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ORION STRING QUARTET & DAVID KRAKAUER, Clarinet

Daniel Phillips, Violin
Todd Phillips, Violin
Steven Tenenbom, Viola
Timothy Eddy, Cello

Tuesday, October 9, 2007—7:30 pm • Clapp Recital Hall

JOSEPH HAYDN
QUARTET IN C MAJOR, OP. 74, NO. 1
Allegro moderato
Andante grazioso
Menuetto: Allegretto
Finale: Vivace

DAVID DEL TREDICI
MAGYAR MADNESS • World Premiere
Passionate Knights
Contentment (Interlude)
Magyar Madness
Commissioned by Music Accord,
of which Hancher Auditorium is a member.

INTERMISSION

OSVALDO GOLIJOV
K'VARAKAT

LUDWIG VAN BEETHOVEN
QUARTET IN C MAJOR, OP. 59, NO. 3
(“RAZUMOVSKY”)
Introduzione: Andante con moto; Allegro vivace
Andante con moto quasi allegretto
Menuetto: Grazioso
Allegro moto

The Orion String Quartet’s recordings are available on the Arabesque and Sony Classical labels.

Management:
Kirschbaum Derner & Associates, Inc.
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Celebrating 20 years of artistry, the ORION STRING QUARTET is one of the most sought-after ensembles in the United States. They remain on the cutting edge of programming with numerous commissions from composers Chick Corea, Alexander Goehr, John Harbison, Leon Kirchner, Marc Neikrug, Peter Lieberson, and Wynton Marsalis, and enjoy a creative partnership with the Bill T. Jones/Arnie Zane Dance Company. With over 50 performances a year, the members of the Orion String Quartet—violinists Daniel Phillips and Todd Phillips (brothers who share the first violin chair equally), violist Steven Tenenbom, and cellist Timothy Eddy—have worked with such legendary figures as Pablo Casals, Rudolf Serkin, Isaac Stern, Pinchas Zukerman, Yo-Yo Ma, Peter Serkin, András Schiff, members of JAS, and the Beaux Arts Trio, as well as the Budapest, Ysaÿe, Gál, and Guarneri string quartets. Their repertoire this season includes cycles of Beethoven in addition to mixed programs of Haydn, Mendelssohn, Brahms, Bartók, Kirchner, and Lieberson. The Orion serves as quartet-in-residence at The Chamber Music Society of Lincoln Center and New York’s Mannes College of Music and, as of the 2007–2008 season, have been appointed resident quartet at Indiana University’s Jacobs School of Music.

Since its inception, the Orion String Quartet has been consistently praised for the fresh perspective and individuality it brings to performances, offering diverse programs that juxtapose classic works of the standard quartet literature with masterworks by living composers. During the 2007–2008 concert season, the Orion partner with clarinettist David Krakauer to perform a program featuring David Del Tredici’s new work, Magyar Madness, a work commissioned by Music Accord specifically for the ensemble. The Orion will also collaborate with Leon Fleisher at Ravinia and Ida Kavafian and David Soyer in Philadelphia this fall. The Orion gives the world premiere of a Lowell Liebermann string quartet commissioned for the ensemble at the Canandaigua Lake Music Festival in February 2008. In August 2006, the Orion gave the world premiere of Leon Kirchner’s String Quartet No. 4 at La Jolla SummerFest with subsequent performances at the Santa Fe Chamber Music Festival, Chamber Music Society of Lincoln Center, and Philadelphia Chamber Music Society, also co-commissioners of the work. The Orion performed all four Kirchner string quartets once again this summer at the Great Lakes Festival.

The Orion has achieved a reputation for its interpretation of the Beethoven string quartets. In May 2000, the ensemble performed the entire cycle in a series of free concerts at Alice Tully Hall, with additional outreach activities in four boroughs of New York City. Presented in conjunction with the Chamber Music Society of Lincoln Center, Beethoven 2000 supported six New York community arts organizations in honor of their contribution to children’s education. The Orion has subsequently performed the complete Beethoven cycle in Kansas City, Pittsburgh, Deerfield (MA), and Indiana University in Bloomington. The critically praised, five-concert performance cycle in Pittsburgh took place over a period of three days. The Orion’s first album of a three-installment re-cording project with Koch International Classics, Beethoven Middle String Quartets, was released in March 2007.

The Orion’s recordings reflect its musical diversity. For Sony Classical, the Orion recorded Wynton Marsalis’s first classical composition for strings, At the Ozarow Ball (String Quartet No. 1). Commissioned by the Chamber Music Society of Lincoln Center, the work was written for and premiered by the ensemble. Other critically acclaimed recordings include Dvorak’s “American” String Quartet and Piano Quintet with Peter Serkin and Mendelssohn’s Octet with the Guarneri Quartet, both on Arabesque.

