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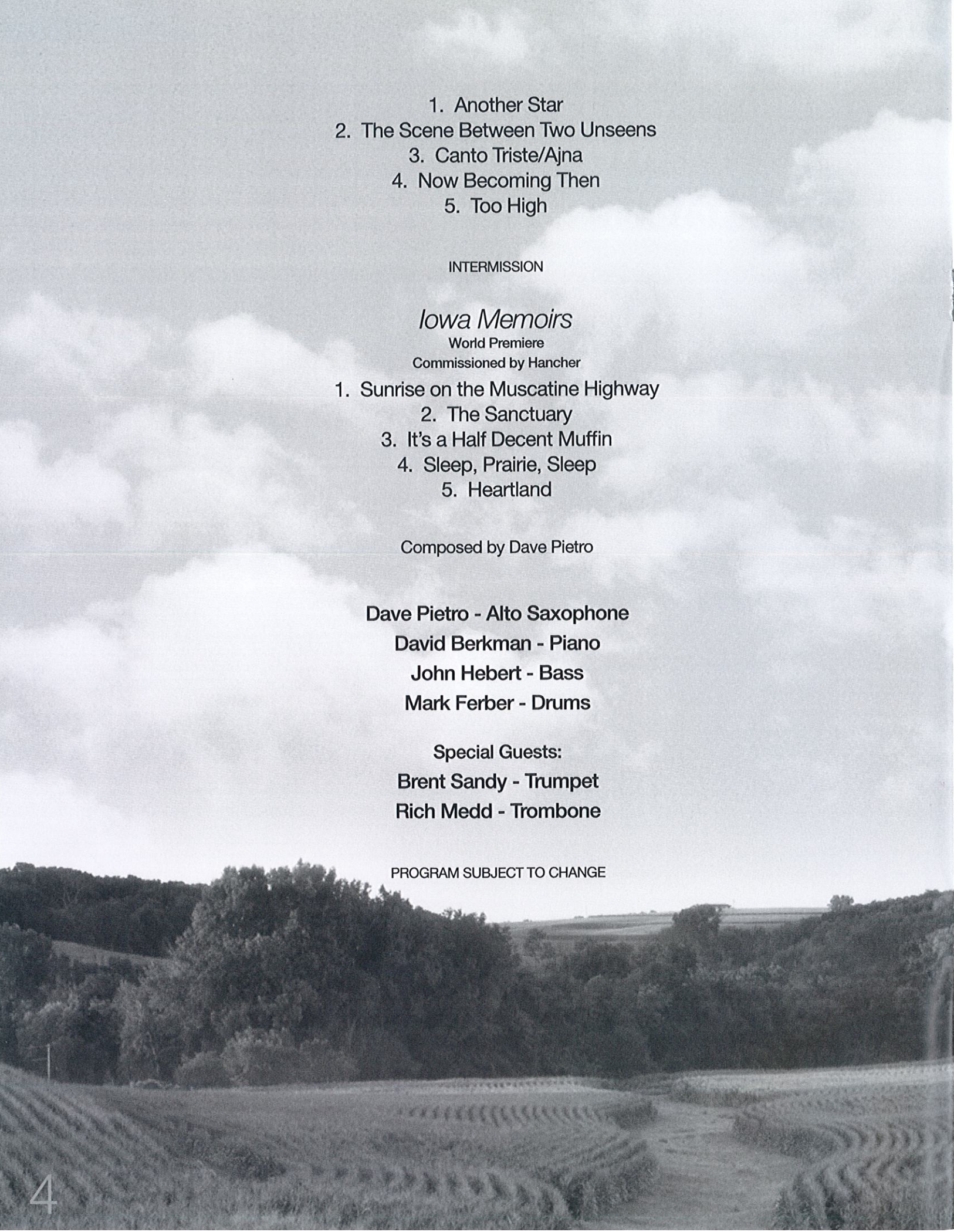


Dave Pietro

Thursday, April 5
7:30pm
Englert Theatre

Performance and residency supported by
the Sara and Sherwood Wolfson Arts Education Fund
and the Phyllis Fleming Arts Education Fund.

