

 HANCHER AUDITORIUM

JACK QUARTET

Presented in collaboration with the
University of Iowa String Quartet Residency Program
and Center for New Music

Wednesday, December 4, 2024

7:30 p.m.

Hancher Auditorium

IOWA

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Vernon Hein Fund

JACK QUARTET

CHRISTOPHER OTTO, violin

AUSTIN WULLIMAN, violin

JOHN PICKFORD RICHARDS, viola

JAY CAMPBELL, cello

Wednesday, December 4, 2024, at 7:30 p.m.

Hancher Auditorium, the University of Iowa

The Auditorium / Hadley Stage / Onstage Seating

PROGRAM

John Luther ADAMS *Lines Made by Walking* (2019)
i. Up the Mountain
ii. Along the Ridges
iii. Down the Mountain

Elliott CARTER String Quartet No. 5 (1995)
1. Introduction
2. Giocoso
3. Interlude I
4. Lento espressivo
5. Interlude II
6. Presto scorrevole
7. Interlude III
8. Allegro energico
9. Interlude IV
10. Allegro sereno
11. Interlude V
12. Capriccioso

PROGRAM NOTES

Both works on tonight's concert explore the act of emergence within the intimate musical framework of the string quartet. John Luther Adams's String Quartet No. 5: *Lines Made by Walking* materialized out of Adams's walks near Fishtail, Montana, where the work was composed and premiered in 2019. As the JACK Quartet eloquently explains, "John has created music without the middleman, without himself. John doesn't so much write music as music writes itself through John."

Elliott Carter's String Quartet No. 5 also explores how music comes into being, albeit through a completely different creative process. In this work, Carter transforms musicians' interactions during rehearsals into musical comments and discussions, in which each player expresses a distinct point of view. Carter's deft writing, particularly in the interludes that follow each official "movement," captures the spontaneous quality of an animated discussion as the players gradually bring the music to life.

JOHN LUTHER ADAMS

BORN: January 23, 1953, Meridian, MS

Lines Made by Walking

WORK COMPOSED: Summer 2019 at Tippet Rise, MT. Commissioned by Tippet Rise and written for JACK Quartet

WORLD PREMIERE: August 3, 2019 – JACK Quartet performed at the Tippet Rise Olivier Music Barn, in Fishtail, MT

For John Luther Adams, music is a lifelong search for home – an invitation to slow down, pay attention, and remember our place within the larger community of life on earth.

Living for almost 40 years in northern Alaska, Adams discovered a unique musical world grounded in space, stillness, and elemental forces. In the 1970s and into the '80s, he worked full time as an environmental activist. Eventually, he felt compelled to dedicate

himself entirely to music; since then, Adams has become one of the most widely admired composers in the world, particularly after receiving the Pulitzer Prize in 2014 for *Become Ocean*, which also earned that year's Grammy for Best Contemporary Classical Composition.

In the liner notes for their 2019 album *Lines Made by Walking*, the JACK Quartet writes, "John recomposes the planet. He has composed the ocean, the desert, the earth itself. He has done it in

the Atacama Desert in Chile, in the interior of Alaska—and in Montana...

“The composer might be the ethical nuisance of music. If the music could just emanate from the skies themselves, from the fields. From the high grass when you walk through it. So John has created music without the middleman, without himself. John doesn’t so much write music as music writes itself through John.”

“I’ve always been a walker,” Adams writes. “For much of my life I walked the mountains and tundra of Alaska. More recently it’s been the Mexican desert, the altiplano, quebradas, and mountain ridges of Chile, and the hills and canyons of Montana. Making my way across these landscapes at three miles an hour, I began to imagine music coming directly out of the contours of the land.

“I began work on my fifth string quartet, *Lines Made by Walking*, by composing three expansive harmonic fields made up of tempo canons with five, six, and seven independent layers. (This is a technique I’ve used for years, in which a single melodic line is superimposed on itself at different speeds.) Once I’d composed these fields, I traced pathways across them. As I did this, each instrument of the quartet acquired a unique profile, transforming the strict imitative counterpoint of the tempo canons into intricately varied textures.

“In the mornings, in my studio, I would search for the most fluid and beautiful routes across my musical landscapes. In the afternoons, on my walks, I’d follow the contours of the land, along old tracks and animal trails or watersheds and ridgelines. In the process I discovered something approaching a true multi-voice polyphony – not so much through my fingers on the piano keyboard as through my feet, walking across open ground.”

PROGRAM NOTES

ELLIOTT CARTER

BORN: December 11, 1908, New York City

DIED: November 5, 2012, New York City

String Quartet No. 5

WORK COMPOSED: String Quartet No. 5 was composed during the winter and spring of 1995 in New York and Southbury, Connecticut, and was commissioned for the Arditti Quartet by Antwerp, City of Culture, 1993; Wittener Tage für Neue Musik; Festival d'Automne à Paris; and Lincoln Center, New York.

