



HANCHER AUDITORIUM

JULIA BULLOCK

AND

CONOR HANICK

OLIVIER MESSIAEN'S *HARAWI*
(*CHANT D'AMOUR ET DE MORT*)

Friday, September 20, 2024

7:30 p.m.

Hancher Auditorium

IOWA

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JULIA BULLOCK / SOPRANO CONOR HANICK / PIANIST

Friday, September 20, 2024, at 7:30 p.m.
Hancher Auditorium, the University of Iowa
The Auditorium / Hadley Stage / Onstage Seating

PROGRAM

Olivier MESSIAEN: *Harawi (Chant d'amour et de mort)*

La ville qui dormait, toi
Bonjour toi, colombe verte
Montagnes
Doundou tchil
L'amour de Piroutcha
Répétition planétaire
Adieu
Syllabes
L'escalier redit, gestes du soleil
Amour oiseau d'étoile
Katchikatchi les étoiles
Dans le noir

STATEMENT ABOUT *HARAWI*

By Julia Bullock and Zack Winokur

*Express living archives in the body
– Articulate complex rhythms
and patterns – Utilize repetition
in order to better understand –
Encourage improvisation – Invite
movement and sound to become
extensions of each other – Voice
one’s surroundings as a way to be
immersed in and expanded by them.
– Utter broken words.**

These are some values intrinsic to the traditions of Harawi (Qarawi)—Andean music which is still expressed across the diverse cultures and peoples in Peru, Chile, Bolivia, Ecuador, and beyond.

Olivier Messiaen only became aware of Andean Harawi traditions through an ethnographic anthology written by Marguerite and Raoul d’Harcourt, however the melodies and themes seemed to provide a space where Messiaen could process why love, loss, absence, and presence are human preoccupations; and how shattered realities give way to expansiveness.

Messiaen’s life circumstances, relationships, and beliefs always seemed to infuse his compositions, oftentimes with explicit symbols and associations. Messiaen began to write this song cycle when he returned home after being a prisoner of war during World War II. Shortly after his return, the mind and body of Claire Delbos—a fellow musician, source of inspiration, and his wife—had begun to slowly

degenerate, including total amnesia; all while a new love partner began entering his life.

While appropriating elements of Quechuan languages and Andean Harawi traditions, Messiaen’s song cycle *Harawi* explores dichotomies: life and death, pain and joy, spirituality and sensuality, sacrifice and preservation, fulfillment and loss. He seems to be asking from a place of personal grief: how do you stay connected to someone you love while the accumulated memories of your relationship begin to fade or drift? How do you recover and move on?

Our desire to perform this work originated from an intuitive interest in Messiaen’s expressions through his poetry and music. However, our discussions with current practitioners of Harawi, along with a direct acknowledgement of Olivier Messiaen’s difficult life circumstances while he wrote this piece, have informed the realization of this piece and revealed deep threads of resonance. We look forward to sharing where these explorations have led us.

** These are fragments and impressions from conversations with Luz Zenaida Hualpa García, dancer and choreographer, and Karen Michelsen Castañón, visual artist. Both are current practitioners of Harawi.*

HARAWI (CHANT D'AMOUR ET DE MORT)

Poems by Olivier Messiaen (1908–1992)

I. LA VILLE QUI DORMAIT, TOI

La ville qui dormait, toi.
Ma main sur ton cœur par toi.
Le plein minuit le banc, toi.
La violette double toi.
L'œil immobile, sans dénouer ton
regard, moi.

II. BONJOUR TOI, COLOMBE VERTE

Bonjour toi, colombe verte,
Retour du ciel.
Bonjour toi, perle limpide,
Départ de l'eau.
Étoile enchaînée,
Ombre partagée,
Toi, de fleur, de fruit, de ciel
et d'eau,
Chant des oiseaux.
Bonjour,
D'eau.

III. MONTAGNES

Rougeviolet, noir sur noir.
L'antique inutile rayon noir.
Montagne, écoute le chaos solaire
du vertige.
La pierre agenouillée port ses
maîtres noir.
En capuchons serrés les sapins se
hâtent vers le noir.
Gouffre lancé partout dans le
vertige.
Noir sur noir.

IV. DOUNDOU TCHIL

Doundou tchil. Doundou tchil.
Piroutcha te voilà, ô mon à-moi,

I. THE VILLAGE THAT SLEPT, YOU

The village that slept, you.
My hand on your heart near you.
The full midnight, the bench, you.
The double violet you.
The immobile eye, without untying
your gaze, me.

