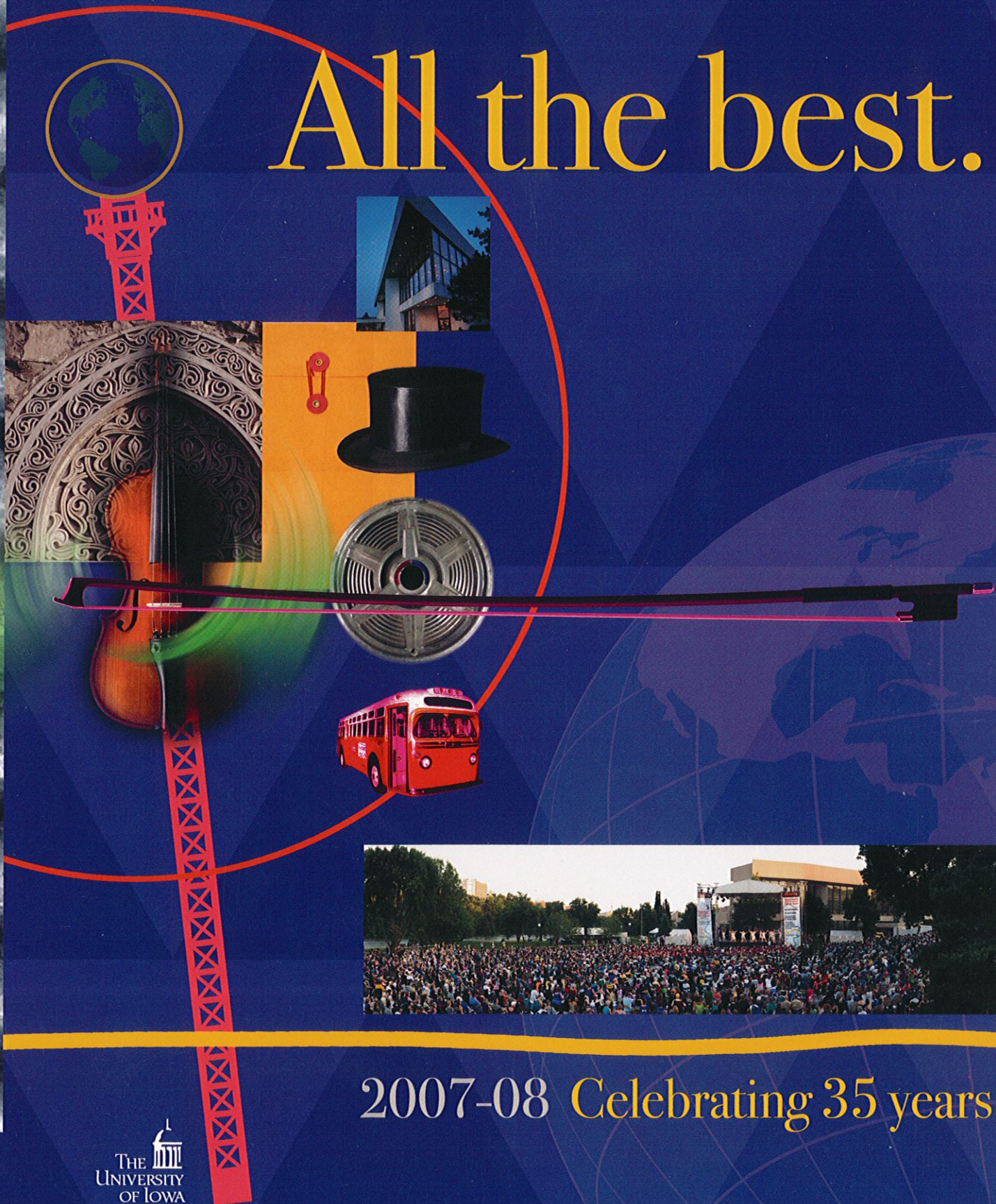


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Daniel Phillips, *Violin*

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.*

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QUARTET IN C MAJOR, OP. 59, NO. 3

("RAZUMOVSKY")

Introduzione: Andante con moto; Allegro vivace

Andante con moto quasi allegretto

Menuetto: Grazioso

Allegro molto

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

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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 Lieberman, 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 TASHI, and the Beaux Arts Trio, as well as the Budapest, Végh, Galimir, and Guarneri string quartets. Their repertoire this season includes cycles of Beethoven in addition to mixed programs of Haydn, Mendelssohn, Brahms, Bartók, Kirchner, and Liebermann. 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 clarinetist 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 Fleischer 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 Chamber 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 lauded, five-concert performance cycle in Pittsburgh took place over a period of three days. The Orion's first album of a three-installment recording 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 Octoroon Balls* (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 Dvorák'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 Chick Corea. 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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ABOUT THE ARTISTS

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.

Internationally acclaimed clarinetist **DAVID KRAKAUER** redefines the notion of a concert artist. Known for his mastery of myriad styles including classical chamber music, Eastern European Jewish klezmer music, and avant-garde improvisation, Krakauer lies way beyond "cross-over." His best-selling classical and klezmer recordings further define his brilliant tone, virtuosity, and imagination.

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, Saalfelden 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 Naumburg 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 Dreams 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 Memorial 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 masterwork. 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* (1988) 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 Tzadik is *Klezmer Madness*, one of the label's best selling discs. Other CDs include the groundbreaking *Rhythm and Jews* (Piranha/Flying Fish) and *Jews with Horns* (Piranha/Green Linnet) with the Klezmatics; *In the Fiddler's House* with violinist Itzhak Perlman and the Klezmatics; and chamber music recordings on the Musical Heritage and New York Philomusica labels. His CD, *David Krakauer Live in Krakow*, was released in 2004 (Label Bleu/harmonia mundi usa), and his new CD, *Bubbemeises: Lies My Gramma Told Me*, featuring his collaboration with Jewish hip-hop beat architect 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*, *Jazz Times*, *Jazziz*, 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 perfor-

mances of the year in AllAboutJazz—New York's Best 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 Conjure-Verse*, *Syzygy*) to an individualistic musical language re-embracing 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: *Final Alice*, *Child Alice*, *Pop-Pourri*, and *Adventures Underground*, to name just a few.

Beyond Joyce and Carroll, Mr. Del Tredici has more recently set to music a cavalcade of contemporary American poets, producing a number of song cycles—*Miz Inez Sez*, *Chana's Story*, *Lament for the Death of a Bullfighter*, and *On Wings of Song*—and several works celebrating a gay sensibility. *Gay Life*, *Wondrous the Merge*, and *Three Baritone 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: *Gotham Glory*, *Three Gymnopédies*, *Ballad in Yellow*, *Opposites Attract*, *Wedding Song*, and *Wildwood Etude*.

