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# Cleveland Quartet

Monday, October 30, 1995—8:00 p.m.

William Preucil, *violin*  
Peter Salaff, *violin*  
James Dunham, *viola*  
Paul Katz, *cello*

## Program

### HAYDN

QUARTET IN D MAJOR, OP. 76, NO. 5

Allegretto  
Largo: Cantabile e mesto  
Menuetto: Allegro  
Finale: Presto

### JOHN CORIGLIANO

STRING QUARTET (1995)

Prelude  
Scherzo  
Nocturne  
Fugue; Postlude

Co-commissioned by Lincoln Center for the Performing Arts, Inc.; Krannert Center for the Performing Arts, University of Illinois at Urbana-Champaign; Hancher Auditorium, The University of Iowa; San Francisco Performances; and Austin Performing Arts Center, University of Texas.

## Intermission

### BRAHMS

QUARTET IN A MINOR, OP. 51, NO. 2

Allegro non troppo  
Andante moderato  
Quasi Minuetto, moderato  
Finale: Allegro non assai

The Cleveland Quartet can be heard on RCA Red Seal, Philips, SONY Classical, Telarc, and Pro Arte.

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**Cleveland String Quartet**

Monday, October 30, 8 pm

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# Farewell Concert Tour Program Note

by Paul Katz

Those of you who have heard the Cleveland Quartet over the years know that we often speak from the stage. It has been a natural way for us to break down some of the unnecessary formality that stands between classical performers and their audiences. So forgive us this evening on this, our final concert for you, if we feel that it would be better to write. As you can imagine, these last performances are emotional for us and more than anything, we want to concentrate on playing our very best.

"End the Cleveland Quartet? Fold up your music stands and quit? You've got to be out of your minds!" We've heard such comments almost daily since announcing 18 months ago our decision to conclude the quartet in December 1995. How does one explain? It's not easy, for we have suffered none of the problems that so frequently plague ensembles. We all passionately love the quartet; we remain good friends without problems of internal dissension; and we are much in demand with more concerts, commissions, special projects, and recording opportunities than we are able to accept.

Is it insanity to quit? Possibly. Yet, despite the agonizing nature of this decision and the inevitable sadness we feel as the end draws near, we remain convinced that this is the best for each of us. We are all looking forward to our new lives: teaching, orchestral playing, other chamber music and solo opportunities — there are so many musical outlets irreplaceable as it is, has been all-consuming, and the 150-180 days a year away from our families has been much too much over the years.

As time on the road was a major issue, we discussed the possibility of keeping the quartet together and just playing less, but somehow that didn't feel right. It's been the intensity of the life, the total commitment to the music and to each other that has made the experience so rich and, we believe, has resulted in the interaction, cohesion, and communicative force that has been a Cleveland Quartet strength. Quartet playing is one endeavor that doesn't work halfway. We decided it would be better to conclude feeling good about ourselves, close colleagues proud of the way we sound, playing with passion, commitment, and love to the end.

Having reached this decision, the conversations turned to the questions of

"how" and "when". We did not want to renege on already existing commitments, and, of course, we had been looking forward to upcoming projects and wanted to see them through. The last year and a half has allowed us to do just that: For Telarc International we just finished our second complete recorded Beethoven cycle; this past September we premiered *Three Places of Enlightenment*, a concerto written for the Cleveland Quartet and the Cleveland Orchestra by Stephen Paulus; we toured last spring with Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind*, a work for Klezmer clarinetist Giora Fiedman and the Cleveland Quartet. (This work, which we premiered at Lincoln Center in March 1995, was recently nominated for the Kennedy Center Friedheim Award.) And we are, of course, honored that Lincoln Center commissioned John Corigliano to write a quartet for us, a piece inspired by the conclusion of the quartet.

None of these wonderful endeavors, however, equals the joy and fulfillment we are experiencing from the creation of a new award, to be administered by Chamber Music America. Called the Cleveland Quartet Award, it will identify and honor an exceptional young quartet every two years. The winner will return to many of the cities presenting us in our final tour, and in this way a deserving ensemble will receive national exposure it might otherwise take years to achieve. Throughout our career, our mentorship of young musicians at the Eastman School of Music, Aspen Festival and indeed, all across the world has been as deeply gratifying as the concerts we play. Many of the musicians and ensembles with whom we have worked are among the leading chamber groups in the country. What better way to finish our career than to help perpetuate our most important legacy: future generations of artists of excellence.

Each of the works on today's program has a special significance:

The notes of Haydn's Op. 76, No. 5 were the first played by the original Cleveland Quartet of Donald Weilerstein, Peter Salaff, Martha Strongin Katz, and Paul Katz; this work was important in our early years and opened our New York debut concert in the fall of 1971.

The Brahms Op. 51, No. 2 was the first work performed by the Cleveland Quartet in

public (August 9, 1969, at the Marlboro Music Festival), and part of our first recording, for RCA Victor Red Seal, *The Complete Brahms Quartets*. The album was nominated for a Grammy Award, and in January 1973, we played the Finale for the Grammy Awards telecast as the first classical performers ever to appear on that show.

The String Quartet of John Corigliano was, of course, written for this final tour. It symbolizes for us our 26-year dedication to the performance of new music, as well as our belief in and commitment to the future of young ensembles and the string quartet as an enduring art form.