II. GOOD MORNING YOU, GREEN DOVE

Good morning you, green dove,
Return from the sky.
Good morning you, limpid pearl,
Leave the water.
Enchained star,
Divided shadow,
You, of flower, of fruit, of sky and
of water,
Song of the birds,
Good morning,
Of water.

III. MOUNTAINS

Red violet, black on black.
The ancient, unnecessary black radius.
Mountain, hear the solar chaos
of vertigo.
The kneeling stone supports its
black master.
In clasped hoods, the fir trees rush
towards the black.
Abys launched completely into
vertigo.
Black on black.

IV. DOUNDOU TCHIL

Doundou tchil. Doundou tchil.
Piroutcha there you are, oh my own one,

la danse des étoiles, *doundou tchil*.
Piroutcha te voilà, ô mon à-moi,
miroir d'oiseau familier, *doundou tchil*.
Arc-en-ciel, mon souffle, mon écho,
ton regard est revenu, *tchil, tchil*.
Piroutcha te voilà, ô mon à-moi,
mon fruit léger dans la lumière,
doundou tchil.

*Toungou, toungou, mapa, nama
mapa, nama, mapa, kahipipas.
Toungou, toungou, mapa, nama
mapa, nama, mapa, mahipipas.*

Doundou tchil. Doundou tchil.

V. L'AMOUR DE PIROUTCHA

LA JEUNE FILLE

«Toungou, *ahi*, toungou, berce, toi,
Ma cendre des lumières,
berce ta petite en tes bras verts.
Piroutcha, ta petite cendre, pour toi.»

LA JEUNE HOMME

«Ton œil tous les ciels, *doundou tchil*.
Coupe-moi la tête, *doundou, tchil*.
Nos souffles, nos souffles, bleu et
or. *Ahi! Ahi!*
Chaînes rouges, noires, mauves,
amour, la mort.»

VI. RÉPÉTITION PLANÉTAIRE

Ahi! Ahi! Ahi! Ahi!

O

*Mapa nama, mapa nama lila, tchil.
Mapa nama, mapa nama lila, tchil.
Mapa nama lila, mapa nama lila,
mika pampahika.
Mapa nama lila, mapa, pampahika.*

Ahi! Ahi! Ahi! Ahi!

O

*Mapa nama, mapa nama lila, tchil.
Mapa nama, mapa nama lila, tchil.
Mapa nama, mapa nama lila, tchil.
Mapa nama lila, mapa nama lila,*

the dance of stars, *doundou tchil*.
Piroutcha there you are, oh my own one,
mirror of familiar bird, *doundou tchil*.
Rainbow, my breath, my echo,
your gaze has returned, *tchil, tchil*.
Piroutcha there you are, oh my own one,
my lightweight fruit in the light,
doundou tchil.

Toungou, toungou, mapa, nama
mapa, nama, mapa, kahipipas.
Toungou, toungou, mapa, nama
mapa, nama, mapa, mahipipas.*

Doundou tchil. Doundou tchil.

**toungou*—mimicking the sound of
a bird

V. THE LOVE OF PIROUTCHA

THE YOUNG GIRL

"Toungou, *ahi*, toungou, rock, you,
My cinder of lights,
rock your little one in your green arms.
Piroutcha, your little cinder, for you."

THE YOUNG MAN

"Your eye every sky, *doundou tchil*.
Cut off my head, *doundou, tchil*.
Our breath, our breath, blue and
gold. *Ahi! Ahi!*
Chains of red, black, mauve, love,
death."

VI. PLANETARY REPETITION

Ahi! Ahi! Ahi! Ahi!

Oh

*Mapa nama, mapa nama lila, tchil.
Mapa nama, mapa nama lila, tchil.
Mapa nama lila, mapa nama lila,
mika pampahika.
Mapa nama lila, mapa, pampahika.*

Ahi! Ahi! Ahi! Ahi!

Oh

*Mapa nama, mapa nama lila, tchil.
Mapa nama, mapa nama lila, tchil.
Mapa nama, mapa nama lila, tchil.
Mapa nama lila, mapa nama lila,*

mika pampahika.
Mapa nama lila, pampahika, nama.

Tchil tchil tchil pamhaika, tchil tchil tchil, pampahikama, doundou tchil tchil tchil.

Tchil pampahikama, tchil.
Tchil pampahika pampahima, tchil.

Enfourche un cri noir,
Écho noir du temps,
Cri d'avant la terre à tout moment,
Écho noir du temps,
Escalier tournant.
Tourbillon,
Étoile rouge,
Toubillon,
Planète mange en tournant.