Still, the extravagant 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 2006. 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 Wartime*, a spectacular new work for concert band on the Dorian label. Among past recordings were two best-sellers: *Final*

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 devoting its inaugural season to Mr. Del Tredici, offering a four-concert survey of his works.

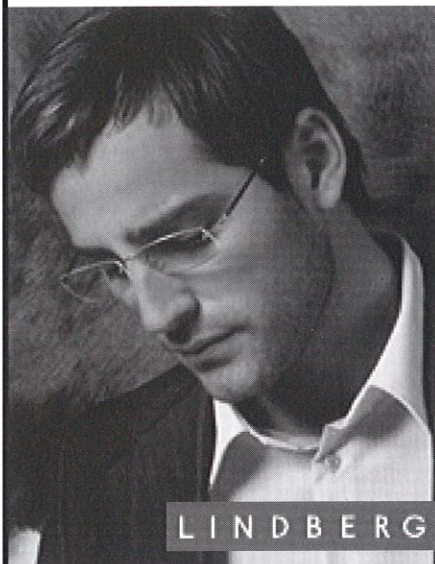
The passing years have done nothing to dampen Mr. Del Tredici's creative fires, with an explosion of newly commissioned works marking his most recent birthday: *Love Addiction* (a baritone–piano song cycle on poems by John Kelly), *Magyar Madness* (for clarinet and string quartet), *Queer Hosannas* (for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

Having previously taught at Harvard University, Boston University, and the Juilliard School, Mr. Del Tredici is currently distinguished professor of music at the City College of New York. He and his life-partner, Ray Warman, make their home in Greenwich Village.



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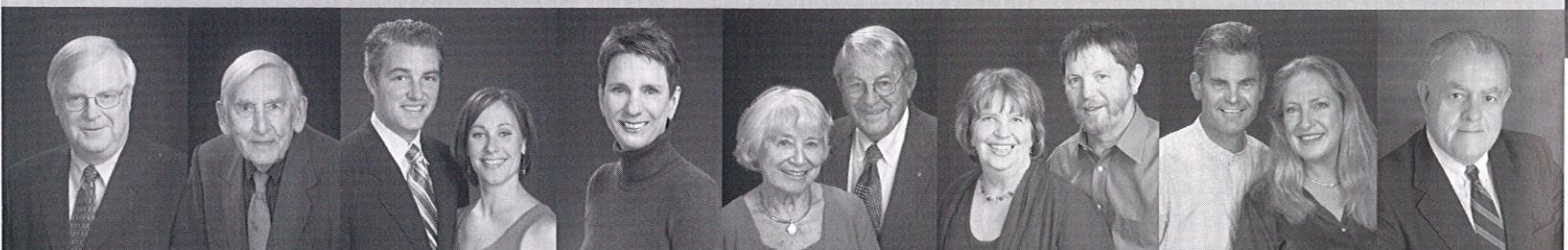
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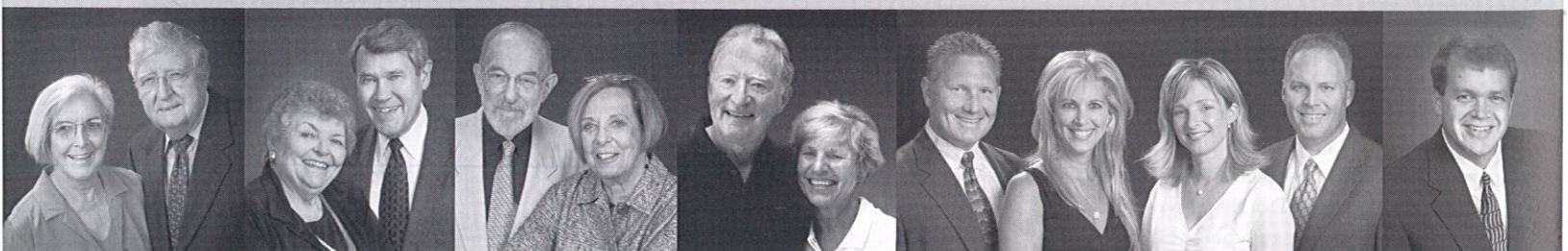
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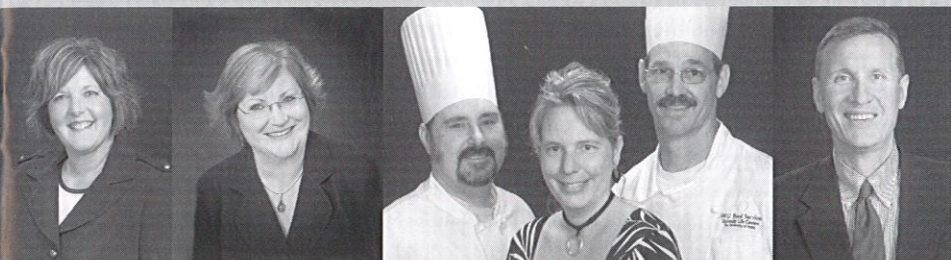
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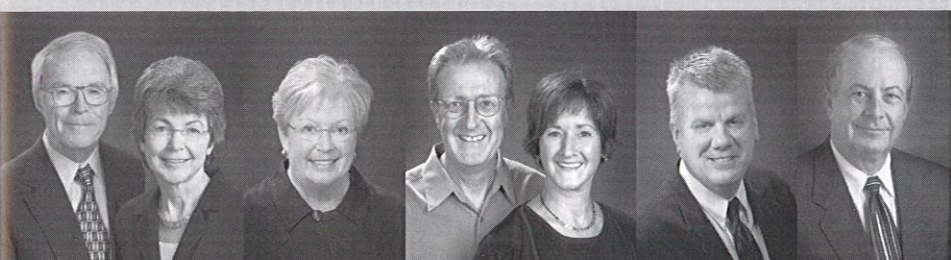


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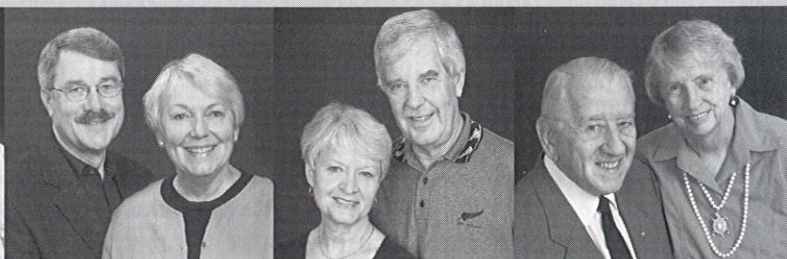
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Quartet in C Major, op. 74, no. 1

Joseph Haydn (1732–1809)

In 1766, after a succession of appointments, Haydn ultimately earned the title of Kapelmeister to serve the court of Prince Nikolaus Esterházy, one of the wealthiest and most powerful figures of the Hapsburg Empire in Austria. Now Haydn was able to expand his creative abilities without the hindrances 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. It was during his Esterházy period in Eisenstadt that he developed the symphony, 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 violinist and impresario, 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 music was published and was widely 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 to the employ of the Esterházy estate and subsequently moved 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, in 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 1794 Salomon Concerts in London 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 music, such as tempi, part-writing, and melodic themes, were intensified or exaggerated to give the works emotional appeal.