Iowa Center for the Arts
The University of Iowa

- 
1. Another Star
 2. The Scene Between Two Unseens
 3. Canto Triste/Ajna
 4. Now Becoming Then
 5. Too High

INTERMISSION

Iowa Memoirs

World Premiere

Commissioned by Hancher

1. Sunrise on the Muscatine Highway
2. The Sanctuary
3. It's a Half Decent Muffin
4. Sleep, Prairie, Sleep
5. Heartland

Composed by Dave Pietro

Dave Pietro - Alto Saxophone

David Berkman - Piano

John Hebert - Bass

Mark Ferber - Drums

Special Guests:

Brent Sandy - Trumpet

Rich Medd - Trombone

PROGRAM SUBJECT TO CHANGE

Iowa Memoirs

Notes by Dave Pietro

1. Sunrise on the Muscatine Highway

During my first residency in November, I had two early morning workshops at Muscatine High School. Hancher's Erin Donohue picked me up early and we were at Starbucks even before the first birds had awakened. We drove one hour east and watched the sun slowly rise up and warm the picturesque Iowa countryside. I was really taken by its beauty. Later during my January residency Janis Hauenstein of the Hancher staff sent me this Mark Twain quote from *Life on the Mississippi*.

"And I remember Muscatine—still more pleasantly—for its summer sunsets. I have never seen any, on either side of the ocean, that equaled them. They used the broad smooth river as a canvas, and painted on it every imaginable dream of color, from the mottled daintinesses and delicacies of the opal, all the way up, through cumulative intensities, to blinding purple and crimson conflagrations which were enchanting to the eye, but sharply tried it at the same time. All the Upper Mississippi region has these extraordinary sunsets as a familiar spectacle. It is the true Sunset Land: I am sure no other country can show so good a right to the name. The sunrises are also said to be exceedingly fine. I do not know."

Well I do know about Muscatine sunrises and they are indeed exceedingly fine.

2. The Sanctuary

The Sanctuary is a wonderful pub in Iowa City that Hancher's Jacob Yarrow took me to a few times. I just love the vibe of this place and they have great beer, too. This tune seeks to represent the peaceful feeling that our individual sanctuaries bring to all of us, wherever they may be.

3. It's a Half Decent Muffin

One morning during my January residency I had an informal chat with the Hancher staff in which coffee and muffins were served. Jacob Yarrow used this statement in an effort to get everyone to take one or more of the breakfast treats available. What salesmanship! In composing this piece I wanted to represent the feel of our lively discussion that morning. I was inspired by John Rapson's idea of transcribing improvised drum solos and orchestrating them for the band. It would have been great to have a recording of that morning conversation to use, but unfortunately I didn't have one. So I mentally tried to recreate the conversation by singing a rhythmic solo into a recorder, transcribing it, and then applying notes to the rhythms.

4. Sleep, Prairie, Sleep

In February I spent two days in Chuck Swanson's hometown of Spencer, working with their junior high and high school bands. A few days before I had flown out to Kansas City to play some gigs and then on a cold, clear Sunday I drove the 6 hours up to Spencer. I put the tape recorder on and sang or talked or did whatever came into my mind. I wanted to capture my raw reactions to the beautiful scenery I was driving through. This melody kept coming back to me as I began to think about the prairies sleeping during the winter and rejuvenating themselves for another year of the harvest. I also began to think about the many people in the world in need of food beckoning to the land, needing the nourishment that it provides.

5. Heartland

I wrote this tune shortly after returning home to New York from my trip to Spencer. It was inspired by all the wonderful people that I met during my three-week residency in Iowa and how welcomed and at home they all made me feel. It reflects the joy that I felt and the good times that I had.



The Artists

A native of Southboro,

Massachusetts, Dave Pietro has been on the New York music scene since 1987. His talents as a gifted saxophonist, composer, and educator have made him an in-demand musician who has performed at jazz clubs, jazz festivals, schools, and concert halls in more than 30 countries throughout Asia, Australia, Europe, and North and South America.

From 1994-2003, Dave played lead alto saxophone and recorded six CD's with the Toshiko Akiyoshi Jazz Orchestra. He has toured and/or recorded with the bands of Woody Herman, Lionel Hampton, Maynard Ferguson, Maria Schneider, The Village Vanguard Jazz Orchestra, John Fedchock, Mike Holober, Anita Brown, Pete McGuinness, Jim Widner, and Arturo O'Farrill. Pietro has also performed with many other well known musicians, such as Paul Anka, Louis Bellson, Blood Sweat & Tears, Bobby Caldwell, Ray Charles, Rosemary Clooney, Harry Connick Jr., Michael Feinstein, Chaka Khan, Liza Minnelli, James Naughton, and John Pizzarelli. Dave also studies East Indian music and has performed with various groups led by Indian tablist Sandip Burman.