Tchil tchil tchil pampahika,
tchil tchil tchil pampahikama
doundou tchil tchil tchil.

Enfourche un cri noir,
Écho noir du temps,
Cri d'avant la terre à tout moment,
Écho noir du temps,
Escalier tournant.
Tourbillon,
Étoile rouge,
Toubillon,
Planète mange en tournant.
Mange en tournant.

Ahi! Ahi! Ahi! Ahi!
O

VII. ADIEU

Adieu toi, colombe verte,
Ange attristé.
Adieu toi, perle limpide,
Soleil gardien.
Toi, de nuit, de fruit, de ciel, de jour,
Aile d'amour.

Adieu toi, lumière neuve,
Philtre à deux voix.
Étoile enchaînée,
Ombre partagée,
Dans ma main mon fruit de ciel, de jour,

mika pampahika.
Mapa nama lila, pampahika, nama.

Tchil tchil tchil pamhaika, tchil tchil tchil, pampahikama, doundou tchil tchil tchil.

Tchil pampahikama, tchil.
Tchil pampahika pampahima, tchil.

Mount a black cry,
Black echo of time,
Cry before the earth at any moment.
Black echo of time,
Turning staircase.
Whirl,
Red star,
Whirl,
Planet feeds while turning.

Tchil tchil tchil pampahika,
tchil tchil tchil pampahikama
doundou tchil tchil tchil.

Mount a black cry,
Black echo of time,
Cry before the earth at any moment.
Black echo of time,
Turning staircase.
Whirl,
Red star,
Whirl,
Planet feeds while turning.
Feeds while turning.

Ahi! Ahi! Ahi! Ahi!
Oh

VII. FAREWELL

Farewell you, green dove,
Saddened angel.
Farewell you, limpid pearl,
Sun guardian,
You, of night, of fruit, of sky, of day,
Wing of love.

Farewell you, new light,
Philter * with two voices,
Enchained star,
Divided shadow,
In my hand my fruit of sky, of day,

Lointain d'amour.

Adieu toi, mon ciel de terre,
Adieu toi, désert qui pleure,
miroir sans souffle d'amour,
De fleur, de nuit, de fruit, de ciel,
de jour.
Pour toujours

VIII. SYLLABES

Colombe, colombe verte,
Le chiffre cinq à toi,
La violette double doublera,
Très loin, tout bas.

O mon ciel tu fleuris,
Piroutcha *mia*!
O o déplions du ciel,
Piroutcha *mia*!
O fleurissons de l'eau,
Piroutcha *mia*!

*Kahipipas, mahipipas, kahipipas,
mahipipas.*

*kahipipas, mahipipas, kahipipas,
mahipipas, kahipipas.*

*Pia pia pia pia pia pia pia, doundou
tchil tchil tchil.*

*Pipaskahi, pipasmahi,
pipaskahi, pipasmahi,
pipaskahi, pipasmahi, pipaskahi.
Pipas, pipas, pipas, pipas.*

O mon ciel tu fleuris.

*Pia pia pia pia pia pia pia, doundou
tchil tchil tchil.*

*Pia pia pia pia pia pia pia, tchil tchil
tchil.*

Pia pia pia...

Tout bas.

IX. L'ESCALIER REDIT, GESTES DU SOLEIL

Il ne parle plus, l'escalier
sourit,

Far from love.

Farewell you, my earthen sky,
Farewell you, desert that cries,
mirror without love's breath,
Of flower, of night, of fruit, of sky,
of day.
For all days.

*philter—potion, magical concoction

VIII. SYLLABLES

Dove, green dove,
The numeral five for you,
The double violet will double,
Very far, so low.

Oh my sky you flourish,
Piroutcha *mia*!
Oh unfold from the sky,
Piroutcha *mia*!
Oh we will flourish from the water,
Piroutcha *mia*!

*Kahipipas, mahipipas, kahipipas,
mahipipas.*

*kahipipas, mahipipas, kahipipas,
mahipipas, kahipipas.*

*Pia pia pia pia pia pia pia, doundou
tchil tchil tchil.*

*Pipaskahi, pipasmahi,
pipaskahi, pipasmahi,
pipaskahi, pipasmahi, pipaskahi.
Pipas, pipas, pipas, pipas.*

Oh my sky you flourish.

*Pia pia pia pia pia pia pia, doundou
tchil tchil tchil.*

*Pia pia pia pia pia pia pia, tchil tchil
tchil.*

Pia pia pia...

So low.

