendar

## Museum of Art Exhibitions

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

**August 19-October 29**  
*Status Symbols: African  
Textiles and Adornments*

**August 19-October 22**  
*Robert Rahway Zakanitch:  
Big Bungalow Suite*

**August 26-October 15**  
*Japanese Kimonos: 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

**Thursday, October 19**  
*My Brother's Keeper*  
8 p.m., Theatre B, Theatre Building

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

**Friday, October 20**  
*Anna Deavere Smith, Snapshots:  
Glimpses of America in Change*  
8 p.m., Hancher Auditorium

**Bert Lucarelli, oboe**  
8 p.m., Clapp Recital Hall

**My Brother's Keeper**  
8 p.m., Theatre B, Theatre Building

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

**Saturday, October 21**  
*Maurita Murphy Mead, clarinet*  
8 p.m., Clapp Recital Hall

**My Brother's Keeper**  
8 p.m., Theatre B, Theatre Building

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

**Sunday, October 22**  
*Wizards Double Reed Ensemble*  
2 p.m., Harper Hall, Voxman Music Building

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

**Hilliard Ensemble**  
8 p.m., Clapp Recital Hall

**Monday, October 23**  
*Kantorei Benefit Concert*  
8 p.m., Clapp Recital Hall

**Tuesday, October 24**  
*San Francisco Ballet*  
8 p.m., Hancher Auditorium

## 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, latecomers 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 until an intermission or the conclusion of the performance.

**Greenroom:** The greenroom, located on the river 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 handkerchief helps to muffle a cough or sneeze, 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 Cafe. 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, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

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

For ticketed events, tickets are available from the Hancher Box Office or University Box Office, IMU. Check with the box office for current information on ticket availability.





*Music is its own reward.*

*Bringing People and Music Together for 54 Years*

**West** music

IOWA CITY • CORALVILLE • CEDAR RAPIDS • CEDAR FALLS • WASHINGTON • WATERLOO • OTTUMWA  
1-800-373-2000



*Is not life a  
hundred times too  
short for us to  
bore ourselves?*

NIETZSCHE



## M. C. Ginsberg Jewelers

110 east washington | **telephone:** 319.351.1700

iowa city, iowa 52240 | **e-mail:** mcginsberg@exclusive.com

**facsimile:** 319.351.0873 | **internet:** <http://exclusive.com/ginsberg>

*art nouveau pin by raymond c. yard, ca. 1905 (2x actual size)*