As a leader, Dave has released six CD's with musicians such as Dave Holland, Kenny Werner, Ben Monder, Bill Stewart, Brian Blade, Scott Colley, Scott Wendholt, Duduka De Fonseca, Helio Alves, and Pete McCann. *Now Becoming Then* (1999 A-Records) was called a "rich feast for listeners" by Bill Bennett of *Jazz Times*. *Standard Wonder-The Music of Stevie Wonder* (A-Records) was voted one of the top 10 jazz CDs of

2001 by Bob Blumenthal of the *Boston Globe* and Bill Milkowski of *Jazz Times* and received 4 stars from *Downbeat* magazine. Pietro's fifth CD, *Embrace: Impressions of Brazil* (2004 A-Records), "is a triumph...one of the most satisfying Brazilian jazz mixes since the first bossa nova tsunami" according to Judith Schlesinger of *AllAboutJazz.com*.

Dave was selected as a semi-finalist for the first two Thelonious Monk Institute of Jazz International Saxophone Competitions (1991 & 1996) and was a finalist in the 1995 *Jazziz Magazine* "Woodwinds on Fire" talent search. In 1996 he was the recipient of a grant from the National Endowment for the Arts. In 2005 and 2007 he received grants from Chamber Music America's New Works Programs to compose and perform his new extended work, *The Chakra Suite* (2008-Challenge). Featuring Gary Versace, Rez Abbasi, Todd Isler, Johannes Weidenmueller, and Adam Cruz, the album was voted one of the top CD's of 2008 by *All About Jazz*.

Pietro received a bachelor's degree in music education from North Texas State University, where he toured and recorded four albums with the school's One O'Clock Lab Band. He has a Master of Arts degree in jazz composition from New York University, where he currently holds the position of Music Assistant Professor of Jazz Studies. Dave has given hundreds of workshops and concerts at schools around the country and is sponsored by Rico Reeds and the Conn-Selmer Instrument Company.

DAVID BERKMAN
Piano

Since moving to New York in 1985, David Berkman has been an important part of the jazz community. He is an award-winning composer and bandleader (2000 Doris Duke/Chamber Music America New Works Creation and Presentation Grant), a recording artist whose four Palmetto recordings have appeared on numerous best records of the year critic's lists (the *New York Times*, the *Village Voice*, *Downbeat*, *Jazziz*, *Jazz Times*, and others) and an award-winning jazz clinician who has performed and taught at numerous jazz camps, universities, and conservatories around the United States, South America, and Europe.

He has played in countless bands, including those of Cecil McBee, Tom Harrell, and the Vanguard Orchestra and has performed with, recorded, and/or arranged for numerous jazz luminaries, including Sonny Stitt, Brian Blade, Joe Lovano, Dave Douglas, Ray Drummond, Billy Hart, Dick Oatts, Tony Malaby, Chris Potter, Scott Wendholt, Lenny White, Scott Colley, Craig Handy, Steven Bernstein, Bill Stewart, Dave Stryker, Fathead Newman, Hank Crawford, and Jane Monheit. He has published two books with Sher Music Publishing, *The Jazz Musician's Guide to Creative Practicing* (2007) and *The Jazz Singer's Guidebook* (2009).

Now appearing more and more often as a bandleader, David Berkman has performed solo and with his quartet, quintet, and sextet at festivals and clubs in the United States, Europe, and Japan, most recently at the North Sea Festival, the Edinburgh festival, the Belfast festival, and the Cork Festival. Recent tours include clubs and concert performances in Switzerland, the Netherlands, Austria, Germany, Belgium, Holland, Ireland, Spain, Italy, Brazil, Japan, Korea, New Zealand, and around the United States. Recent projects include the New York Standards Quartet (featuring Tim Armacost, Yosuke Inoue and Gene Jackson) and piano/trumpet duo performances with Dave Douglas (2005 International Trumpet Guild Convention in Bangkok) and Tom Harrell (around Italy).