The members of the Orion maintain a strong dedication to the next generation of musical artists and serve on the faculties of the Mannes College of Music, Curtis Institute of Music, Juilliard School, and Queens College, where they teach private lessons, give chamber music classes, and offer intensive coaching programs for young professional string quartets. They have also served as faculty members of the Isaac Stern Chamber Music Workshop at Carnegie Hall and the Summer Institute for Advanced Quartet Studies in Aspen. Since 1993, the Orion has maintained a summer residency at the Santa Fe Chamber Music Festival that included a three-year project of commissioned quartets by Danish composer Per Nørgård, John Harbison, and Chih Chou. The Orion also premiered Marc Neikrug’s piano quintet as part of the Santa Fe Chamber Music Festival which was subsequently recorded with Corea’s The Adventures of Hippocrates and John Harbison’s Quartet No. 4 released on Koch Records in 2006. Heard on National Public Radio’s “Performance Today,” the Orion has also

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appeared on A&E's "Breakfast with the Arts," PBS's "Live from Lincoln Center," and three times on ABC-TV's "Good Morning America." In October 2004, they participated in the first WNYC Radio collaboration with BBC World Service's popular syndicated program, "Music Party." This special performance heard in New York and over 40 countries worldwide features works by Haydn, Beethoven, Ravel, Bartók, Chick Corea, and Wynton Marsalis. Additionally, the Orion was photographed with Drew Barrymore by Annie Leibovitz for the April 2005 issue of Vogue.

The Orion gained immediate attention in the classical music world when its founding members officially formed the ensemble in 1987. The Quartet chose its name from the Orion constellation as a metaphor for the unique personality each musician brings to the group in its collective pursuit of the highest musical ideals.

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As one of the foremost musicians of the vital new wave of klezmer, Mr. Krakauer tours the globe with his celebrated Klezmer Madness! ensemble. While firmly rooted in traditional klezmer folk tunes, the band "hurls the tradition of klezmer music into the rock era" (Jon Pareles, New York Times). With Klezmer Madness!, Krakauer has forged alliances among his genre of world music and jazz, rock, funk, and hip-hop. It simultaneously shouts out to those who remember "yesterday’s" klezmer and to the hard dance clubbers and world music enthusiasts of today.

In addition to annual European tours to major international festivals and jazz clubs, Mr. Krakauer and his band have performed at the Library of Congress, Stanford Lively Arts, San Francisco Performances, Hancher Auditorium, and Symphony Space in New York. European venues have included the Venice Biennale, Krakow Jewish Culture Festival, BBC Proms, Staffordford Jazz Festival, La Cigale, WOMEX, New Morning in Paris, and many others.

Mr. Krakauer is also in demand worldwide as a guest soloist with the finest ensembles. Recent collaborations have included the Tokyo String Quartet, the Kronos Quartet, the Emerson String Quartet, the Lark Quartet, Eiko and Koma, the Orquesta Sinfonica de Barcelona, and the Brooklyn Philharmonic Orchestra. He had an eight-year tenure with the Nuremberg Award-winning Aspen Wind Quintet, and has also enjoyed enduring relationships with Summer festivals including the Marlboro Music Festival, the Norfolk Chamber Music Festival, and the Aspen Music Festival. In spring of 2003, Mr. Krakauer performed at Carnegie’s Weill Recital Hall as soloist with the Kronos Quartet in a performance of their renowned collaboration on Osvaldo Golijov’s The Dreamers and Prayers of Isaac the Blind. Mr. Krakauer was invited to perform with his band in the spring of 2004 for the inaugural season of Carnegie’s new theater, Zankel Hall, in collaboration with renowned jazz pianist Uri Caine. Mr. Krakauer performed music written for him by Osvaldo Golijov for the BBC documentary “Holocaust: A Music Memoir" from Auschwitz,” which won the 2005 International Emmy in the performance category. He was guest artist on tour in 2006 with the Emerson String Quartet and in 2007-2008 with the Orion String Quartet, both projects that will continue to tour.

Mr. Krakauer’s discography contains some of the most important klezmer recordings of the past decade. His first release on the prestigious French jazz label, Label Bleu (harmonia mundi usa), A New Hot One! was hailed a masterpiece. His CD The Twelve Tribes, released in fall 2002, was designated Album of the Year in the Jazz Category for the Preis der Deutschen Schallplattenkritik, the most important and established music award in Germany. Klezmer, NY (1998) on John Zorn’s Tzadik label features his visionary suite, A Klezmer Tribute to Sidney Bechet, written in honor of
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the one-hundredth birthday of the legendary jazz clarinetist. Also on Tazide is Klezmer Madness, one of the label’s best-selling discs. Other CDs include the groundbreaking Rhythm and Jew (Pirahna/Flying Fish) and Jews with Horns (Pirahna/Green Linnet) with the Klezmatics; In the Fiddler’s House with violist Itzhak Perlman and the Klezmatics; and chamber music recordings on the Musical Heritage and New York Philharmonia labels. His CD, David Krakauer Live in Krakow, was released in 2004 (Label BleuHarmonia mundis us), and his new CD, Ambassadors: Live My Gramma Told Me, featuring his collaboration with Jewish hip-hop bassist Socalled, was released in Europe in May 2005 and is due for its United States release by spring of 2006. Mr. Krakauer has had major profiles in the New York Times, The New Yorker, the International Herald Tribune, and Downbeat, JazzTimes, Jazzer, and Chamber Music magazines. The performance of Krakauer’s Klezmer Madness! at Joe’s Pub on April 30, 2005, was picked one of the best performances of the year in AllAboutJazz—New York’s Basis of 2005. David is on the clarinet and chamber music faculties of the Mannes College of Music of the New School University, the Manhattan School of Music, and the Bard Conservatory of Music. Generally recognized as the father of the Neo-Romantic movement in music, David del Tredici has received numerous awards, including the Pulitzer Prize, and has been commissioned and performed by nearly every major American and European orchestral ensemble. “Del Tredici,” said Aaron Copland, “is that rare find among composers—a creator with a truly original gift. I venture to say that his music is certain to make a lasting impression on the American musical scene. I know of no other composer of his generation … who composes music of greater freshness and daring, or with more personality.” Born on March 16, 1937, in Cloverdale, California, Mr. Del Tredici was a child piano prodigy who gave his professional debut at 17 with the San Francisco Symphony. In his formal training, he earned degrees at the University of California (Berkeley) and Princeton University.