The one composer central to our creative life, but missing from our program, is Beethoven. We plan to rectify that with an encore. (Excuse the audacity of announcing an encore in advance of the performance, but it is not the moment to speak from the stage). The appropriateness of the Finale of Beethoven's last string quartet, Op. 135 is clear: He entitled it "*Der Schwer Gefasste Entschluss*" ("*The Difficult Decision*"). Written into the score, under the notes of the opening Grave is the philosophical question "*Muss es Sein?*" — "*Must it Be?*" Beethoven answers the question with an exuberant, joyous Allegro, in which he writes "*Es Muss Sein!*" — "*It must be!*" We will leave you, dear friends, with that.

There are so many people that we want to thank and space doesn't permit it but most importantly, the three other members of the Cleveland Quartet not on stage tonight: Donald Weilerstein, founding first violinist who played 20 years from 1969 to 1989, founding violist Martha Strongin Katz (my dear wife) who played 11 years from 1969 to 1980, and violist Atar Arad who was with us for the seven years of 1980 to 1987. Each of them is a unique artist who has had a lasting impact on the quartet and has influenced what you hear tonight — never a rehearsal goes by when I do not think of them and something special they have taught us.

Music is a communicative art more circular in nature than many people realize, and the intensity and involvement of you, our audience, has motivated, encouraged, and inspired us. We want to thank each of you for the more than 26 years of support and appreciation, for the energy you've given us which has enabled us to give to you in return.

# Tonight's Program

*Quartet in D Major, Op. 76, No. 5*  
Joseph Haydn (1732-1809)

Haydn and the Joy of Discovery  
DISCOVERY! . . . it is the road that Haydn followed when he embarked upon his journey of the string quartet, a musical form for which he did the most to create. First, there was the discovery for him. Later, having mastered the form, he left clues and surprises for us to discover. His entire output of 83 quartets proceeded along a path with many rest stops. At these are groupings of several quartets in one opus number where a particular problem or challenge in an aspect of form, texture, or counterpoint was given experimentation and a "working out." Thus, the six quartets in opus 20 dealt with fugal writing, and the six of opus 33 discarded the traditional minuet movement and replaced it with the scherzo, examining the possibilities for yet more freedom. By 1797, and the quartet we are to hear tonight, little more was needed to be learned by Haydn. This music, the fourth last quartet he was to write, shows the influence of Mozart who himself had been so inspired by Haydn.

The *Quartet in D Major, Op. 76, No. 5*, has a two-part first movement. The first part is a song with variations in 6/8 meter, the second part a fast-paced treatment of the song theme. The second movement, *Largo*, is one of Haydn's most expressive melodies, with a richness enhanced by its placement in the key of F-sharp major. It was nicknamed "graveyard" by early performers because of the sight of all those crosses (sharp signs) at the beginning of every line in the music. The *Menuetto* movement is warm and rich, the *Trio* section features the cello. The *Finale* is a clever chase that catches and delights the listener.

Now let me tell you more about the joy of discovery, the unearthing of the clues and surprises. It is for the listener to experience the surprises that Haydn put into his writing. For instance, listen tonight how the last movement begins with an ending. But more often it is for the performer to uncover the clever clues, crafted with such seeming ease, which have become Haydn's signature.

An example of this is from my own

experience as a violist. One night during a Stradivari Quartet performance of this very same Haydn quartet, it dawned on me during the second movement that the long sustained harmony notes (figure 1) I was playing in accompaniment to the violin melody were actually the melodic theme of the first movement (figure 2), moving along at a snail's pace. Given their long duration it would be next to impossible for the audience to be able to recognize it, buried deep in the texture of the piece. Question: How many viola players have noticed it? Answer: It doesn't matter. Even if someone has discovered it before . . . if you discover it, the joy is all yours!

William Preucil, Sr.

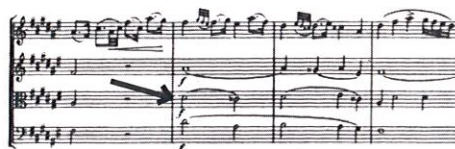


figure 1



figure 2

*String Quartet* (1995)  
John Corigliano (b. 1938)

In writing my string quartet I was always aware that I was dealing with a unique instrument (composed of four instrumentalists). Unlike the orchestra (unified by a maestro's vision and beat) or most other chamber combinations (composed of highly differentiated soloists), the string quartet must be able to produce a conductorless unity of sound and ensemble that can only be accomplished by years of playing together.

It is possible to ask a quartet to play and "breathe" as one instrument, even while employing considerable rhythmic freedom (*rubato*). Alternately, the players can achieve an independence from one another that is otherwise only possible when a group is precisely conducted.

These special qualities of quartet playing became the basis of my first essay in this extraordinary medium.

Added to this was the fact that I was writing for one of the greatest of all quartets, the Cleveland Quartet, and that they were presenting this work during their farewell concert tour before disbanding.

The idea of an ensemble such as this playing for the last time surely colored the emotional palate of my quartet with a feeling of farewell, and while the work is basically abstract in content, certain areas (like the final *Postlude*) cannot help but echo these sentiments.

Architecturally, the 30-minute work is in five movements that bear a superficial resemblance to the arch-form principles of Bartok's fourth quartet (movements I and V are related, movements II and IV are related, with a central "night-music"), but in fact all five movements of the quartet are also united by similar motives and thematic content.

Specifically, the quartet is based upon a motto composed of even repetitions of a single tone, and a sequence of disjunct minor thirds. There are also four pitch centers recurring throughout the work—C, C-sharp, G, and G-sharp.