The C-Major Quartet opens with two slow, loud chords followed at once by 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 developed 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 conversation-like quality of the music of Haydn's quartets. There is a plaintive quality to the sounds of these conversations. The third movement is divided into the Classical form of minuet, trio, and return to the minuet. However, in this work the minuet has a brisker and more robust rhythmic character than is true of the composer's earlier works. The trio theme has the sound of an Austrian folk dance that unexpectedly emerges from the minuet and then returns to it to close the movement. The fourth movement, the Finale, is a brilliant piece showing off the virtuosity of all the players, not just the first violin. It has some rustic melodies played over a bagpipe drone sound. The coda, ending the work, has an orchestral effect as in the opening movement.

Magyar Madness

David Del Tredici (b. 1937)

Program notes for *Magyar Madness* written by Mr. Del Tredici, September 2007

Magyar Madness is a thirty-five-minute clarinet quintet in three movements of wildly varying lengths. The first movement, *Passionate Knights*, is 11 minutes; the second, *Contentment (Interlude)*, a chaste four; and the finale, *Magyar Madness*, a whopping 20 minutes long. The work, commissioned by Music Accord for David Krakauer and the Orion String Quartet, is also dedicated to these remarkable artists.

The idea of creating a finale that hugely overshadows prior movements was inspired by an incident early in my composing career.

The Juilliard String Quartet were performing the Beethoven opus 130 Quartet—but with a twist. The usual finale was replaced by the nearly twenty-minute-long *Grosse Fugue*, opus 133, which, it turns out, was the finale Beethoven had originally intended for the piece. (Because the *Grosse Fugue* was so bewildering, Beethoven's friends after the premiere persuaded him to write a shorter, more conservative, finale—which, surprisingly, Beethoven did. And so the Quartet has since been played.) When I heard the Juilliard's reconstitution of the Quartet, I was electrified. The enormous finale changed everything. Earlier movements that had seemed substantial were now dwarfed. All the weight of the piece had shifted to the end, making it seem that the best had been saved for last. As an example of musical design, this experience stayed with me. In fact, I used the same device in my String Quartet No. 1.

I. *Passionate Knights*

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—some perky, some dramatic—the movement divides into two halves, the second of which is a varied reprise of the first (like a sonata form without a development). The lengthy, dramatic coda then acts as a kind of development and leads to a second, more reposeful clarinet cadenza and a calm ending. This was, one could say, a knight well spent.

II. *Contentment (Interlude)*

The short, quiet movement that follows is for muted strings alone. It is, in essence, a transcription of a song I wrote in 1998 for piano and baritone. The music—sweetly ardent, lyrical and contented—belies, perhaps, the text I set: a poem by Edward Field entitled "Street Instructions: At the Crotch."

III. *Magyar Madness*

The twenty-minute finale is subtitled "Grand Rondo à la Hongroise." The movement's title alludes to David Krakauer's performance group, Klezmer Madness.

David, a specialist in klezmer (Jewish folk music of Eastern Europe), asked me to write something using that melismatic style. I told him, "Oy vey! Klezmer I can't do, but

Hungarian I'll try." What I had in the back of my mind was Schubert's four-hand masterpiece, *Divertissement à la Hongroise*, opus 54. In this piece, not only does Schubert give the harmony an oddly ethnic seasoning, but in the last movement—a rondo—he introduces a quasi-Gypsy device that intrigued me: Each repetition of the theme is increasingly ornamented, and the accompaniment grows more and more animated. The illusion is that the tempo is accelerating—a wonderful way to enliven what is, after all, mere repetition. The idea of *literally* speeding up each appearance of a theme over the course of an entire movement—of creating a goulash of musical frenzy—gripped me.

The finale begins with the clarinet's return in a virtuosic cadenza. The music then settles into a "Hungarian" rondo-theme in G minor, made up of even quarter-notes over a steadily oscillating accompaniment. This rondo-theme at its next repetition is systematically shortened. What were uniform quarter-notes are now, in alternations, quarter-note / eighth-note, quarter-note / eighth-note, etc. The effect is increased agitation. A third statement is faster still—twice the opening speed. Quarter-notes are now replaced by eighth-notes. 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 running sixteenth-notes.

Amid the ever-accelerating rondo sections are three contrasting episodes. The first, boisterous and energetic, is capped by a dramatic reprise of the movement's opening clarinet cadenza. The second episode, in complete contrast, is (as the score says) "music from afar"—mysterious and pianissimo throughout. To that end, I ask the strings to use especially soft "practice" mutes and the clarinetist to play from off-stage. The third episode, which follows the second immediately, is wild and barbaric with (like dashes of paprika?) hugely virtuosic clarinet flourishes—bringing out, to borrow from Cole Porter, "the Gypsy in me!"

As a coda and calming antidote, the rondo-theme reappears quietly—now, for the first time, in G major—while the clarinet trails behind in canon. Eventually,

though, the music rouses itself to close in a "proper" Hungarian frenzy.

K'vakarot

Oswaldo Golijov (b. 1960)

Oswaldo Golijov is considered one of the most brilliant of the rising stars of the current generation of composers. He was born in La Plata, Argentina, to a piano-teacher mother and physician father who encouraged him to study piano at the local conservatory and composition privately with Gerardo Gandini. In this environment, Golijov became immersed in classical chamber music, Jewish liturgical and Klezmer music, and the new tango of Astor Piazzolla. In 1983, he moved to Israel where he studied with Mark Kopytman at the Rubin Academy of Jerusalem. Three years later, in 1986, Golijov moved to the United States where he studied with George Crumb at the University of Pennsylvania while he earned the Ph.D. degree. This was followed by studies at Tanglewood with Lukas Foss and Oliver Knussen. While at Tanglewood, Golijov became personally acquainted with the Kronos Quartet, a relationship that became a central one for the composer. He has collaborated on about 30 works with the Kronos Quartet, including a series of arrangements of music from all over the world. While at Tanglewood, he won the Koussevitzky Composition Prize. Other honors followed, including two Kennedy Center Friedheim Awards for chamber music composition, one in 1993 for *Yiddishbuk*, and the other in 1995 for *The Dreams and Prayers of Isaac the Blind*. Other recent awards include the Chamber Music Society of Lincoln Center Stoecker Prize for Contemporary Music, the BMW prize for music theatre composition awarded by the jury of the Munich Biennale, and the Paul Fromm Award. He has received numerous commissions and grants from different foundations and festivals. In addition, Golijov has been composer-in-residence at Merkin Hall in New York, the Spoleto USA Festival (1998 and 2002), and the Los Angeles Philharmonic's Music Alive series (2001–2002). He is currently an associate professor at College of the Holy Cross in Worcester, Massachusetts, where he has

taught since 1991, as well as serving on the faculties of the Boston Conservatory and the Tanglewood Music Center.