Stylistically, over the course of his compositional life, Mr. Del Tredici has moved—controversially—from mid-twentieth-century serialism (exemplified by his elaborate vocal settings of James Joyce: I Hear an Army, Night Cathedral, Song, Songs) to an individualistic musical language re-embarking tonality. The breakthrough came with his unique series of “Alice” works, based on stories and poetry of Lewis Carroll and written for amplified soprano and large orchestra: First Alice, Child Alice, Pap-Pap-Pap, and Adventures Underground, to name just a few.

Beyond Joyce and Carroll, Mr. Del Tredici has more recently set to music a cavaledge of contemporary American poets, producing a number of song cycles—Mrs. Izak Sze, Chana’s Story, Lament for the Death of a Bullfighter, and On Wings of Song—and several works celebrating a gay sensibility. Gay Life, Woodruff’s Merge, and Three Bordeaux Songs are three examples of the latter; Out magazine, in fact, has twice named the composer one of its people of the year.

Over the past several years, Mr. Del Tredici has ventured into the more intimate realm of chamber music with String Quartet No. 1, Grand Trio (brought to life by the Kalichstein-Laredo-Robinson Trio), and—harkening to his musical beginnings as a piano prodigy—a large number of solo piano works: Gethan Glory, Three Gymnopedies, Ballad in Yellow, Opposites Attract, Wedding Song, and Wildwood Etude.

Still, the extraordinary Mr. Del Tredici remains at large. In May 2005, Robert Spano conducted the Atlanta Symphony and Chorus, with Hila Plitmann as soprano soloist, in premiering Paul Revere’s Ride—an impassioned work inspired by Mr. Del Tredici’s 9/11 experience. Recorded by Telarc, it became a Grammy Award nominee for Best New Classical Composition of 2005. November 2005, brought the premiere of the melodrama Rip Van Winkle with the National Symphony Orchestra conducted by Leonard Slatkin, and narrated by world-famous Broadway actor Brian Stokes Mitchell. Besides the recent Telarc CD, Mr. Del Tredici’s new releases include an all-Del Tredici CD on Deutsche Grammophon, and in Warren, a spectacular new work for concert band on the Dorian label. Among past recordings were two best-sellers: Find Alice and In Memory of a Summer Day, the work that won Mr. Del Tredici the Pulitzer Prize in 1980.

Concerts planned throughout 2007–2008 mark Mr. Del Tredici’s seventieth birthday, culminating with the return of his seminal, evening-long Final Alice, which will be performed May 8, 9, and 10, 2008, by soprano Hila Plitmann and the National Symphony at Washington’s Kennedy Center, conducted by Leonard Slatkin. Originally commissioned and premiered by Sir Georg Solti in 1976, Final Alice received a second premiere, of a sort, when a chamber-ensemble version, created and conducted by Alexander Platt, was played at the edgy Maverick Concerts in Woodstock, New York, on September 1, 2007. Also of special interest is a new concert series in New York City, “Then and Now,” which is discovering its inaugural season with Mr. Del Tredici, offering a four-concert survey of his works.

The passing years have done nothing to dampen Mr. Del Tredici’s creative fires, with an explosion of newly commissioned works marking his most recent birthday: Love Addiction (a baritone–piano song cycle on poems by John Kelly), Magic Madness (for clarinet and string quartet), Queer Hossnens (for male chorus and piano), and SIM Bolide (for piano).

Having previously taught at Harvard University, Boston University, and the Juillard School, Mr. Del Tredici is currently distinguished professor of music at the City College of New York. He and his life-partner, Ray Warran, make their home in Greenwich Village.
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Quartet in C Major, op. 74, no. 1
Joseph Haydn (1732–1809)

In 1766, after a succession of appointments, Haydn ultimately earned the title of Kapellmeister, or court director of music, for Prince Nikolaus Esterházy, one of the wealthiest and most powerful figures of the Hapsburg Empire. Esterházy was known for his efforts to expand his creative abilities without the limitations imposed by the musical circles of Vienna, the center of music activities during his time. Supported by a staff of instrumentalists and vocalists, Haydn could explore new approaches to the form, style, and expression in church music, opera, and instrumental music. Esterházy's role was crucial in this period.