**PRELUDE** This short movement utilizes two kinds of muted playing. It opens and closes using a "practice mute" (which reduces the sound to a whisper) while the central section employs a standard "sordino".

Threads of sound gently appear from and disappear into silence. They have an unfocused and ambient feel because each of the players is playing very slightly out of synchronization with the others.

Gradually the texture becomes clearer, and the basic elements of the quartet are introduced: Two of the pitch centers (G and C-sharp), the disjunct minor thirds (here ascending), and a serene chordal fragment based upon the repeated single tone motive.

The movement ends as the ascending thirds disappear into silence.

**SCHERZO** Slashing evenly-repeated chords begin the movement and are counterposed against suddenly-faster irreverent "pop"-ish asides. Variants of the repeated-note motive lead to a virtuoso passage in which all four players articulate in rapid 16th-notes both the repeated single tones and the disjunct minor thirds.

A recapitulation of the slashing chords leads to a gentle trio: A chaconne based upon the chordal fragments in the prelude is played by a duo, while the other two players provide lyrical counterpoint.

A return to the opening chords and an

## What do those terms mean?

<b>Allegretto</b>	Slightly less fast than allegro
<b>Allegro</b>	Quickly, lively, bright
<b>Allegro non assai</b>	Not very fast
<b>Allegro non troppo</b>	Not too fast
<b>Andante moderato</b>	Moderately slow tempo
<b>Cantabile e mesto</b>	Singing and with sorrow
<b>Fugue</b>	Contrapuntal composition based on the development of a short theme
<b>Largo</b>	Very slow and dignified
<b>Menuetto</b>	Dance in triple meter and moderate tempo
<b>Moderato</b>	Moderate
<b>Nocturne</b>	Suggests the romantic beauty of the night
<b>Quasi minuetto</b>	Nearly a minuet
<b>Prelude</b>	A piece of music played as a preliminary to any other piece of music
<b>Presto</b>	Very fast
<b>Scherzo</b>	Vivacious, often humorous movement with marked rhythm and sharp contrasts

even larger and wilder recapitulation of earlier material brings the movement to a frenetic end.

**NOCTURNE** Some years ago, during a vacation in Morocco, I stayed at the Palais Jamais in Fez. My room overlooked the old city and during the night (about 4AM), I was awakened by the calls of the muezzins from the many mosques in the city. First one, then another, and finally dozens of independent calls created a glorious counterpoint, and at one moment all of the calls held on to a single note (pure accident) and the result was a major chord. The calls died away, a cock crowed, and a dog barked to announce the sun.

This nocturne recalls that memory - the serenity of the Moroccan night, the calls (here composed of motivic fragments of repeated notes and minor thirds) and the descent to silence and the dawn.

**FUGUE** I have always been fascinated by counterpoint. In this process a theme set against a steady beat is given a highly individual rhythmic profile with long notes, short notes and syncopations, so that when it is played against other material its line will stand out clearly.

An opposing theme, also set against this same steady beat, will have a different rhythmic profile; it will rest when the first theme plays and vice versa. This enables us to hear both themes independently, note against note. I always wondered if voices could be made independent by exactly the opposite method; the themes would all be composed of even beats, with absolutely NO

rhythmic profile. Instead of both themes set against a common beat (which would result in chords) each voice would travel at a different speed (or tempo). The misalignment that occurs when two rhythmically identical themes travel at two different speeds (say 60 and 72) would separate them as surely as syncopation does within a common beat.

The problem comes in trying to execute such a technique. One cannot simply instruct the players to play at these different tempi, for it is impossible to sustain them precisely for any length of time.

Therefore, these independent lines must be accurately notated in a common rhythm, even though they are not heard that way. While this is difficult to play, it is not hard to hear; listen for example to the opening viola subject answered by a slightly slower second violin while the viola continues at its own tempo.

The movement is marked "severe", and there is a starkness to this music brought about not only by the dissonant material (the subject is composed of both the repeated tone and the disjunct minor thirds, this time descending), but also by the total independence of the voices. They seem to travel alone, unrelated to each other, yet identical to each other.

There are two sections in the fugue where the four instruments unite in a common rhythm. This is usually accomplished by one or another of the instruments "catching up" with the others. Other elements include asynchronous "chases" in the upper three strings and a serene (and synchronous) slow section. Formally the fugue is traditional, with an exposition, central section and strettoed recapitulation.

**POSTLUDE** The ending of the fugue is joined to the postlude. In this movement, the lower three strings are spatially offset by the first violin which enters, muted, on the highest C-sharp. The distance between the solo violin and the rest of the quartet remains vast in this first section, which also introduces a cadence derived from the prelude and the trio of the scherzo.

An ornamental recitative-like section in the lower three strings follows, and in time the first violin joins them in a unity of playing. This highly free section, in which all four players play in unison with interspersed chords, demands that the quartet play exactly together, in spite of the music's constantly changing tempo.

An impassioned climax leads to a long descending passage after which the texture of single-line playing returns. This gradually changes into the nonsynchronous ambient-sounding threads of the first movement and with the addition of practice mutes and an exact retrograde of the opening music, the quartet fades into silence.