WORLD PREMIERE: September 19, 1995, at De Singel International Art Centre, Antwerp, by the Arditti Quartet

Carter wrote, "One of the fascinations of attending rehearsals of chamber music, when excellent players try out fragments of what they later will play in the ensemble, then play it, and then stop abruptly to discuss how to improve, is that this pattern is so similar to our inner experience of forming, ordering, focusing, and bringing to fruition – and then dismissing – our feelings and ideas. These patterns of human behavior form the basis of the Fifth String Quartet. Its introduction presents the players, one by one, trying out fragments of later passages from one of the six short, contrasting ensemble movements, at the same time maintaining a dialogue with each other. Between each of the movements the players discuss in different ways what has been played and what will be played.

"In this score, the matter of human cooperation with its many aspects of feeling and thought was a very important consideration."

The Fifth String Quartet has six movements, each titled with an Italian tempo designation, and prefaced by an Introduction. Interwoven between each movement, Carter inserts his five interludes (where the players "discuss in different ways"). These interludes reveal distinctly different characters, as each player adds to the discussion. Although the music flows without pause from section to section, Carter clearly differentiates the interludes from the movements through the improvisatory quality of the writing. Each member of the quartet assumes a character in the ongoing dialogue, which ranges from quiet murmurs punctuated by silences to animated outbursts. In the interludes, the writing tends to be more linear, with one voice at a time stating its point, or responding to a comment from another player, in the free back-and-forth manner of the conversations that take place during rehearsals.

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Elizabeth Schwartz is a musician, writer, and music historian based in Portland, OR. She has been a program annotator for more than 25 years, and writes for ensembles and festivals across the United States, as well as internationally. Ms. Schwartz has also contributed to NPR's *Performance Today*, (now heard on American Public Media).

ABOUT THE ARTISTS

Undeniably our generation's "leading new-music foursome," JACK Quartet's "stylistic range, precision and passion have made the group one of contemporary music's indispensable ensembles" (*The New York Times*). Comprising violinists Christopher Otto and Austin Wulliman, violist John Pickford Richards, and cellist Jay Campbell, JACK Quartet celebrates their landmark 20th anniversary season in 2024-2025, embarking on their third decade as a pioneering string quartet synchronized in their mission to create an international community through transformative, mind-broadening experiences and close listening. Founded in 2005, the ensemble operates as a nonprofit organization dedicated to the performance, commissioning, and appreciation of 20th and 21st century string quartet music, delving deeply into challenging new compositions and musical practices from a staggering range of stylistic viewpoints. Through intimate, long-standing relationships with many of today's most creative voices, JACK Quartet has a prolific commissioning and recording catalog, has been nominated for three GRAMMY® Awards, and is the 2024 recipient of Chamber Music America's Michael Jaffee Visionary Award.

Among the highlights of the 2024-2025 season, JACK Quartet officially marks their 20th anniversary with a celebratory concert at 92NY



in New York City, featuring the world premiere of a new JACK-commissioned work by Anthony Cheung; the U.S. premiere of JACK commission, Juri Seo's *Three Imaginary Chansons*, at Lincoln Center; and the world premiere of Ellen Fullman's *Energy Archive* at the Beyond: Microtonal Music Festival 2025 in Pittsburgh. In addition, JACK Quartet celebrates their long association with composer John Zorn with the release of Zorn's complete string quartets on Tzadik Records, as well as an album release concert at Brooklyn's Roulette Intermedium.

International engagements include JACK Quartet's annual marathon of performances at Wigmore Hall in the UK and appearances at Pierre Boulez Saal and Konzerthaus Berlin in Germany, along with appearances in Toronto, Barcelona, and Lugano and Winterthur, Switzerland. The season also brings the European

premiere of the major multimedia commission *Beautiful Trouble* by Natacha Diels to Konzerthaus Berlin.

The JACK Quartet embraces close collaboration with the composers whose work they perform, yielding a radical embodiment of the technical, musical, and emotional aspects of their work. JACK Quartet has both self-commissioned and been commissioned to create new works with artists such as Philip Glass, Julia Wolfe, Helmut Lachenmann, and Caroline Shaw, with upcoming and recent premieres including works by John Luther Adams, George Lewis, Catherine Lamb, Liza Lim, Tyshawn Sorey, Amy Williams, and John Zorn. The world's top composers choose JACK because of their singular dedication to innovation and experimentation.

According to *Musical America*, "many of their recordings are must-haves, for anyone interested in new music." They have been nominated for multiple GRAMMY® Awards, the most recent being their albums of music by John Luther Adams—both were nominated in the 2022 and 2023 Best Ensemble Performance category. Other albums feature music by Helmut Lachenmann, Catherine Lamb, Du Yun, Nick Dunston, Zosha di Castri, Iannis Xenakis, and upcoming releases of the complete quartets of Elliott Carter and John Zorn.

JACK Quartet created JACK Studio in 2019 to support commissions, recordings, and workshops with emerging music artists who are interested in exploring and expanding the repertory for string quartet. By bringing together diverse groups of excellent and adventurous people to not only create new projects, but to contribute to the evolution of the JACK Studio project itself, JACK has created an artistic ecosystem that links the quartet with artists from around the world. As JACK marks its 20th Anniversary Season, JACK Studio will grow to include a full range of commissions including prominent composers who will also serve as mentors to JACK Studio's earlier-career collaborators.