JOHN HEBERT
Acoustic Bass

Born in New Orleans, Louisiana, John began playing bass in high school and continued his jazz education from 1990 to 1992 at Loyola University in New Orleans, where he studied privately with Bill Huntington. During this time John performed throughout the city of New Orleans with many of the city's top musicians, including Steve Masakowski, Tony Dagradi, and Johnny Vidocovich. In 1992, John moved to the New York City area, completing his formal studies at William Paterson University in New Jersey; he graduated with a B.M. in Jazz Performance in 1994.

After graduating, John moved to New York City where he quickly became a highly in-demand bassist, both for live performances and studio sessions. He has worked alongside such world-famous jazz musicians as John Abercrombie, Maria Schneider, Kenny Garrett, Kenny Wheeler, Andrew Hill, Greg Osby, Gary Thomas, Brian Blade, and Billy Hart, as well as with the best of the New York scene, including artists such as Jeannie Bryson, Garry Dial, Uri Caine, Ben Monder, Tony Malaby, Rick Margitza, Matt Wilson, Tom Rainey, Nasheet Waits, and Jeff Hirshfield. John has toured extensively in Europe and Iceland.

John has also been building a respected discography. He can be heard on Peter Herborn's *Large One* (Jazzline), Andrew Rathbun's *Scatter Some Stones* (A Records) and *True Stories* (Fresh Sounds), Barbara Sfraga's *Oh, What a Thrill* (Naxos), Marc Mommass' *Global Motian Trio* (Timeless Records), Trio Friedrich-Hebert-Moreno's *Surfacing* (Naxos), Trio Friedrich-Hebert-Moreno's *Voyage Out* (jazz4ever), Pete McCann's *You Remind Me of Someone* (Palmetto Records), Change of Time's *Improvisations* based on Bela Bartok's *Mikrokosmos* (Ornitone), Peter Eldridge's *Stranger in Town* (Rosebud Records), and Andy Middleton's *Reinventing the World* (Intuition).

MARK FERBER
Drums

Growing up in the San Francisco Bay Area, Mark Ferber began his musical studies on the piano at the age of five. He was later introduced to drumming and percussion. Mark studied classical percussion with Mitchell Peters and drums with Billy Higgins and Joe Labarbera.

He has maintained a very busy playing schedule in Europe and on both the west and east coast. A partial list of his playing credits include Lee Konitz, David Liebman, Don Byron, Norah Jones, Kenny Werner, Steve Swallow, Fred Hersch, Billy Childs, Bud Shank, Anthony Wilson, and Larry Goldings.

Mark can be heard on recent recordings with various artists on Soul Note, Fresh Sound/New Talent, Sunnyside, Ornitone, and Steeplechase Records. He is a part-time faculty member for the City College of New York and the School of Improvisational Music. Currently, Mark resides in Brooklyn, New York.

Hancher Education Update:

DAVE PIETRO

Searching for llamas, singing about John Jacobsmeyer, and knocking over plants at a post-performance party.

It's all in a day with Dave Pietro.

If you don't know much about him, Dave Pietro is a jazz saxophonist based in New York City. He has toured and performed with some of the best jazz ensembles in the world and has several albums that highlight him as the lead player. He's known for playing lead alto sax with Toshiko Akiyoshi Jazz Orchestra, but has also toured extensively with the bands of Woody Herman, Lionel Hampton, Maria Schneider, The Village Vanguard Jazz Orchestra, among others. Hancher is doing a three-week residency with Dave that's spread out across our 2011-2012 season, with week-long engagements in November, January, and April. Besides his work in jazz, Dave enthralled me with stories of playing in the pit for a number of beloved Broadway hits. I knew we were going to be friends when we both agreed that *West Side Story* is the best musical of all time.

Currently a jazz studies professor at NYU, Dave enjoys teaching and working with students. He's also a very active performer and plays with a variety of jazz ensembles. He tours frequently even with his busy teaching schedule—he was recently in Europe on tour and is traveling to study in India this summer. Much of his time in Iowa was spent coaching different jazz ensembles around the state—Iowa City, Cedar Rapids, Marion, Muscatine, and Spencer.

Sounds glamorous, right? Broadway musician, traveling the world as a leading jazz saxophonist, praised and adored by students, teachers, and critics alike.

Here's the inside scoop: We take care of our artists. We really do. However, Dave was lucky enough to work with a jazz ensemble at 7:30am. In Muscatine. Translation: I was picking him up at his hotel at 6:30am. Not once, but twice—and after late nights of other activities.