*John Corigliano*

## *Quartet in A Minor, Op. 51, No. 2* **Johannes Brahms (1833-1897)**

The Op. 51, No. 2 quartet is a four-movement work in which each movement begins and ends in the tonic key of A minor or the parallel major. While this alone is not startling, this feature is perhaps one of the few unconventional aspects to the work. Another, and perhaps more intriguing expansion of traditional musical structure, may be found in the third movement. The large three-part form, while clearly evident, seems somewhat fragmented by the alternations of tempo and mood found in the middle section. The resultant formal pattern is suggestive of other works in which Brahms seems intent upon combining slow and rapid movements; i.e., the second movement of his Violin and Piano Sonata, Op. 100 (also in A), and the third movement of his First Symphony, Op. 73. The other three movements of Op. 51 unfold in classical musical structures.

Some mention of the opening theme in the first movement is perhaps appropriate. It has been pointed out that the first pitches for the first violin outline a motive often associated with Brahms's friend, Joachim. The motive, (A)-F-A-E-, referring to the phrase, "Frei aber einsam," "free but lonely," may or may not have been intended; however, one thing is certain that the violinist exerted a great influence upon the composer in several works, and he most certainly was one of those who first played the quartet. In point of fact, Brahms submitted many of his works for strings to the violinist for his comments.

*Don Haines*

# Cleveland Quartet



For more than a quarter of a century, the CLEVELAND QUARTET has been hailed as one of the premiere string quartets of our time. Their more than 2,500 concerts, including appearances in music capitals here and abroad; award-winning recordings of more than 60 chamber works; performances of new music by contemporary composers; and dedication as master teachers and mentors of prize-winning young string quartets have made a lasting contribution to the world of chamber music.

Throughout its career, the Cleveland Quartet has made regular tours of the United States, Canada, Europe, and Japan, and has also performed in the former Soviet Union, South America, Australia, New Zealand, Turkey, and Israel. Highlights of previous seasons include nearly 30 complete Beethoven Quartet cycles in cities such as New York, Washington, D.C., San Francisco, Paris, Rome, London, Florence, and Tokyo;

annual appearances at New York's Mostly Mozart Festival and other prestigious international music festivals including Salzburg, Edinburgh, Lucerne, Berlin, and Helsinki; regular residencies at the Aspen Festival; and a Presidential Inaugural Concert at the White House. The quartet has appeared on leading radio and television programs including "CBS Sunday Morning" and NBC's "Today Show," and was the first classical ensemble ever invited to perform on the Grammy Awards telecast. They were also the subjects of a documentary film, entitled "In the Mainstream: the Cleveland Quartet," that was televised across the U.S. and Canada on the Arts and Entertainment Network.

At the end of 1995, after 26 years of intensive music making as one of the most admired ensembles on the international scene, the Cleveland Quartet will bring its distinguished career to a close. The members of the ensemble will give their final performances during a special farewell tour of North American cities including New York (at Lincoln Center), Washington, D.C., San Francisco, Toronto, Atlanta, Cleveland, and Detroit. Founding cellist Paul Katz remarked, "The decision to disband was a difficult but mutual one, reached in the same spirit of friendship and respect for one another that has been the glue of our many productive years together. After a quarter century, each of us felt a strong need to spend more time with our families than that permitted by the constant travel required by an international career." Founding violinist Peter Salaff continued, "During these next few months we will complete all of our major projects and will bring this quartet life that we cherish to a close with pride, continued commitment, and our love of making music together." Violinist William Preucil explained, "I will miss playing with Peter, James, and Paul. I am fortunate to have undertaken this quest for meaning with these three men, whose high musical ideals and willingness to share their unwavering commitment to excellence made our life

together a truly significant and joyful experience for me."

As their ongoing legacy to future generations of young string quartets, the members of the Cleveland Quartet (William Preucil and Peter Salaff, violins; James Dunham, viola; and Paul Katz, cello), have decided to use the proceeds from their farewell tour to establish a new program, called the Cleveland Quartet Award. The award, given biennially in recognition of excellence in the art of quartet playing, will identify exceptional young ensembles in the early phase of their careers. Winning ensembles will receive a prestigious national concert tour to many of the cities presenting the Cleveland Quartet's final performances. The tour will provide an opportunity to become known to important chamber music audiences throughout the country, as well as national exposure a young ensemble might otherwise take many years to obtain. The award will be administered by Chamber Music America.

It is especially fitting that the members of the Cleveland Quartet have chosen to honor their commitment to chamber music in this way. Since the ensemble's inception, the teaching and guidance of young string quartets has been an essential part of its artistic life, in countless residencies, workshops, and master classes worldwide, particularly at the Eastman School of Music for nearly two decades.

Discussing the establishment of the new award, violist James Dunham observed, "We of the Cleveland Quartet have led a rich and privileged existence—four dedicated musicians, friends in collective pursuit of the very highest musical ideals. It is our hope that in creating this award we may encourage young ensembles in their quest for the same dream."

In the course of its final performances, the Cleveland Quartet will give the world premieres of two works by prominent American composers. In September, the group will perform a concerto for string quartet and orchestra, *Three Places of Enlightenment*, by Stephen Paulus, with the

Cleveland Orchestra, which commissioned this new work for the Cleveland Quartet and the Cleveland Orchestra with funding from Richard J. Bogolmolny and Patricia M. Kozerefski. On its farewell tour, the quartet will perform the "Farewell" Quartet by John Corigliano, a work commissioned for the ensemble by Lincoln Center and other presenters that will have its world premiere in Toronto and its U.S. premiere in Washington, D.C., and will subsequently be recorded by Telarc International.