The Hebrew prayer, *K'vakarot*, which epitomizes the central theme of the Jewish High Holidays, is taken from the last paragraph of *Un'tahne Tokef Kedushat Hayom* (We will observe the mighty holiness of this day). The prayer has been traditionally ascribed to Rabbi Amnon of Mayence (fifteenth century) who is said to have uttered it during his last moments as he was dying as a martyr. In 1993, on a commission by the Wexler Center for the Arts (Columbus, Ohio), Golijov composed a short work for the Kronos Quartet and cantor Misha Alexandrovich based on *K'vakarot*. The work, given its premiere on January 27, 1994, was dedicated in memory of Rabbi Marshall Meyer who was instrumental in saving many lives during the years of Argentina's military dictatorship. As noted by Golijov in his annotation for the Kronos Quartet recording of the original version of the piece with cantor Alexandrovich in their album *Night Prayers*: "Misha sang this synagogue refrain—I've known it by heart since I don't know when—but when he sang it I heard things I'd never heard before. It was like a river, ancient and primal. He sang it without ego, with an inner silence, and I sought for inner silence in the harmony."

Later that year, Golijov wrote an instrumental version of *K'vakarot* in which the clarinet replaces the cantor's voice. It is this version that is to be played tonight. It may be noted that the essence of the original version has been retained. The "klezmer" clarinet is well suited to replace the cantorial voice, with its broad vowelizing sustained notes and impassioned tones, as it moves in and out of the cantillation that is typical of Hebraic prayer.

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

TONIGHT'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 writing 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 Cyrillovitch 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 myself 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 Allgemeine musikalische Zeitung*, published the following review of the 1807 performances of the opus 59 quartets by its Vienna correspondent: "Three 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 same 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 Mozartean 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 lilting 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 (Menuetto: 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 (attaca) 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 triumphal conclusion to the Quartet. Some have referred to the whole Quartet as the "Eroica" because of the nature of the last movement.

Professor emeritus Arthur Canter is a retired clinical psychologist on 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 penning program notes for Hancher Auditorium for twenty-one years.



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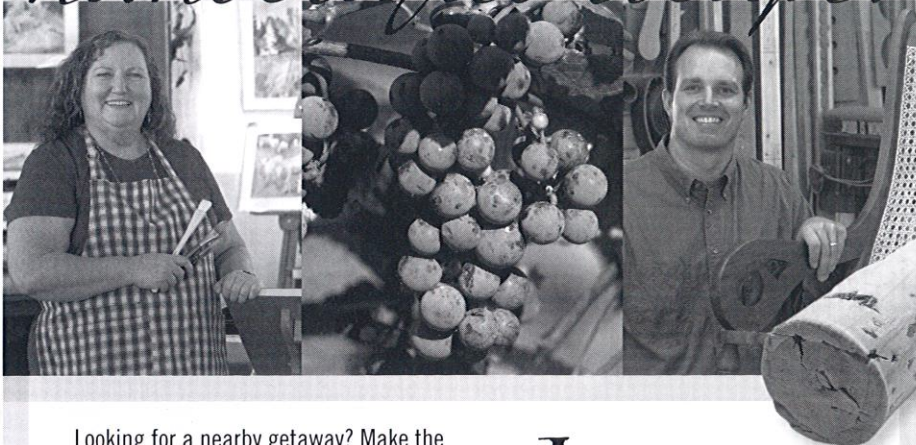
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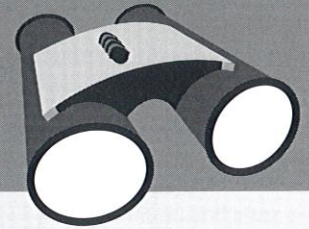