The C-Major Quartet opens with two slow, loud chords followed by a theme that introduces the principal theme which unfolds in what has been described as an orchestral manner. There are powerful and brilliant displays by all four instruments. A second theme is introduced and a number of motifs develop as the movement takes on its more or less traditional sonata-allegro form. The second movement is a slow graceful dance. It features dialogues between pairs of instruments that are characteristic of the conversational style of the early quartet music of Haydn and Esterházy in Eisenstadt that he developed the string quartet, and piano sonata into their classical forms.

After the death of his patron, Prince Nikolaus, in 1790, Haydn felt free to accept an invitation from Johann Peter Salomon, the impresario of concerts in London, and took part in the so-called Salon concerts. Several attempts had been made earlier to entice Haydn to England where much of his work was already widely acclaimed by London audiences. During his stay in London, he composed a number of symphonies and instrumental works for the Salon concerts. He made a second extended visit to London for the concert series of 1794–95, equally successful as the first, and returned to Eisenstadt to employ the success of the English concerts and thereby move to Vienna where he passed his final years.

It was after Haydn's return from his first visit to London that Count Anton Antonini, a loyal Mason and patron of the arts, asked him to write a set of string quartets for him. In response, in the summer of 1793, Haydn composed six quartets which he dedicated to Count Antonini. He divided them into two groups, the op. 71 set of three, and the op. 74 set of three. In addition, however, the so-called "Apostles" quartets were designed to be performed in the public concert hall for the first time, rather than for private use by the Count. As the quartets were composed with a larger and more sophisticated public audience in mind, they are different in character from other quartets by Haydn. Many aspects of the music, such as tempos, articulation, and melodic themes, were intensified or exaggerated to give the works emotional appeal.

The C-Major Quartet opens with two slow, loud chords followed by a theme that introduces the principal theme which unfolds in what has been described as an orchestral manner. There are powerful and brilliant displays by all four instruments. A second theme is introduced and a number of motifs develop as the movement takes on its more or less traditional sonata-allegro form. The second movement is a slow graceful dance. It features dialogues between pairs of instruments that are characteristic of the conversational style of the early quartet music of Haydn and Esterházy in Eisenstadt that he developed the string quartet, and piano sonata into their classical forms.

The first movement begins with a fiery clarinet cadenza punctuated by strings and leads to an impassioned main theme. Moving through a series of contrasting motives, the second movement is a solemn and mournful march. The third movement unfolds into two halves, the second of which is a varied repeat of the first (like a sonata form without a development). The fourth movement, a rondo, is now replaced by eight-note motifs. Even more frenetically, the theme is further reduced to eighth-note sixteenth-note, eighth-note sixteenth-note, etc. And finally, fastest of all, at four times the speed of the opening, there is a frantic version of the theme in marijuana.

Amid the ever-accelerating rondos sections are three contrasting episodes. The first, boisterous and energetic, is capped by a dramatic reprise of the opening cadenza. The second episode, in contrast, is more intimate and succinct, "movements are planned to appeal to the connoisseurs and aesthetes of popular music, including the politically active and the musical intellectuals of the day."

During this time, Haydn was also known for his innovative approach to form and structure, as well as his ability to incorporate diverse musical styles and traditions into his compositions. Haydn's musical output during this period is celebrated for its virtuosity, emotional depth, and technical sophistication.

The Juillet String Quartets were performed by the Juillet family, musicians of note, and were considered to be among the finest works of the period. The Juillet family was known for their virtuosity and technical proficiency, and their performances were highly regarded throughout Europe. Haydn's Juillet String Quartets are considered to be among the finest works of the period, and they are still widely performed today. The Juillet Quartets are known for their technical skill, emotional depth, and technical sophistication, and they continue to be celebrated for their enduring musical significance.

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Quartet in C Major, op. 59, no. 3
Ludwig van Beethoven (1770–1827)

In the five years from the time the opus 18 quartets were completed until 1805 when Beethoven received the commission for the opus 59 quartets, the composer had come to terms with his growing deafness. For
Quartet in C Major, op. 74, no. 1
Joseph Haydn (1732–1809)

In 1766, after a succession of appointments, Haydn ultimately earned the title of Kapellmeister to Prince Nikolaus Esterházy, one of the wealthiest and most powerful figures of the Hapsburg Empire. At age 34, he was able to expand his creative abilities without the monetary and artistic policies imposed by the circles of Vienna, the center of music activities during his time. Supported by a staff of instrumentalists and vocalists, Haydn could explore new approaches to the form, style, and expression in church music, opera, and instrumental music. He became a member of Esterházy’s court in Eisenstadt that he developed the string quartet, the piano quartet, and piano sonata into their classical forms.