In addition, the Cleveland Quartet is completing its recorded Beethoven quartet cycle for Telarc, which to date has released four volumes. The next disk in the series, scheduled for release in November 1995, will include the Quartets Op. 18, Nos. 4 and 5. With this recording, all of the Beethoven Quartets through Op. 95 will have been released. The late quartets will be released by Telarc in 1996.

Winners of "Best of the Year" awards from Time and Stereo Review, the Cleveland Quartet has earned seven Grammy nominations for its recordings. Its discography for CBS Masterworks, Pro Arte, Philips, RCA, and Telarc includes an earlier Beethoven cycle and works by Barber, Borodin, Brahms, Debussy, Dohnanyi, Dvorak, Haydn, Ives, Mozart, Mendelssohn, Ravel, Schubert, and Smetana. Among the distinguished artists with whom the ensemble has recorded are Emanuel Ax, Alfred Brendel, Bernard Greenhouse, Yo-Yo Ma, John O'Connor, Richard Stoltzman, and Pinchas Zukerman.

The repertoire performed by the Cleveland Quartet reflects the broad range of their musical interests: it includes works from the Viennese/German tradition, music by French and Central European composers, and works by twentieth century masters. In addition, members of the quartet have always been deeply committed to the performance of contemporary music: since its founding, it has regularly commissioned and premiered works by American composers, including, in recent seasons, Samuel Adler, John Harbison, Libby

Larsen, Stephen Paulus, Christopher Rouse, and Dan Welcher. Last season, with klezmer clarinetist Giora Feidman, the Cleveland Quartet gave the world premiere in Germany and a highly successful U.S. tour of Osvaldo Golijov's *Seven Prayers of Isaak the Blind*. This work, commissioned by the Schleswig-Holstein Festival (Germany), the University of Kansas, and the University of Michigan, has just been nominated for the Kennedy Center's Friedheim Award. Other important contemporary composers who have written pieces for the ensemble include Morton Feldman, Raymond Fuller, Joel Hoffman, George Perle, Robert Pollack, and Toru Takemitsu.

The Cleveland Quartet was founded in 1969 in Cleveland, Ohio by Donald Weilerstein and Peter Salaff, violins; Martha Strongin Katz, viola; and Paul Katz, cello; this original group played together for 11 years. Their first public appearance, at the Marlboro Music Festival, resulted in an offer of professional management, and was soon followed by their New York debut, their own New York concert series, and a recording contract with RCA.

In 1971, the Cleveland Quartet accepted one of the most prestigious chamber music residencies, succeeding the celebrated Budapest Quartet at the State University of New York at Buffalo and continuing that ensemble's tradition of annual performances of the complete Beethoven string quartets. In 1976, the Cleveland Quartet took up their present positions as quartet-in-residence at the University of Rochester's renowned Eastman School of Music. Four years later, Atar Arad replaced Martha Katz as violist, remaining until 1987 when James Dunham succeeded him. In 1989, William Preucil replaced founding member Donald Weilerstein as first violinist.

As professors at the Eastman School of Music, the members of the Cleveland Quartet teach individual students and offer a special program of intensive coaching for young professional quartets who are just developing their careers. They have also taught and

performed for more than 20 years at the Aspen Music Festival, where they were co-founders of the Center for Advanced Quartet Studies. Their many prestigious residencies include the Norfolk Chamber Music Festival/Yale Summer School of Music and Art. Among the noted ensembles that have studied with the Cleveland Quartet in these programs are the Anderson, Augustine, Cavani, Charleston, Chester, Colorado, Everest, Franciscan, Lafayette, Lark, Lydian, Meliora, Rackham, and Ying Quartets. The prestigious international prizes garnered by these young artists include eight Naumburg Foundation Awards, Banff International String Quartet Competition Awards, Coleman Chamber Ensemble Awards, Fischhoff National Chamber Music Awards, European chamber music awards and numerous Chamber Music America Ensemble Residency Awards.

The members of the Cleveland Quartet play extraordinary instruments that represent the finest examples of the string instrument maker's art: William Preucil, a Stradivarius violin from 1701; Peter Salaff, a J. B. Guadagnini violin from 1783; James Dunham, a Gaspar da Salo viola from 1585, and Paul Katz, an Andrea Guarneri cello from 1669.

With the "dazzling" success of the Metropolitan Opera premiere of *The Ghosts of Versailles*, and the capturing of the 1991 Grawemeyer Award—music's Nobel Prize—for his Symphony No. 1, JOHN CORIGLIANO has secured his position internationally among the leading composers of his generation.

*The Ghosts of Versailles*, suggested by Beaumarchais' *Figaro* trilogy, was a centennial commission by the Met, and its first new opera in 25 years. Now available commercially on videotape and laser disc from Deutsche Grammophon, the Metropolitan Opera production's run of seven sold-out performances, beginning on December 19, 1991, and its nationwide PBS telecast were

greeted by audiences and critics alike with such acclaim as "This is a brilliant, beautiful score from a composer who continues to surpass himself," (Newsday); "In short, *The Ghosts of Versailles* is a masterpiece," (Daily News); and "an amazingly accomplished work," (Opera News). In 1992, *Ghosts* collected the Composition of the Year Award from the first International Classic Music Awards. It is scheduled for revival at the Metropolitan Opera in spring 1995 and for production at the Lyric Opera of Chicago in fall 1995.