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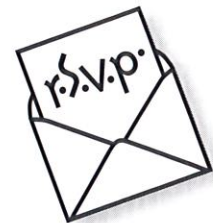
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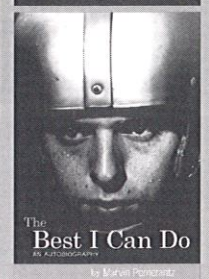
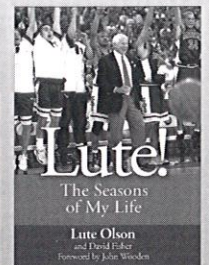
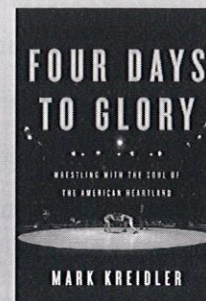
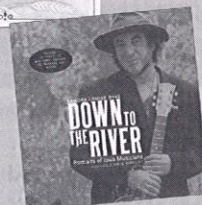
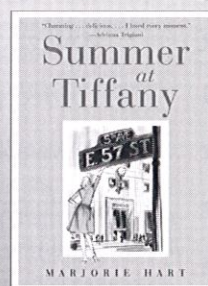
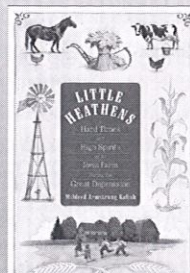
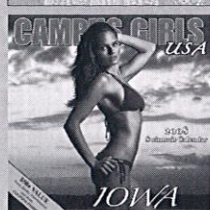
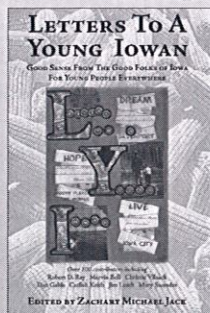
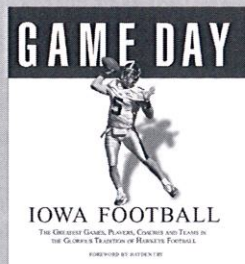
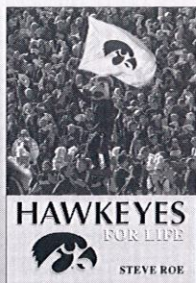
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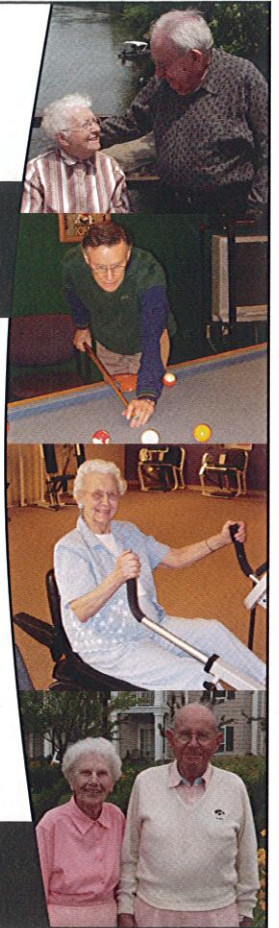
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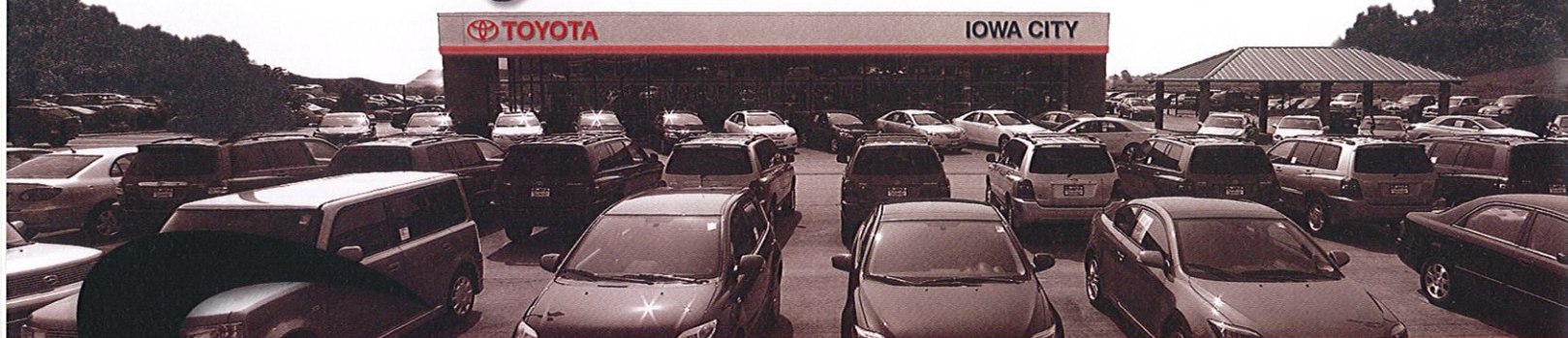
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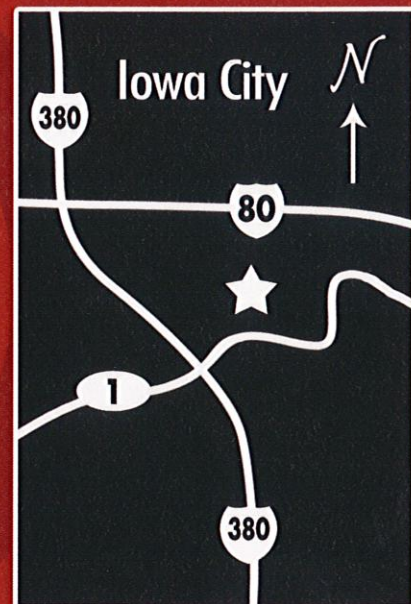
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The three-day free event, held at the University of Iowa and in downtown Iowa City, features live music from regional and national acts on a number of stages. "It's a great community event," says dealership President Mark Dreusicke. "They bring in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



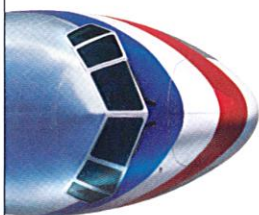
For the second year, Toyota of Iowa City, led by President Mark Dreusicke (right) and Vice President Jim Dreusicke, served as presenting sponsor of the Toyota-Scion of Iowa City Jazz Festival, under the direction of Summer of the Arts and its Interim Executive Director Lisa Barnes.

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Victor Quijada—nicknamed "Rubberband"—danced on the street and in clubs growing up in Los Angeles and then in Twyla Tharp's company and Les Grands Ballets Canadiens Montréal. He's taken all of those influences and created Rubberbandance Group, an ensemble with moves that are electric and, yes, elastic. Your family will be in the perfect "Spot" when Quijada and Rubberbandance Group hit the stage.

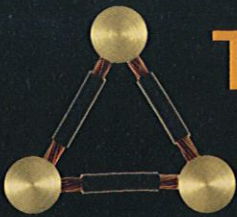
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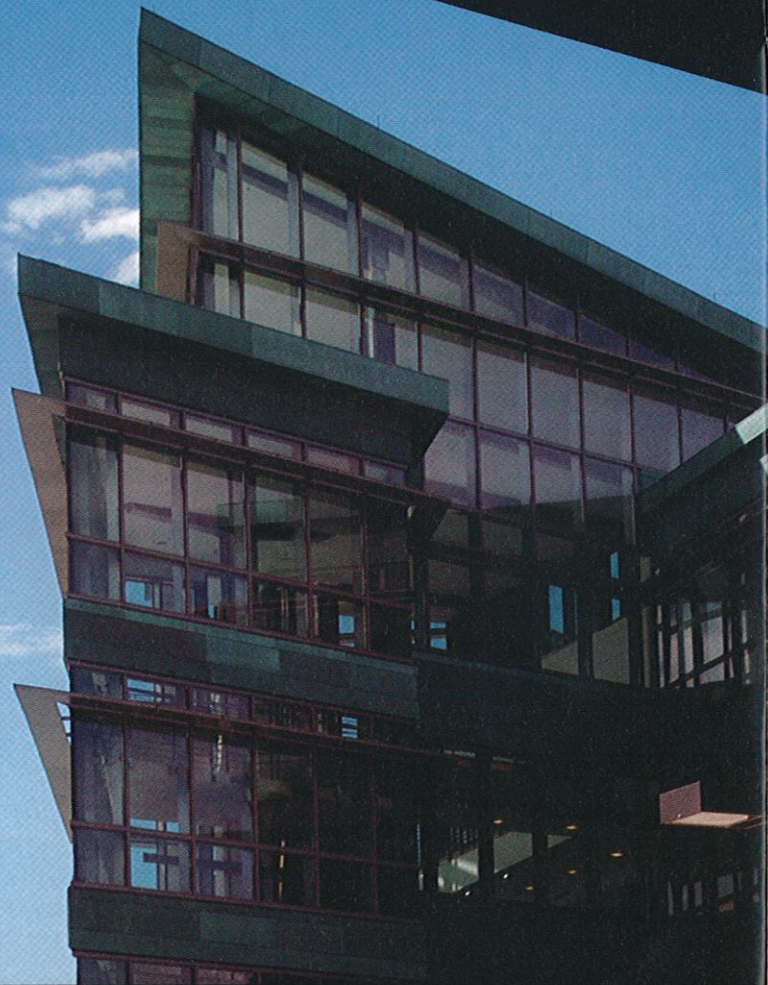
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Sweet Honey in the Rock

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 sextet 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 fine 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 mused: “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 unprovoked by the 20 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 mingling 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.