After the death of his patron, Prince Nikolaus, in 1790, Haydn felt free to accept an invitation from Johann Peter Salomon, the double bassist and violist, to visit London to take part in the so-called Salomon Concerts. Several attempts had been made earlier to entice Haydn to England where much of his work was already acclaimed by London audiences. During his stay in London, he composed a number of symphonies and instrumental works for the Salomon Concerts. He made a second extended visit to London for the concert series of 1794–95, equally successful as the first. He returned to Eisenstadt at the end of the year and employed at the eshkiy yestaret the following year to Vienna where he passed his final years.

It was after Haydn’s return from his first visit to London that Count Anton Apponyi, a fellow Mason and patron of the arts, asked him to write a set of string quartets for him. In response to the summer of 1793, Haydn composed six quartets which he dedicated to Count Apponyi. He divided them into two groups, the opus 71 set of three, and the opus 74 set of three. However, the so-called “Apponyi” quartets were designed to be performed in the public concert hall for the first time in public rather than for private use by the Count. As the quartets were composed with a larger and less sophisticated public audience in mind, they are different in character from other quartets by Haydn. Many aspects of the musical structure, including the melody, thematic evolution, or the formal structure of the movements, were written to be experienced by an orchestra, without the need to be performed live. The C-Major Quartet op. 130, like other quartets by Haydn, was so meticulously balanced for maximum effect that it remained popular until the late 19th century.

The first movement begins with a fiery string cadenza punctuated by strings and leads to an impassioned main theme. Moving through a series of contrasting movements, the quartet alternates between open and close, soft and loud. The first movement ends with a brisk coda, leaving the audience with a lasting impression of the composer’s talent. The second movement, a slow, expressive duet for the violins, is marked by a sense of calm and serenity. The third movement, a scherzo, is characterized by its playful and lighthearted nature. The development section is marked by a sudden change in mood, leading to a musical climax. The last movement is a lively and cheerful piece, full of energy and drive. Overall, the quartet is a masterful work of composition, showcasing Haydn’s genius and skill as a composer.
TODAY'S PROGRAM

one thing it meant that he could no longer count himself as a virtuoso pianist. He was now determined to prove his greatness as a composer and focused upon reshaping the sonata form which had reached a state of perfection by Haydn and Mozart. It needs to be pointed out that as the nineteenth century opened there was an increasing interest in the sponsorship and attendance of music events by the banking families, manufacturers, and professionals, spurred by the economic boom taking place in Vienna. The old aristocratic patronage was beginning to dissipate. Changes were taking place in professional musicianship, and there was an increase in the sophistication of audiences. There were advances in string instruments (in particular the violin) and in the techniques of playing them. These changes are reflected in the quartet written by Beethoven from his early to the late quartets.

Sometime in late 1804, he started working on sketches for new quartets based on his innovative ideas. Thus, when Count Andreas Cyrillovich Razumovsky, one of Beethoven's most generous patrons, offered the composer a commission to complete his quartets, he seized upon the opportunity and decided to devote himself wholly to this work.” He completed all three quartets by September 1806, dedicating them to his patron. Razumovsky had already engaged the quartet of professional musicians headed by Schuppanzigh for Beethoven to use whenever he wished. Thus, it is likely that the works were written with the Schuppanzigh concerts in mind. They were introduced to the musical world by the Schuppanzigh Quartet in 1807 and then published the next year.

The opus 59 quartets were innovative in form, style, complexity, and length and were intended just as much for public performances as well as private “parties.” Suffice it to say that the quartets were not very well received at first either by musicians or critics. Schuppanzigh himself complained of the difficult parts that had been written for professional musicians instead of amateurs as in the opus 18 quartets. Beethoven is said to have retorted: “Do you suppose I am thinking about your whimpering fiddle when the spirit moves me?”

The most important musical magazine of its time, the Leipzig Algemeine musikalische Zeitung, published the following review of the 1807 performances of the opus 59 quartets by its Vienna correspondent: “The new, very long, and difficult Beethoven quartets . . . are attracting the attention of all connoisseurs. They are profoundly thought and admirably worked out, but not to be grasped by all.” The view that the music was not accessible prevailed at the time. This reviewer, however, continued with his report to single out the C-Major Quartet, “which by virtue of its individuality, melodic invention, and harmonic power is bound to win every educated music lover.” A prophetic statement if ever one was uttered about a piece of music.

The C-Major Quartet is in four movements and has been likened in some respects to Mozart’s “Dissonant” (K. 465) Quartet in the same key. The first movement (Introduzione: Andante con moto Allegro vivace) opens with a long, slow introduction that must have been puzzling, if not startling, to the original audiences of Beethoven’s time. The music seems to be almost suspended in air as if there were a hesitancy to continue with the notes. The moments of silence between the utterances of the strings add to the eerie feeling. Then a sharp cry by the strings gives way to a rhythmic subject expressed by the first violin that persists throughout the movement. The subsequent exposition and development of additional themes in a virtuoso display by all the instruments complete the movement in a lively and melodic Mozartian fashion.

The second movement (Andante con moto quasi allegretto) has the character of a lament. The opening theme is presented by the violin over the pizzicato notes by the cello and is developed with overtones suggestive of a Russian tune. The somber quality of the music is broken briefly by a lifting second theme which is woven back into the opening theme. The music returns to its dark mood, although it has its moments of dramatic upsurges, supported by the emphatic statements by the lower register instruments.