Symphony No. 1, Corigliano's impassioned personal response to the AIDS crisis, was written for the Chicago Symphony, where Corigliano was composer-in-residence from 1987 through 1990. After its premiere in 1990, it was immediately scheduled for performance by many of America's leading orchestras—among them the New York Philharmonic, the San Francisco Symphony, and the Boston Symphony—and choreographed by Kathryn Posin for the Milwaukee Ballet. The Chicago Symphony gave the European premiere on tour in April 1992; the orchestra's recording of Symphony No. 1 (on the Erato Label) rose quickly to the top of the Billboard charts, where it remained for an exceptional 69 weeks. The work was also honored with two Grammy awards for "Best Contemporary Composition of 1991" and "Best Orchestra Performance of the Year." Following the Boston performance in March 1993, the orchestra awarded Corigliano the 1993 Horblit award for Distinguished Composition by an American Composer. Over 30 orchestras have performed the work.

Corigliano first came to prominence after winning the chamber music prize at the 1964 Spoleto Festival for his Sonata for Violin and Piano. Other important commissions have come from the New York Philharmonic (Clarinet Concerto, *Fantasia on an Ostinato*), Chamber Music Society of Lincoln Center (*Poem in October*), New York State Council on the Arts (Oboe Concerto), flutist James Galway (*Pied Piper Fantasy*), and the Boston

Symphony Orchestra (*Promenade Overture*). Corigliano's music for the film *Altered States* received an Academy Award nomination. World premieres in 1993-94 season included *Troubadours*, a guitar concerto written for Sharon Isbin, October 8, with the St. Paul Chamber Orchestra conducted by Hugh Wolff, and *Fanfare for Double Brass Quintet*, October 20, performed by the Chamber Music Society of Lincoln Center. Future projects include a horn concerto for Dale Clevenger and the Chicago Symphony.

Born in New York on February 16, 1938, Corigliano comes from a musical family. His father was concertmaster of the New York Philharmonic from 1943 to 1966 and his mother is an accomplished pianist. Corigliano holds the position of Distinguished Professor of Music at Lehman College, City University of New York and, in 1991, was named to the faculty of the Juilliard School. Also in 1991, he was elected to the American Academy and Institute of Arts and Letters, an organization of 250 of America's most prominent artists, sculptors, architects, writers, and composers. In 1992, Musical America named him their first "Composer of the Year."

John Corigliano has received grants from Meet the Composer, the National Endowment for the Arts, and the Guggenheim Foundation. His music is recorded on RCA, Telarc, Erato, New World, and CRI, and published exclusively by G. Schirmer.

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## History of the Cleveland Quartet's Performances at Hancher

**November 29, 1978**

Donald Weilerstein, *violin*  
Peter Salaff, *violin*  
Martha Strongin Katz, *viola*  
Paul Katz, *cello*

Schubert, Quartet in G Minor, Opus Posthumous  
Dohnanyi, Serenade for String Trio, Op. 10  
Beethoven, Quartet in B-flat Major, Op. 130

**December 1, 1983**

Donald Weilerstein, *violin*  
Peter Salaff, *violin*  
Atar Arad, *viola*  
Paul Katz, *cello*

Schubert, Quartet in E-flat Major, Op. 125, No. 1  
Adler, Quartet Number 7  
Dvorák, Quartet in F Major, Op. 96 ("American")

**October 29, 1986**

Donald Weilerstein, *violin*  
Peter Salaff, *violin*  
Atar Arad, *viola*  
Paul Katz, *cello*  
with guest artist Emanuel Ax, *piano*

Schumann, Piano Quartet in E-flat Major, Op. 47  
Bartók, Quartet No. 4  
Schumann, Piano Quintet in E-flat Major, Op. 44

**June 6, 1990**

William Preucil, *violin*  
Peter Salaff, *violin*  
James Dunham, *viola*  
Paul Katz, *cello*

Haydn, Quartet in D Major, Op. 76, No. 5  
Schubert, Quartet in A Minor, D. 804, Op. 29, No. 1  
Dvorák, Quartet in F Major, Op. 96 ("American")

**May 1, 1991**

William Preucil, *violin*  
Peter Salaff, *violin*  
James Dunham, *viola*  
Paul Katz, *cello*

Beethoven, Quartet in F Minor, Op. 95, ("Serioso")  
Dvorák, Quartet in A-flat Major, Op. 105  
Libby Larsen, QUARTET: Schoenberg, Schenker  
and Schillinger

**September 20, 1992**

William Preucil, *violin*  
Peter Salaff, *violin*  
James Dunham, *viola*  
Paul Katz, *cello*  
with guest artist Maurita Murphy Mead, *clarinet*

Brahms, Quartet in A Minor, Op. 51, No. 2  
Brahms, Quintet in B Minor, Op. 115, for Clarinet  
and Strings

**February 2, 1993**

William Preucil, *violin*  
Peter Salaff, *violin*  
James Dunham, *viola*  
Paul Katz, *cello*  
with guest artists William Preucil, Sr., *viola*  
and Charles Wendt, *cello*

Brahms, Quartet in B-flat Major, Op. 67  
Brahms, Sextet for Strings in B-flat Major, Op. 18, No. 1

**February 23, 1993**

William Preucil, *violin*  
Peter Salaff, *violin*  
James Dunham, *viola*  
Paul Katz, *cello*  
with guest artist Emanuel Ax, *piano*

Brahms, Quartet in C Minor, Op. 51, No. 1  
Brahms, Quintet in F Minor, Op. 34

## Cleveland Quartet

William Preucil, *Violin*  
Peter Salaff, *Violin*  
James Dunham, *Viola*  
Paul Katz, *Cello*

Dear Friends,

1994 was a momentous year for the Cleveland Quartet. We marked our 25th anniversary with a celebratory concert in Carnegie Hall and 100 concerts in North America, Europe, the Middle East, and Asia. More importantly, of course, we also announced our decision to conclude our career together as a quartet in the fall of 1995.