More than 40 composers have worked with JACK Quartet through JACK Studio thus far, hailing from Argentina, Belarus, Canada, Germany, Malaysia, Mexico, Myanmar, South Africa, Syria, and the United States. Their projects have been performed by JACK Quartet at venues including TIME:SPANS, Central Park, the Lucerne Festival, MoMA PS1, and Mannes School of Music, in addition to being recorded for professional releases. Commissioned artists have been paired with musical mentors including Marcos Balter, Clara Iannotta, George Lewis, Catherine Lamb, Georg Friedrich Haas, Donnacha Dennehy, Claire Chase, and Nadia Sirota.

ABOUT THE ARTISTS

JACK Quartet has performed to critical acclaim at venues such as Carnegie Hall (USA), Lincoln Center (USA), Berlin Philharmonie (Germany), Wigmore Hall (United Kingdom), Muziekgebouw (Netherlands), The Louvre (France), Kölner Philharmonie (Germany), Sydney Opera House (Australia), the Lucerne Festival (Switzerland), La Biennale di Venezia (Italy), Suntory Hall (Japan), Bali Arts Festival (Indonesia), Festival Internacional Cervantino (Mexico), and Teatro Colón (Argentina). Among their honors, they have earned an Avery Fisher Career Grant and Fromm Music Foundation Prize, been selected as *Musical America's* 2018 "Ensemble of the Year, and received Lincoln Center's Martin E. Segal Award, New Music USA's Trailblazer

Award, and the CMA/ASCAP Award for Adventurous Programming.

JACK Quartet makes their home in New York City, where they are the Quartet in Residence at the Mannes School of Music at The New School and provide mentorship to Mannes's Cuker and Stern Graduate String Quartet. They teach at summer music festivals such as the Lucerne Festival Academy, Banff Centre for the Arts, Santa Fe Chamber Music Festival, and New Music on the Point. JACK has long-standing relationships with the University of Iowa String Quartet Residency Program, where they teach and collaborate with students each fall and spring. Learn more at jackquartet.com.

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We thank our 2024–2025 Partners for their unwavering loyalty and crucial support. Their generosity enables us to bring the world’s finest performing artists to university students, staff, our community, and the region.

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December

DEAR EVAN HANSEN

Friday, December 6 / 7:30 p.m.
Saturday, December 7 / 2:00 p.m. & 7:30 p.m.
Sunday, December 8 / 2:00 p.m.

CLUB HANCHER:

CÉCILE McLORIN SALVANT AND SULLIVAN FORTNER

Sunday, December 15 / 6:00 p.m. & 8:00 p.m.

January

HADESTOWN

Friday, January 24 / 7:30 p.m.
Saturday, January 25 / 2:00 p.m. & 7:30 p.m.
Sunday, January 26 / 2:00 p.m.

TWYLA THARP DANCE FEATURING THIRD COAST PERCUSSION

Wednesday, January 29 / 7:30 p.m.

CLUB HANCHER:

LEYLA McCALLA

Friday, January 31 / 7:00 p.m. & 9:00 p.m.

February

CLUB HANCHER:

CHIEF XIAN ATUNDE ADJUAH (FORMERLY CHRISTIAN SCOTT)

Saturday, February 1 / 7:00 p.m. & 9:00 p.m.

EMANUEL AX AND ANTHONY MCGILL

Saturday, February 8 / 7:30 p.m.

THE CROSSING FEATURING KANTOREI DAVID LANG'S POOR HYMNAL

Thursday, February 13 / 7:30 p.m.

CLUB HANCHER:

CYRILLE AIMÉE

Saturday, February 15 / 7:00 p.m. & 9:00 p.m.

SCHUMANN QUARTET

Sunday, February 16 / 7:30 p.m.

CLUB HANCHER:

ZAINAB JOHNSON – SOLD OUT

Thursday, February 20 / 7:30 p.m.

BEN LAMAR GAY ENSEMBLE AND ISAIAH COLLIER & THE CHOSEN FEW FEATURING JIMETTA ROSE

Saturday, February 22 / 6:00 p.m.

SHAMEL PITTS | TRIBE TOUCH OF RED

Friday & Saturday, February 28 & March 1 / 7:30 p.m.

March

MEAN GIRLS

Friday, March 7 / 7:30 p.m.
Saturday, March 8 / 2:00 p.m. & 7:30 p.m.
Sunday, March 9 / 2:00 p.m.

ALVIN AILEY AMERICAN DANCE THEATER

Tuesday, March 11 / 7:30 p.m.

JERUSALEM QUARTET

Thursday, March 27 / 6:00 p.m. & 8:00 p.m.

THE ACTING COMPANY TWO TRAINS RUNNING

Friday, March 28 / 7:30 p.m.

THE ACTING COMPANY THE COMEDY OF ERRORS

Saturday, March 29 / 7:30 p.m.