The third movement (Musetto: Grazioso) is in the traditional eighteenth-century style of a simple symmetrical minuet which relieves the somber mood left by the preceding movement. The first part is a graceful dance. The trio section is somewhat biting with its driving rhythm. The music returns to the opening minuet, and after a brief dramatic coda is led without pause (attacca) into the final movement.

The fourth movement (Allegro molto) is a boisterous fugue that begins softly but at a fast tempo. It quickly attains a high intensity of sound and energy that impels the music at blazing speed while maintaining its fugal structure. The result is a breathless and triumphant conclusion to the Quartet. Some have referred to the whole Quartet as the “Éroica” because of the nature of the last movement.

Professor emeritus Arthur Canter is a retired clinical psychologist at the faculty of the UI Department of Psychiatry. An amateur music historian and longtime participant in the musical life of Iowa City, he has been planning program notes for Hanover Auditorium for twenty-one years.


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TOYOTA OF IOWA CITY HEATS UP THE SUMMER WITH A MUSICAL FESTIVAL AND ALL THAT JAZZ.

TOYOTA OF IOWA CITY has received the Toyota Presidents Award for the 16th year. The award is given for excellence in all aspects of dealership operations.

Hot summer nights and cool jazz: It's an irresistible combination for the more than 20,000 music fans who draw to Iowa City, Iowa, for the Toyota of Iowa City Jazz Festival each summer. As its title indicates, the event's major sponsor is the city's largest Toyota dealer.

The three-day event, held at the University of Iowa and in downtown Iowa City, features live music from regional and national acts on a number of stages. "It's a great community event," says dealership President Mark Druesick. "They bring in different big-name people from the world of jazz every year. A lot of our customers are fans of the arts, and we want to give something back to them and to the community."

Although Toyota of Iowa City has been a supporter for many years, 2007 marked the second straight year the dealership took on the role of presenting sponsor. Druesick says the dealership team wanted to make certain that such a well-received event continued to be made possible.

"They were one of the first to step up and offer to be a sponsor," notes Lisa Barnes, Executive Director of Summer of the Arts, an organization formed in 2005 that coordinates the Iowa City Jazz Festival. "This popular festival wouldn't happen if we didn't have great corporate friends like Toyota of Iowa City."
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Rubberbandance Group

Saturday, June 16, 2 pm
Victor Ogijadi—nicknamed “Rubberband”—danced on the street and in clubs growing up in Los Angeles and then in Tayla Tharp’s company and the Loose Canyons Canadians Montreal. He’s taken all of those influences and created Rubberbandance Group, an ensemble of moves that are electric and, yes, electric. Your family will be in the perfect “Spot” when Ogijadi and Rubberbandance Group hit the stage.

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Sweet Honey in the Rock Celebrates the Holidays at Hancher on December 8

The diversity and beauty of the holiday season will be celebrated in magnificent and moving style as Sweet Honey in the Rock returns to Hancher Auditorium on Saturday, December 8 at 7:30 pm.

Sweet Honey in the Rock is much more than an internationally beloved a cappella ensemble. She—and the ensemble is always referred to by the feminine pronoun—is a force for social justice. The vision of founder Bernice Johnson Reagon, who retired from the ensemble in 2004, continues to guide the group as the sweetest travels the world inspiring audiences with a compelling sound drawn from the wellsprings of African American music.

Sweet Honey in the Rock takes her name from Psalm 81:16. The metaphor of a sweet, nurturing substance being drawn from an elemental, enduring core is a fitting descriptor for these women who are committed to impacting the world around them through their art.

Reagon founded the ensemble in 1973 at the D.C. Black Repertory Theater Company. In a recent “artist statement,” the group collectively vowed: “Who could have imagined in 1973, that (more than three decades later) Sweet Honey in the Rock would still be standing proud and strong as a voice for change. In the early day, whether performing at a political rally, a church, festival, concert hall, or college campus, we sang our beliefs, our passions, and our stories, grateful for each opportunity to do so. We understood that being socially conscious, politically involved, and fearlessly vocal women might not land us a lucrative recording contract or a chart-topping hit. What mattered were the messages in our music, which remain deeply rooted in African American vocal traditions.”

But I would feed you with the finest of the wheat,
And with honey from the rock
I would satisfy you.

Psalm 81:16

Invoking and incorporating work songs, spirituals, gospel music, the blues, jazz, and more, Sweet Honey’s music has earned her a Grammy Award (and numerous nominations). More importantly, she has earned the love and respect of a host of fans, including Harry Belafonte, who has said of the group: “I have always believed art is the conscience of the human soul and that artists have the responsibility not only to show life as it is but to show life as it should be. . . . Sweet Honey in the Rock has withstood the onslaught. She has been unproven by the 30 pieces of silver. Her songs lead us to the well of truth that nourishes the will and courage to stand strong. She is the keeper of the flame.”

Every Sweet Honey in the Rock performance features Shirley Childress Saxton who beautifully renders each song in American Sign Language. Saxton’s work is a lovely melding of artistry and inclusion.