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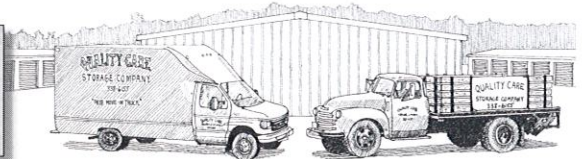
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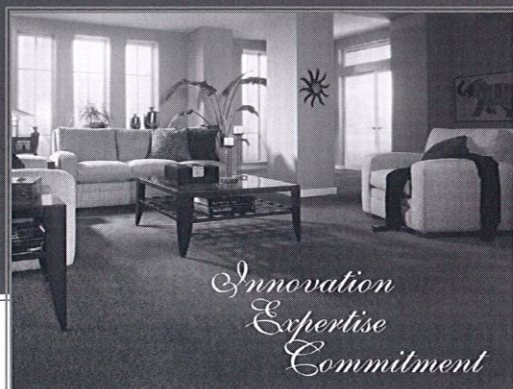
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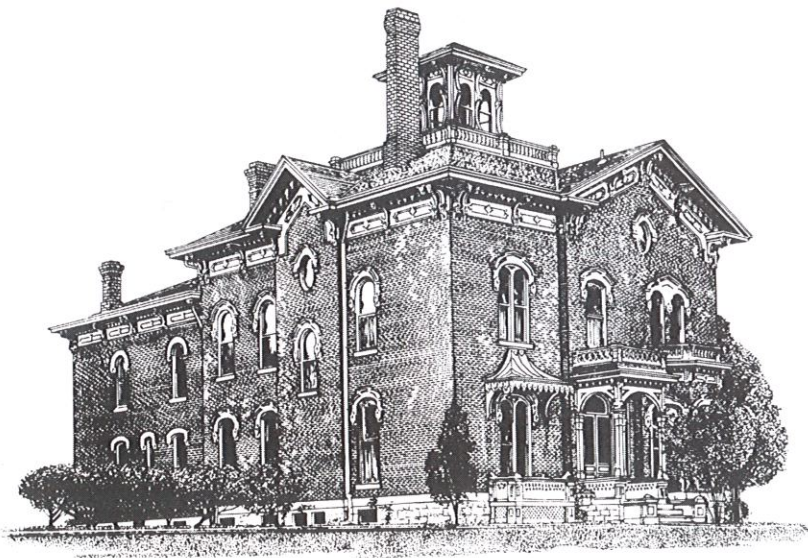


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“Hancher co-sponsors All Johnson County Reads” —*Blood Done Sign My Name* selected for 2007

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 Marrow 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 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 UI 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.

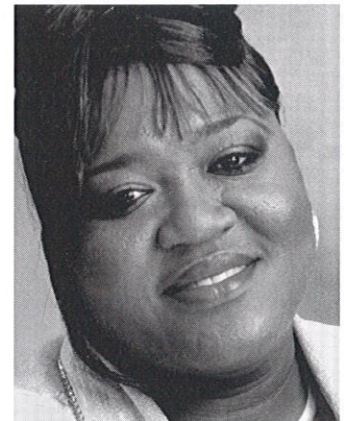
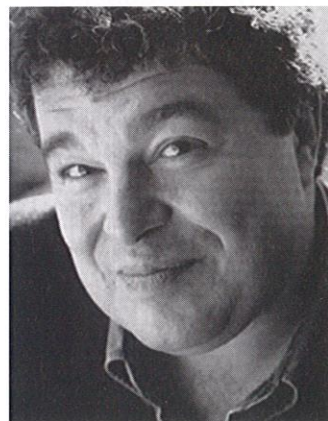
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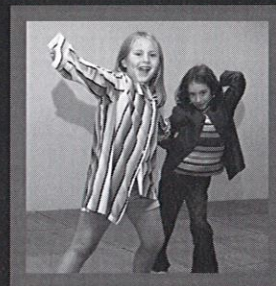


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Hubbard Street Dance Chicago

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" Mix)* by Brian Enos, 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 *Passomezzo*, and *Sechs Tanze* by legendary Czech choreographer Jiří Kilián 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 at 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 repertory.

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, virtuosic 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 Kilián and Naharin, but also Twyla Tharp, Lar Lubovitch, Daniel Ezralow, Bob Fosse, Susan Marshall, Christopher Bruce, and William Forsythe. This year the company premiered *Cryptograph* 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. Wicklund.

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 a half 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 tate of Mississippi’s declaration that February 15, 2005 was B.B. King Day—he might well feel entitled to preen and strut prior to taking that 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 250 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.

He was born in nearby Itta Bena, in the heart of the Mississippi Delta, in 1925 to sharecropper parents, Albert and Nora Ella 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 charts, and his career was well launched. By that time his soubriquet had been shortened, becoming the name by which he is known today—B.B.

His first guitar—a Stella acoustic—cost a month’s wages. In the late 1940s, when he began touring, he played one of the very first Fender electrics. Now B.B. plays Gibsons, all of which he names *Lucille* in honor of the woman who sparked the barfight that almost cost 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 straitened 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 most hands. If he can’t chord like Count Basie’s guitarist, Freddie Green, he plays his single-note solos with an acute 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.