As Dave so aptly put as we were watching the sun rise over the fields of Iowa "You really have to want to be a musician. I couldn't see myself doing anything else, but this isn't an easy profession (yawn) to be in." Now you understand why we believed we spotted llamas on our way back from Muscatine.

Dave is a fabulous clinician, working with middle school groups to advanced college ensembles. He gave the same energy and attention to each group, urging them to push themselves in their studies and sharing anecdotes about his career. Dave worked on listening skills throughout his visits to Iowa, forcing the students to turn over their music, play from memory, and listen to other members in their ensemble. The difference in their musicality and timing was shocking when they weren't glued to their music and only listening to their own part.

In January, Dave worked in-depth with a variety of UI jazz studies students, holding composition and improv workshops focused on honing individual style from different music backgrounds. Dave's style draws from Brazilian and Indian influences because he's studied extensively in those two countries. He encouraged the UI students to draw on music that inspires them when composing or improving—not just jazz music. "It's good to use what you know and like to give your writing a new flavor" he noted, citing Radiohead as a band he's been inspired by recently. Dave also worked one-on-one with several students, giving them assignments for his return visit in April.

The most unusual thing I learned about Dave from his time in Iowa was the number of saxophones he owns—14 in all. Most of them are stacked in his NYU office, which proves to be a fun talking point for students visiting during office hours. Dave is a skilled flautist and plays clarinet in addition to several other instruments. He showed off a variety of his musical skills during solos at Linn-Mar's annual Java n' Jazz perform-



mance, playing alto sax, flute, percussion, and piano with their high school bands. The only instrument I saw him refuse to play was a trumpet "because that would just be embarrassing."

There are many great musicians that come to Hancher, but there are very few that are as skilled at teaching as Dave Pietro. Students and faculty were eager to invite him to their jam sessions—Dave played with a couple of groups at The Mill in November. A high school director noted that he was the best clinician they'd ever had. And Dave has been inspired by his trips to Iowa (early mornings included)—he's composing original music in response to his time here over the last few months. It's a show you won't want to miss.



A local story. A Hancher commission.

**Sean Christopher Lewis
and Working Group Theatre,
*Mayberry***

Friday–Saturday, April 27–28, 7:30 pm;

Sunday, April 29, 2 pm — Riverside Theatre

Imagine a Midwestern community—a relatively small, overwhelmingly white, well-educated, and culturally-engaged college town, perhaps—that prides itself on its acceptance of diversity. Then imagine an influx of immigrants from a neighboring metropolis coming to that community, bringing with them new opportunities as well as new challenges. Hancher has partnered with playwright Sean Christopher Lewis and Working Group Theatre to create *Mayberry*, a new work that will explore the impact of Iowa City's increasing African American population. It's an Iowa story with national implications, asking how, in an enlightened world, do we embrace and engage in true discourse about living together in communities in transition.

Mayberry includes adult language and themes.

"And my mom called me and said,
'You gots to escape Chicago honey
and come to Iowa. It's like
Mayberry out here.'

And I said, 'Mom! There ain't
no black folks in Mayberry...'"

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This event is supported by an anonymous family foundation and the Hancher Partners.

Enso String Quartet

will bring fiery performance to Zion Lutheran Church on May 4

By Tine Schempp

The Enso String Quartet is one of the best young quartets in the country. The members of the quartet perform with fire and passion, keeping audiences engaged with their technically brilliant and beautiful musicianship.

Hancher will present the quartet on Friday, May 4 at 7:30 p.m. in Iowa City's Zion Lutheran Church.

The ensemble's name, enso, is derived from the Japanese zen painting of the circle. The circle represents many things—perfection and imperfection, the moment of chaos that is creation, the emptiness of the void, the endless circle of life, and the fullness of the spirit.

The quartet won the Concert Artists Guild International Competition in 2003. Enso has recorded five albums since 2005, and the quartet's latest album, *Ginastera*, was selected as one of MusicWeb's "Recordings of The Year."

The quartet will be in residence in Iowa in the week leading up to the performance, participating in Hancher's "Caps Off to Nurses" program. The Enso String Quartet will share beautiful music with caregivers at the Grinnell Regional Medical Center, Mercy Medical Center North Iowa in Mason City, and the Kossuth Regional Health Center in Algona.