Many of our friends have found it difficult to understand how we can give up the rich and privileged career we have had making music together. It was not an easy decision, but we are very proud that we came to a mutual agreement based on the same deep friendship and respect for each other that has always characterized the Cleveland Quartet.

Once the decision had been made, we began to wonder if we could use the final concerts of the Cleveland Quartet to help future artists of talent and idealism in their quest for the same fulfilling musical life and career we have been fortunate to enjoy. We agreed that we wanted to use this occasion to address what is, from our point of view, one of chamber music's most intractable problems: the immense difficulty new ensembles have in establishing themselves as professionally viable entities.

Young chamber musicians start their professional lives with no salary, no benefits, no health insurance — no guarantees at all. They strike out on their own to create and market a new ensemble. In the beginning, they are not known to the public, a fact that intensifies the difficulties of this highly competitive marketplace. They vie for performance opportunities alongside more seasoned and more prominent artists. Thus, becoming known and appreciated within the concert presenting community is one of the most important steps young chamber music performers can take early in their careers.

We decided that the best thing we could do for exceptional young ensembles of the future would be to help introduce them to chamber music audiences all across the country. To do that, we are using our final concerts to endow and begin a new program. Called the Cleveland Quartet Award, it will be given biennially to a young string quartet in recognition of excellence in the art of quartet playing.

The award consists of a concert tour to many of the cities that are presenting the Cleveland Quartet on this its final tour. It will give exceptional ensembles a prestigious tour, an opportunity to become known to important chamber music audiences, and national exposure that might otherwise take many years to obtain.

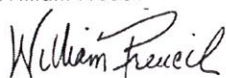
To help launch the award, we are donating a major portion of our fee from each concert on the quartet's final tour, including the one you are attending today, directly to the new Cleveland Quartet Award Fund. We are proud that from a variety of sources we have already raised half a million dollars. Reaction has been overwhelming. We're organizing a national Friends Group and it is our hope that many of you will see the value of this endeavor and will want to aid this effort to help young chamber music ensembles.

You, the audience, and we, the performers, are truly blessed — not only have we experienced the power of great music, but our lives have been touched by the most intimate, personal, and profound form of all musical expression — chamber music. Whether we perform, listen or present, virtually all of us find ourselves in chamber music because we cannot do without it. Enriched by its beauty, we realize that in an increasingly impersonal, and technologically oriented world, music nourishes the human spirit and helps keep Man balanced and sane. Those of us who have been fulfilled and strengthened by chamber music believe we have an obligation both to ensure its continued artistic health and bring its beauties and rewards to others.

As we say good-bye, please join us in realizing this dream of doing something important for great music of the future.

The Cleveland Quartet

William Preucil



James Dunham



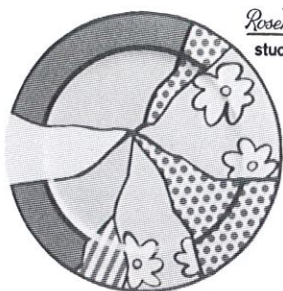
Peter Salaff



Paul Katz



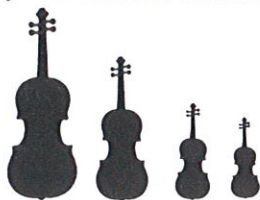
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Request for Information

If you would like to learn more about the Cleveland Quartet Award, we invite you to speak with us after the concert or complete this form and mail it to:

Cleveland Quartet Award  
c/o Chamber Music America  
545 Eighth Avenue  
New York, NY 10018

Name: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_

Home phone: \_\_\_\_\_

Work phone: \_\_\_\_\_

If you prefer, you may request information directly by calling Chamber Music America at 212-244-2772.

The following individuals are founding members of the Friends of the Cleveland Quartet Award: Jane Baird, Lois Grass, and Mrs. Carmen M. Kreeger. Special thanks to Alcin, Gump, Strauss, Hauer & Feld for their counsel and assistance.