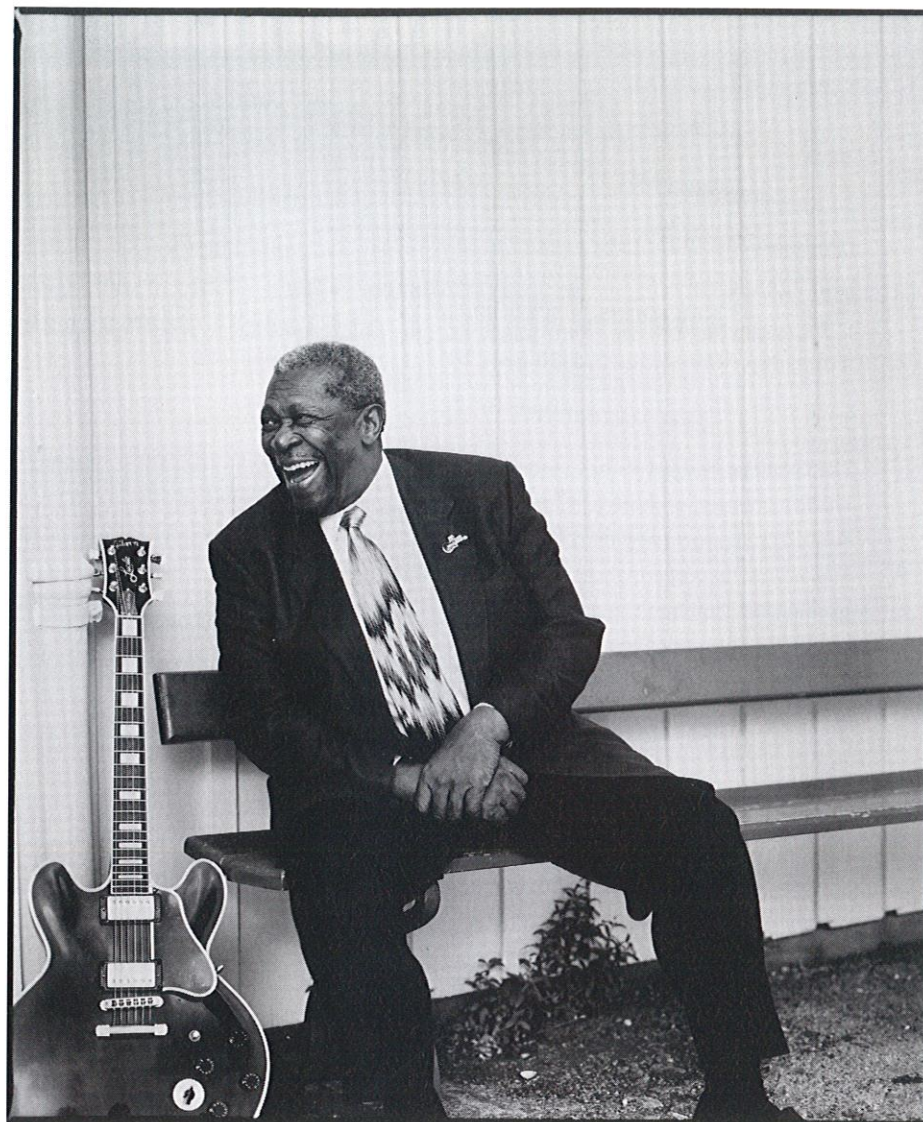
As B.B. himself sums up his style, “I do feel that I’m still singing when I play. That’s why I don’t play a lot of notes maybe like

some people. 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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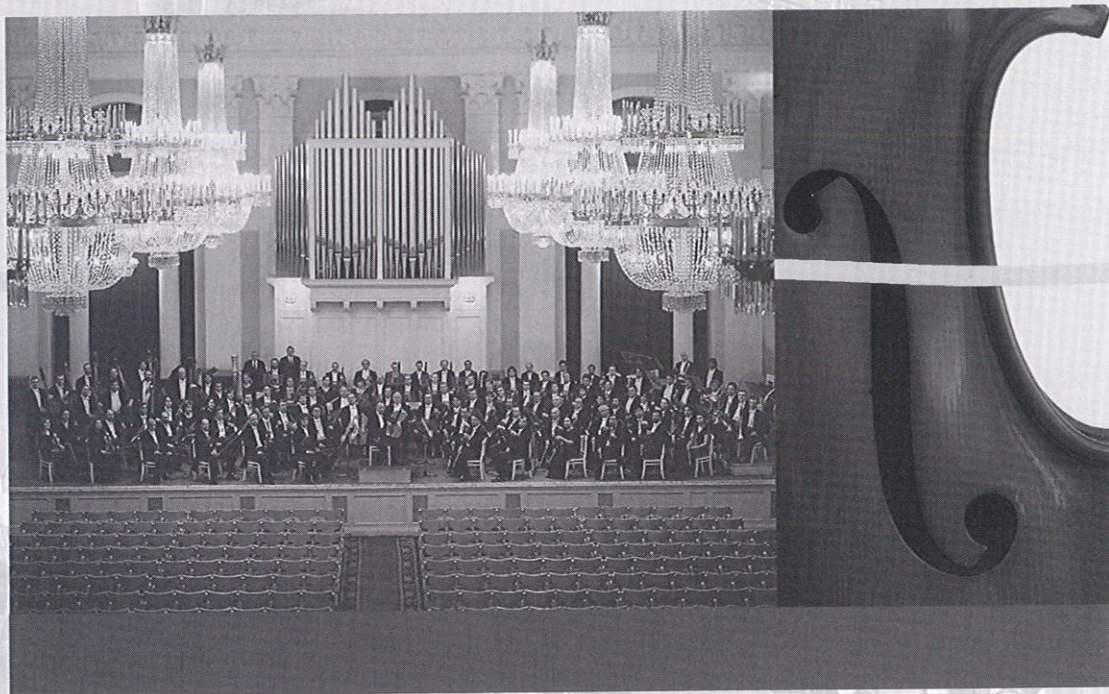
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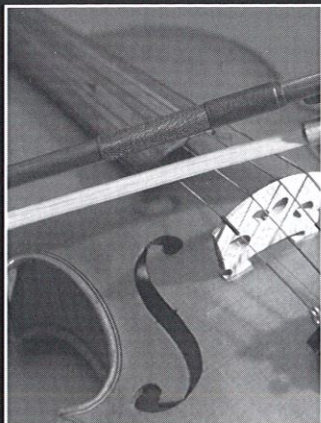
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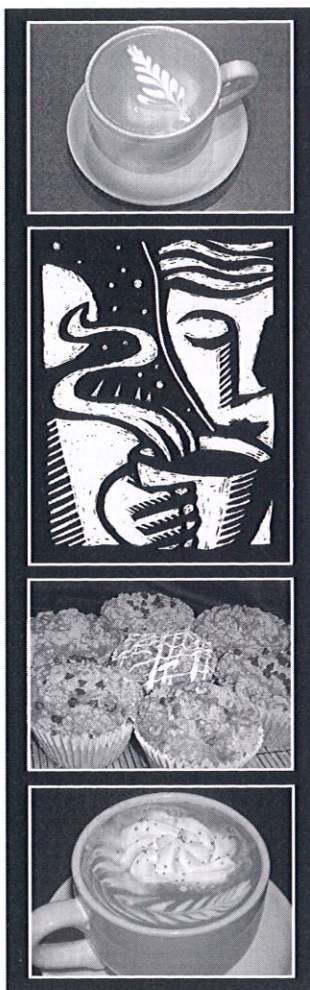
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Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday. On nights of performances, the Box Office remains open until 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 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 reenter the auditorium, an usher will escort you to an observation room 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 & Electronic Devices: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm, beepers and cell phones. 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 sound-proof observation rooms.