For tickets for the May 4 performance by the Enso String Quartet, call the Hancher Box Office at 335-1160 or 1-800-HANCHER, or order online at www.hancher.uiowa.edu.

Tine Schempp is a Hancher Arts Management Intern.

The Program

- Boccherini ♦ Op.32 #5 in g minor
- Schubert ♦ Quartettsatz D.703 in c minor
- Stallmann ♦ "Following Franz" *
- Britten ♦ Quartet No. 2 in C Major

*CMA commission of Guggenheim Fellow

Kurt Stallmann. The Enso String Quartet received a Chamber Music America grant for this new commission based upon Schubert's Quartettsatz. The new work acts as a thread holding the new and old compositions together.





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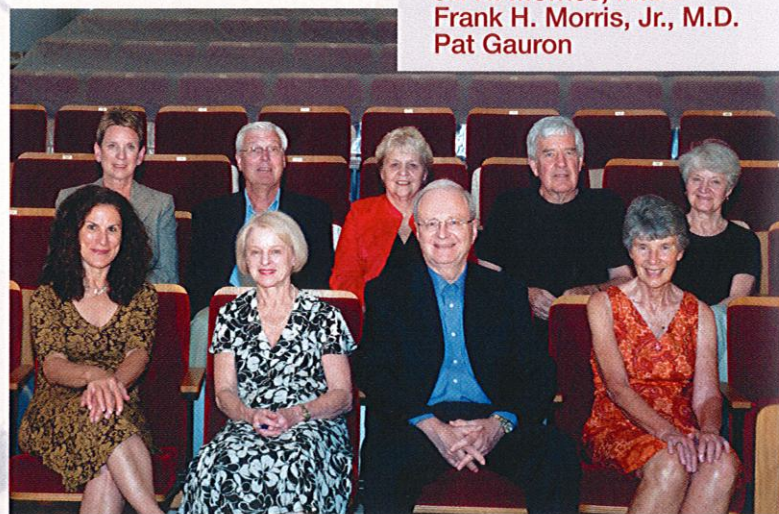
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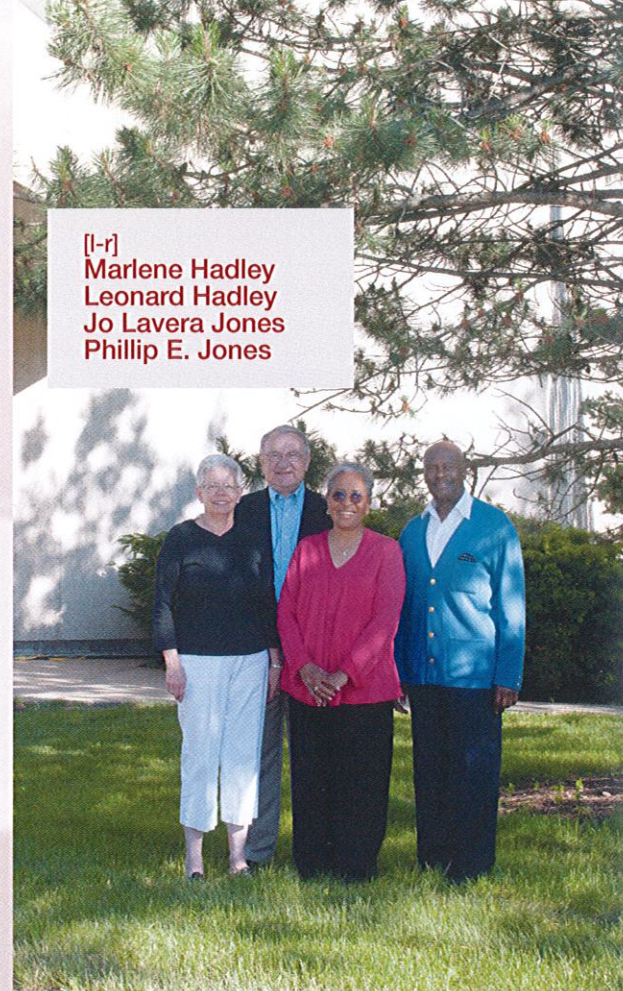
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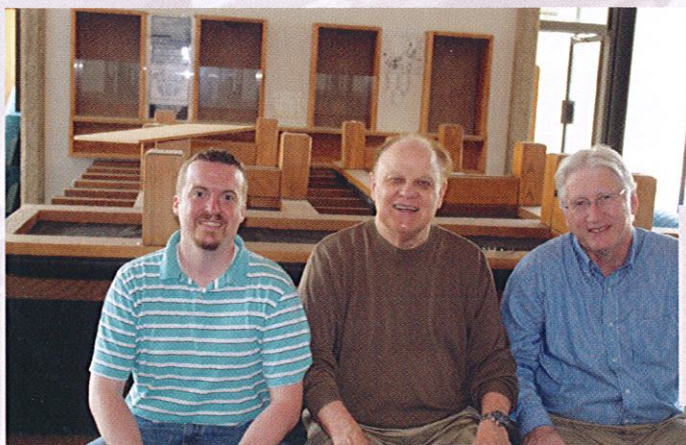