For her holiday performance, Sweet Honey in the Rock will explore a variety of holiday traditions in song, making this a perfect concert to share with family and friends.

The performance will be preceded by a dinner in the Hancher Café featuring the tastes of Kwanzaa. Reservations are required and can be made with the Hancher Box Office. Sweet Honey in the Rock’s performance is supported by Lensing Funeral & Cremation Service.

For tickets, call the Hancher Box Office at 335-1160 or 1-800-HANCHER, or purchase online at www.hancher.uiowa.edu. For TDD and access services, call 319-335-1158.
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The Carver Family Center for Macular Degeneration continues to offer visual enhancement technologies to patrons of all Hancher events. To find out more about this free program, please visit: www.c4md.org and www.carverlab.org

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selected for 2007

Timothy B. Tyson uses a shocking and tragic moment from his North Carolina boyhood as the fulcrum for his investigation of the struggle for racial justice in America in Blood Done Sign My Name. The book, winner of the Southern Book Award for Nonfiction and a finalist for a National Book Critics Circle Award, is the 2007 selection for “One Community, One Book—All Johnson County Reads.” The annual reading program is coordinated by The University of Iowa Center for Human Rights (UICHR) and is intended to highlight issues of human rights via community discussions. Hancher Auditorium has co-sponsored the program since its inception in 2001. This year’s edition of the program runs from mid-September to mid-November.

Blood Done Sign My Name challenges conventional wisdom about the nature of the Civil Rights Movement, as Tyson successfully blends his personal story with a larger societal tale. The book centers on the racially motivated killing of twenty-three-year-old Henry Morrow in Oxford, N.C. in 1970. Tyson’s father, pastor of an all-white Methodist church, was among those who sought a meaningful reconciliation while the town struggled to come to terms with its past and present. Tyson brings a clear-eyed approach to his consideration of the losses and gains of the period and their ramifications for today.

Tyson, who holds appointments at Duke University and the University of North Carolina, will participate in an “Evening of Words and Music” on Friday, October 26 at 7 p.m. in C20 Pomerantz Center on the UI campus. He will be joined by Mary D. Williams, a gospel singer from Raleigh, N.C., who will perform songs—including the hymn from which the book takes its name—that figure prominently in Tyson’s narrative.

For a complete list of community discussions about Blood Done Sign My Name, visit www.uichr.org.

In addition to UICHR and Hancher Auditorium, UI’s sponsors for “All Johnson County Reads” include the Charter Committee on Human Rights; the UI departments of English and History and the Writers’ Workshop in the College of Liberal Arts and Sciences; International Programs; the International Writing Program; University Book Store, and Uli Libraries. Johnson County sponsors include the Iowa City Human Rights Commission; the Iowa City, Coralville and North Liberty public libraries; Hills Bank & Trust Company; Iowa Book LLC; and Prairie Lights Books. Iowa City High School and West High School are also participating.

For additional information, contact UICHR at 319-335-3900 or uichr@uiowa.edu.
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BLOOD DONE SIGN MY NAME

Timothy B. Tyson

a true story

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Hubbard Street Dance Chicago returns to Hancher on October 12

A new Hancher-commissioned work will be part of the program when the perennially popular Hubbard Street Dance Chicago returns to Hancher for performance at 7:30 p.m. on October 12. The Hancher-commissioned work is B-Sides (12" Max) by Brian Enno, who is in his fourth season as a member of the Hubbard Street Dance Company and has choreographed five previous works for the company.

Other works on the program will be Extremely Close by Hubbard Street company member Alejandro Cerrudo, renowned Israeli choreographer Ohad Naharin’s Passamezzo, and Seds Tanze by legendary Czech choreographer Jiří Kylián to music of Mozart. This will be the first public performance of Extremely Close, which will have its official world premiere in Chicago in April 2008.

Hubbard Street Dance Chicago, which is celebrating 30 years as the forefront of American dance, has performed in Hancher several times, and Hancher’s most recent Hubbard Street commission, Gimme by Lucas Crandall, remains in the company’s active repertoire.

The foundation for the company was laid when Lou Conte opened his dance studio on Hubbard Street in 1974. Just three years later, Hubbard Street Dance Chicago was founded, and was led by Conte for the next 23 years, establishing an international reputation for its versatility and exuberant, virtuoso performances of crowd-pleasing repertory.

Over the years the company has been associated with the cream of the crop of contemporary choreographers, including not only Kylián and Naharin, but also Twyla Tharp, Lar Lubovitch, Daniel Ezralow, Bob Fosse, Susan Marshall, Christopher Bruce, and William Forsythe. This year the company premiered Cryptography by Lubovitch, who discovered his destiny as a dancer and choreographer while he was a student at The University of Iowa.

Hubbard Street Dance Chicago now performs annually throughout the world, for audiences totaling more than 100,000. Hubbard Street Dance Chicago’s performance is supported by Gary A. and LaDonna K. Wickland.