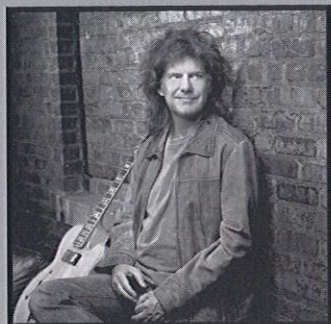
Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub for reentry to the facility. In accordance with University of Iowa policy, smoking is not allowed within 25 feet of the building entrance. Smoking is permitted only on the East Patio (the river side). We appreciate your cooperation.

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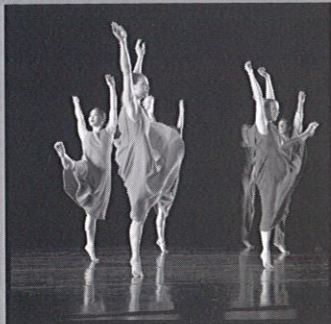
Restrooms & Drinking Fountains: Located on either side of the lobby and mezzanine. Diaper changing stations are located in the east side restrooms on the main floor.

HANCHER 35

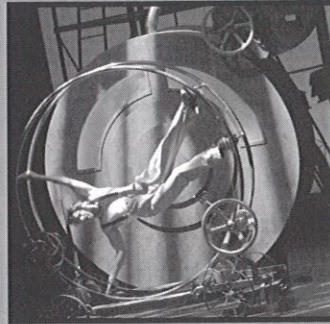
CALENDAR



October 10, Wednesday, 7:30pm
**Pat Metheny Trio with
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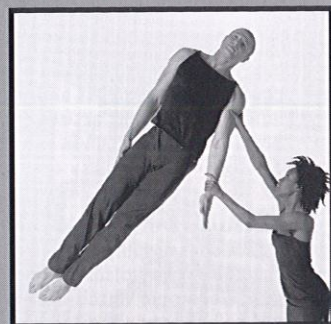
October 12, Friday, 7:30pm
**Hubbard Street
 Dance Chicago**



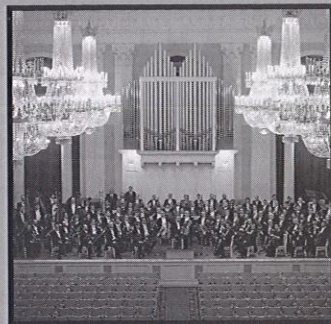
October 19, Friday, 7:30pm
 October 20, Saturday, 2pm
**Cirque-Works Birdhouse
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November 1, Thursday, 7:30pm
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November 6, Tuesday, 7:30pm
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A Rockapella Holiday



December 8, Saturday, 7:30pm
Sweet Honey in the Rock
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December 12, Wed., 7:30pm
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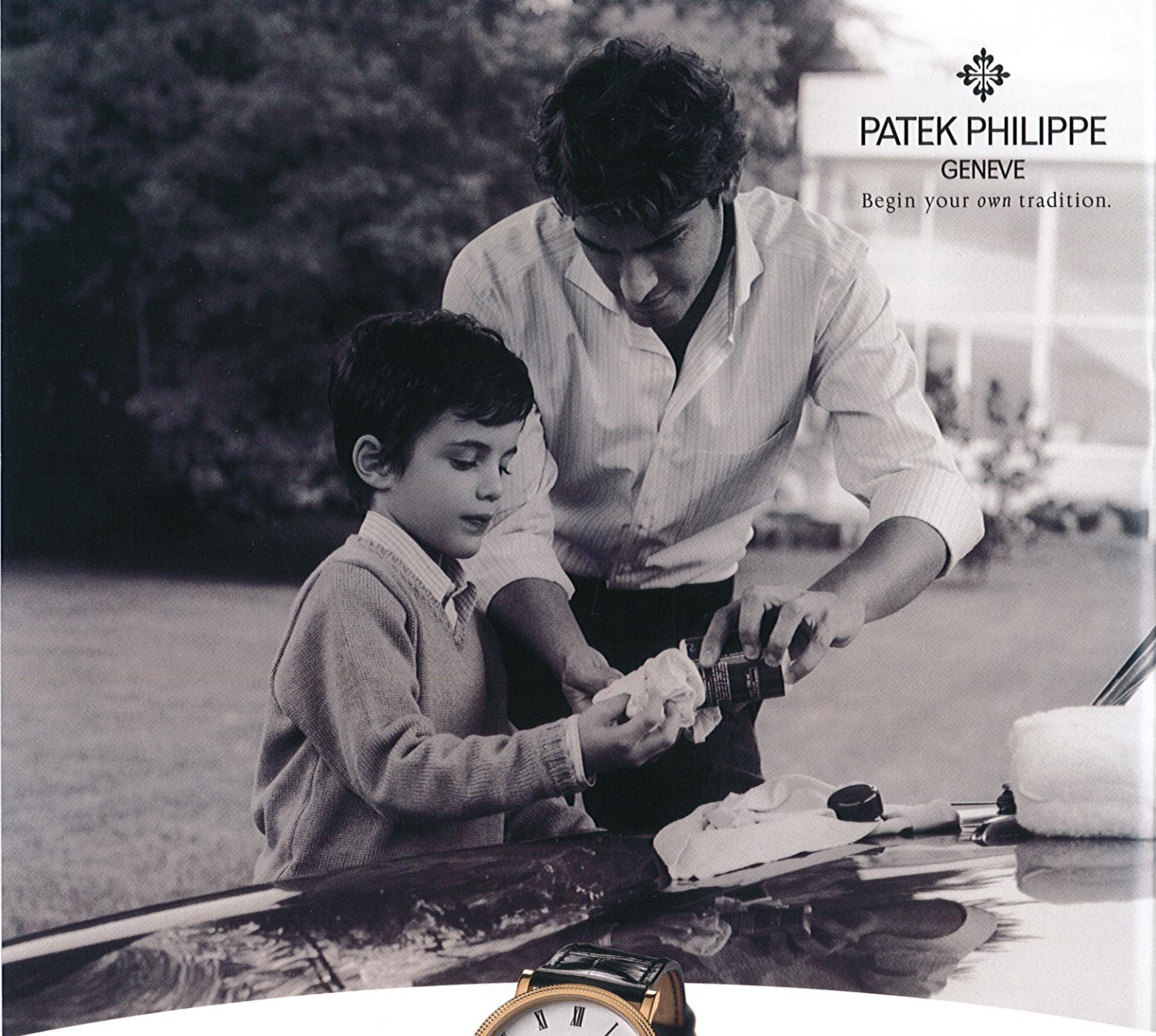
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