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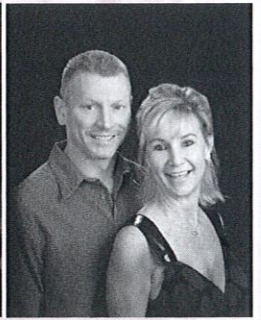
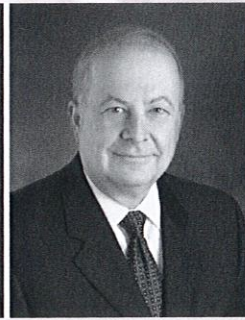
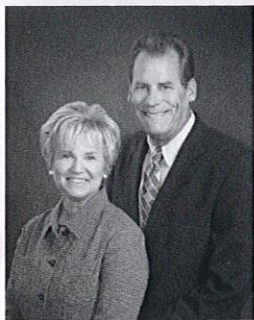
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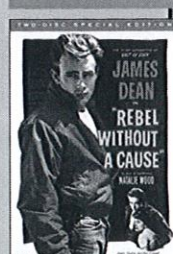
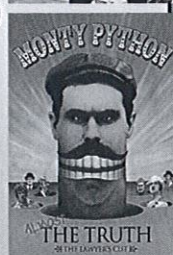
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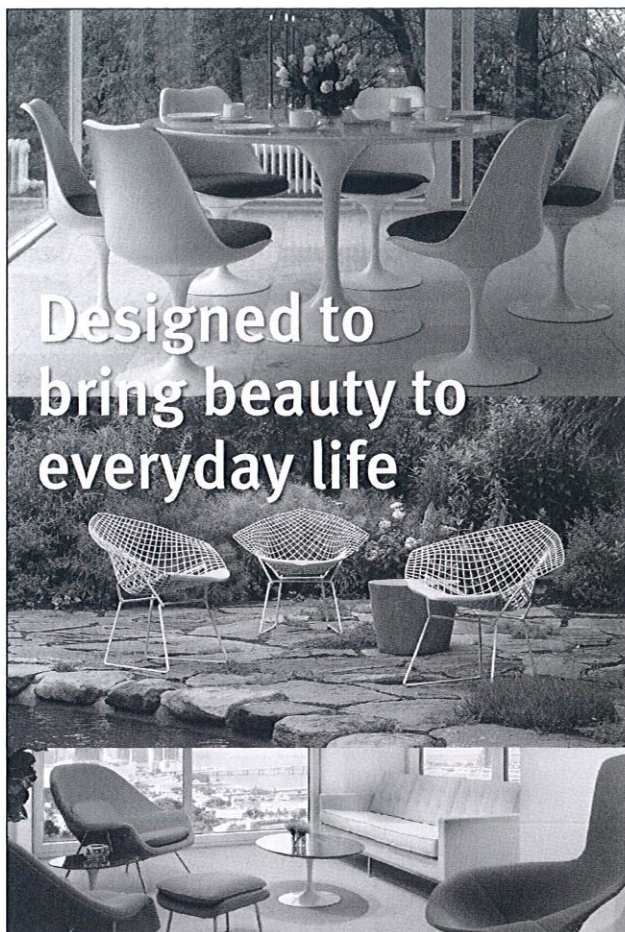