## W.C. DORAN

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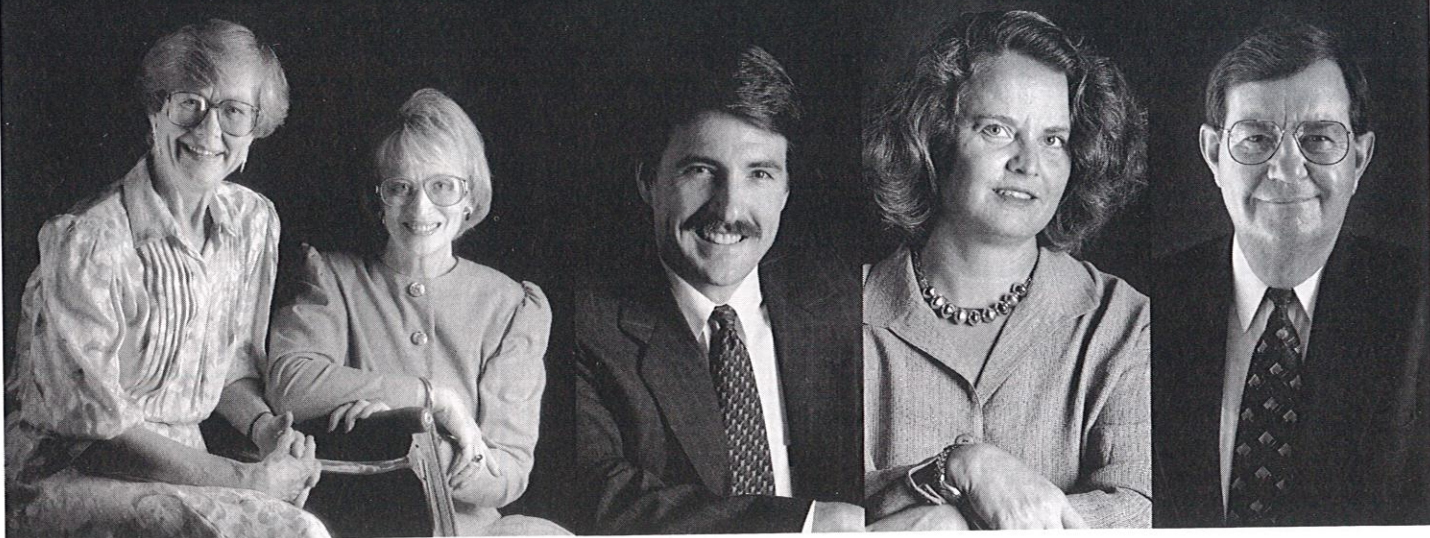
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*Director, Hancher Auditorium*

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## Hancher Guild: Fifteen Years of Serving the Arts

Hancher Guild is a dynamic organization of people who donate their most valuable resources to Hancher: their time, enthusiasm, insight, and commitment. The volunteers of Hancher Guild provide many vital services to Hancher: they staff the Showcase gift shop, offer hospitality to visiting artists, help with the organization of activities for young audiences, assist in the season subscription campaign, advise the auditorium management on programming and services, and act as goodwill ambassadors for Hancher and the performing arts.

While many Guild members are also Hancher Circle and Hancher Enrichment Fund contributors, no financial investment is required to become a Hancher Guild member. Nor is any specific time commitment necessary. Most members have full schedules and many interests. All the Guild asks is that its members do their best to honor the time they do commit. The Guild is often able to tailor responsibilities to its members' specific skills and interests. And you need not live in the Iowa City area to be a Guild member. The Guild has a number of members in other Iowa communities. In addition to participating in the range of Guild activities, you can make a special contribution by helping the outreach and audience development in your own community.

Beyond the satisfaction of serving the arts, Hancher Guild members get a unique inside look at the performing arts. Among the many new people they meet may be the artists who appear on the Hancher stage. While you serve the arts, you find your own appreciation of the performances—and the business of putting them on the stage—enriched.

For further information on the Hancher Guild, contact Denny Dudley at 338 9843 or Mary Lamm at 354 9671.

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Two broken cookies are shown on a white surface. A paper banner is placed diagonally across the scene, partially overlapping the cookies. The banner contains the text "A small investment will reap future dividends." in a bold, sans-serif font. The cookies are light-colored and appear to be chocolate chip or similar. The banner is a light gray color.

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# Calendar

## Museum of Art Exhibitions

### November 4-December 31

*Alan Sonfist: History and the Landscape*

### November 11-January 7

*Tree of Heaven—One Book, Many Bindings*

## Music, Theater, and Dance

### Tuesday, October 31

**Women's Choral**

8 p.m., Harper Hall, Voxman Music Building

### Monday, November 6

**Johnson County Landmark**

8 p.m., Clapp Recital Hall

### Wednesday, November 8

**Iowa Brass Quintet**

8 p.m., Clapp Recital Hall

### Thursday, November 9

**Richard Steinbach, piano**

8 p.m., Clapp Recital Hall

### Friday, November 10

**jViva! Dance Gala**

8 p.m., Hancher Auditorium

**Our Country's Good**

8 p.m., Mabie Theatre, Theatre Building

### Saturday, November 11

**jViva! Dance Gala**

8 p.m., Hancher Auditorium

**Our Country's Good**

8 p.m., Mabie Theatre, Theatre Building

### Sunday, November 12

**Our Country's Good**

3 p.m., Mabie Theatre, Theatre Building

### Monday, November 13

**Faculty Piano Quartet**

8 p.m., Clapp Recital Hall

### Tuesday, November 14

**Band Extravaganza**

7:30 p.m., Hancher Auditorium

### Wednesday, November 15

**Band Extravaganza**

7:30 p.m., Hancher Auditorium

**Charles Wendt, cello**

8 p.m., Clapp Recital Hall

**Our Country's Good**

8 p.m., Mabie Theatre, Theatre Building

### Thursday, November 16

**Our Country's Good**

8 p.m., Mabie Theatre, Theatre Building

**The Bauhaus Project**

8 p.m., Theatre B, Theatre Building

### Friday, November 17

**Stomp**

8 p.m., Hancher Auditorium

**Our Country's Good**

8 p.m., Mabie Theatre, Theatre Building

**The Bauhaus Project**

8 p.m., Theatre B, Theatre Building

### Saturday, November 18

**Stomp**

8 p.m., Hancher Auditorium

**Our Country's Good**

8 p.m., Mabie Theatre, Theatre Building

**The Bauhaus Project**

8 p.m., Theatre B, 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, 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.



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