For tickets, call the Hancher Box Office at 335-1160 or 1-800-HANCHEr, or purchase online at www.hancher.uiowa.edu. For TDD and access services, call 319-335-1158.
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B.B. KING
is coming to town—February 7, 2008

At eighty-two years of age, after (conservatively estimated) 15,000 live performances and at least one hundred albums, B.B. King might well feel entitled to some rest. Given the recognition and awards he has received during more than half a century of performing and recording—chart-topping singles, Grammy Awards, honorary doctorates, a Presidential Medal of Freedom, a National Heritage Fellowship, induction into the Rock and Roll Hall of Fame, a stretch of Highway 61 named the “B.B. King Highway,” the date of Mississippi’s declaration that February 15, 2005 was B.B. King Day—he might well feel entitled to a quiet and serene processional to take his rest.

Fortunately for blues lovers, B.B. King still feels compelled to stay out on the road, trekking from stage to stage, bringing his fiercely joyous brand of blues to some 350 audiences each year. While doing so, he remains humbly humble for a man who needs no building to house the collected evidence of his numerous accomplishments. The town where he grew up—Indianola, Mississippi—is building a museum in his honor; it opens September 13, 2008.

He was born in nearby Itta Bena, in the heart of the Mississippi Delta, in 1925 to sharecropper parents, Albert and Nora Ellen King. They named him Riley. Years later while scuffling in Memphis, establishing himself as a musician, he was given the moniker Beale Street Blues Boy. In 1951, just two years after he had made his first recordings, his version of Lowell Fulson’s “Three O’Clock Blues” stood atop the R&B chart, and his career was well launched. By that time his sobriquet had been shortened, becoming the name by which he is known today—B.B. His first guitar—a Stella acoustic—cost a month’s wage. In the late 1940s, when he began touring, he played one of the very first Fender electric. Now B.B. plays Gibbons, all of which he names Lucille in honor of the woman who sparked the barfight that almost killed the rising star his life.

Despite a body of work that inspires legions of imitators, B.B. seems compelled in interviews to talk about what he can’t do on a guitar. He can’t play slide; he’s not very good with chords; he can’t play at the same time he is singing; he can’t play fast.

But blues was born in strained circumstances and thrives with limitations (making a virtue, for instance, out of blues scales with just seven notes, one fewer than the usual eight-note scales). With great artistry, B.B. has converted his weaknesses into strengths. If he can’t play slide like his cousin Bukka White, the great country bluesman, he alters pitch with string-bends impossible for many hands. If he can’t chord like Count Basie’s guitarist, Freddie Green, he plays his single-note solos with a pulsating and surprising sense of rhythm. If he can’t play while singing, he plays in a call-and-response style, as if his guitar is conversing with his voice. As B.B. himself sums up his style, “I do feel that I’m still singing when I play. That’s why I don’t play a lot of notes. Maybe that’s the reason why most of my music is very simple—that’s the way I sing. When I’m playing a solo, I hear me singing through the guitar.”

When we listen to B.B. play, we don’t hear a man running scales swiftly to display the nimbleness of his fingers. We hear the joys and sorrows of a man’s heart articulated through what the Rock and Roll Hall of Fame called “his thrilling vibrato, wicked string bends, and a judicious approach that makes every note count.”

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Fortunately for blues lovers, B.B. King still feels compelled to stay out on the road, trekking from stage to stage, bringing his fiercely保养 brand of blues to some 200 audiences each year. While doing so, he remains remarkably humble for a man who needs a building to house the collected evidence of his numerous accomplishments. The town where he grew up—Indianola, Mississippi—is building a museum in his honor; it opens September 13, 2008.

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The Guardian said its best, asserting that the St. Petersburg Philharmonic Orchestra is "probably the world's greatest orchestra." Comment: decide for yourself if that "probably" is necessary. The orchestra's storied past—including its role as the premier ensemble of many of Shostakovich's works—is impressive; its performances are simply stunning. Performing music by Prokofiev and other masters, the orchestra will imbue the audience with glorious sound reverberate with the ensemble's long history.

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Hancher Auditorium is a component of the Division of Student Services, University of Iowa. 

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. 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 6:30 p.m. Telephone: 319/335-1160, or toll-free in Iowa and western Illinois 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 return to the auditorium, an usher will escort you to an observation room until an intermission or the conclusion of the performance.

Greenrooms: 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 & Electronic Devices: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarms, beeps, and cell phones. The use of a handheld fan 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 sound-proof 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 for reentry to the facility. In accordance with University of Iowa policy, smoking is not allowed within 25 feet of the building entrance. Smoking is permitted only on the East Patio (the river side). We appreciate your cooperation.

Cameras & Recording Equipment: 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.

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Russian Patriarchate Choir
Gopp Recital Hall

November 6, Tuesday, 7:30pm
Bill T. Jones/Arnie Zane Dance Company: Blind Date
A discussion with the company follows the performance.

November 8, Thursday, 7:30pm
St. Petersburg Philharmonic Orchestra

November 9, Friday, 7:30pm
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A Noces Epilalia Holiday

December 8, Saturday, 7:30pm
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December 14, Friday, 7:30pm
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December 15, Saturday, 7:30pm
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