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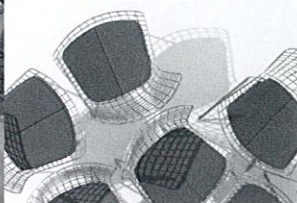
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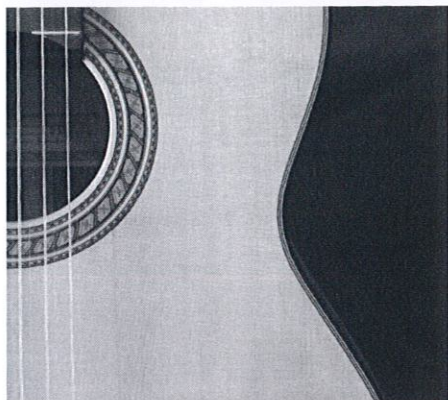
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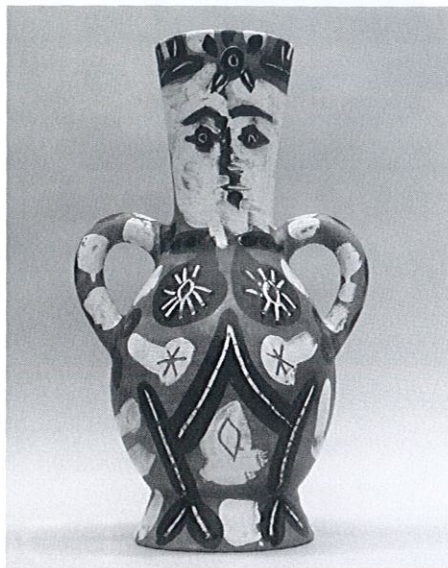
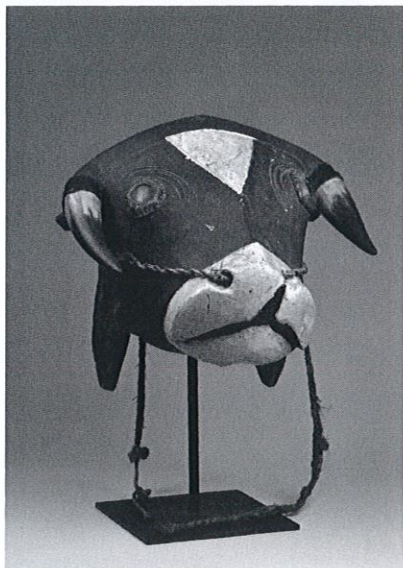
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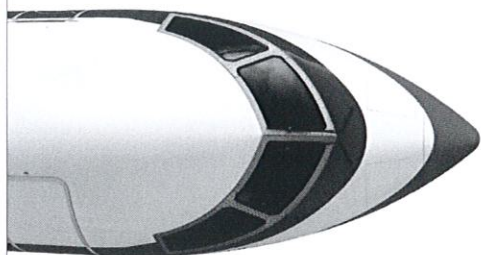


Left: People of the Bissagos Islands
Bull mask
Wood, glass, cow horns, fiber,
pigment
University of Iowa Museum of
Art, Friends of the Museum of Art
Foundation
2008.25

Right: Pablo Picasso
(Spanish, 1881-1973)
Untitled (vase), n.d.
Glazed ceramic
University of Iowa Museum of Art,
Gift of Owen and Leone Elliott
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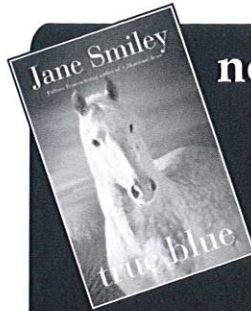
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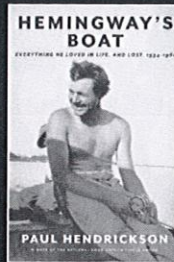
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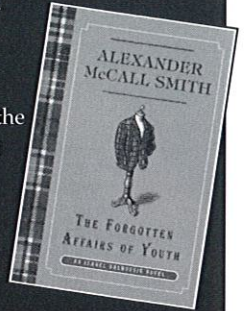
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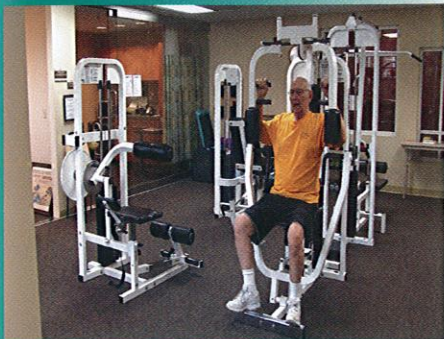
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