IX. THE STAIRCASE REPEATS, GESTURES OF THE SUN

It no longer speaks, the staircase
smiles,

Chaque marche vers le sud.
Du ciel, de l'eau, du temps, l'escalier
du temps.

Son œil est désert, lumière en secret.
Pierre claire et soleil clair.
De l'eau, du temps, du ciel, l'escalier
du ciel.

Ma petite cendre tu es là,
tes tempes vertes, mauves, sur de
l'eau.
Comme la mort.
L'œil de l'eau.

L'escalier redit, gestes
du soleil,
Couleur de silence neuf.
De l'eau, du temps, du ciel, l'escalier
du ciel.

J'attends dans le vert étoilé d'amour.
C'est si simple d'être mort.
Du temps, du ciel, de l'eau,
l'escalier de l'eau.

Ma petite cendre tu es là,
tes tempes vertes, mauves,
sur de temps.
Comme la mort.
L'œil de temps.

De ciel, de l'eau, du temps,
Ton œil présent qui respire.
De l'eau, du temps, du ciel,
Le cœur de l'horloge folle.
La mort est là, ma colombe verte.
La mort est là, ma perle limpide.
La mort est là.
Nous dormons loin du temps dans
ton regard.
Je suis mort.

L'eau dépassera nos têtes,
Soleil gardien.
Le feu mangera nos souffles,
Philtre à deux voix.
Nos regards d'un bout à l'autre
Vus par la mort.
Inventons l'amour du monde,
Pour nous chercher, pour nous pleurer,

Each step towards the south.
Of sky, of water, of time, the
staircase of time.

Its eye is deserted, light in secret.
Clear stone and clear sun.
Of water, of time, of sky, the staircase
of sky.

My little cinder you are there,
your temples green, mauve, on the
water.
Like death.
The eye of the water.

The staircase repeats, gestures of
the sun,
Color of new silence.
Of water, of time, of sky, the staircase
of sky.

I wait in the star-shaped, green love.
It is so simple to be dead.
Of time, of sky, of water,
the staircase of water.

My little cinder you are there,
your temples green, mauve,
on time.
Like death.
The eye of time.

Of sky, of water, of time,
Your present eye which breathes.
Of water, of time, of sky,
The heart of the demented clock.
Death is there, my green dove.
Death is there, my limid pearl.
Death is there.
We sleep far from time in your
gaze.
I am dead.

The water will pass over our heads,
Sun guardian.
The fire will consume our breath,
Philter with two voices.
Our gaze from one end to the other
Seen by death.
We invent the love of the world,
For us to seek, for us to weep,

pour nous rêver, pour nous trouver.
Du ciel, de l'eau, du temps, ton cœur
qui bat,
mon fruit, ma part de ténèbres, tu es
là, toi.

L'amour, la joie!
Le silence est mort, embrasse le
temps.
Le soleil aux cris joyeux.
Du temps, du ciel, de l'eau,
l'escalier de l'eau.
La gaieté fleurit dans les bras du
ciel.
Éventail en chant d'oiseau.
Du ciel, de l'eau, du temps, l'escalier
du temps.

Ma petite cendre tu es là,
tes tempes vertes, mauves,
sur du ciel.
Comme la mort.
L'œil du ciel.

X. AMOUR OISEAU D'ÉTOILE

Oiseau d'étoile,
Ton œil qui chante,
Vers les étoiles,
Ta tête à l'envers sous le ciel.

Ton œil d'étoile,
Chaînes tombantes,
Vers les étoiles,
Plus court chemin de l'ombre au ciel.

Tous les oiseaux des étoiles,
Loin du tableau mes mains chantent,
Étoile, silence augmenté du ciel.
Mes mains, ton œil, ton cou, le ciel.

XI. KATCHIKATCHI LES ÉTOILES

Katchikatchi les étoiles, faites-les
sauter,
Katchikatchi les étoiles, faites-les
danser.
Katchikatchi les atomes, faites-les
sauter,
Katchikatchi les atomes, faites-les

for us to dream, for us to find.
Of sky, of water, of time, your heart
which beats,
my fruit, my share of darkness, you
are there, you.

Love, joy!
Silence is death, embrace
time.
The sun with joyous cries.
Of time, of sky, of water, the
staircase of water.
Gaiety flourishes in the arms of the
sky.
Fan-shaped bird song.
Of sky, of water, of time, the
staircase of time.

My little cinder you are there,
your temples green, mauves,
on the sky.
Like death.
The eye of the sky.

X. LOVE BIRD OF STAR

Bird of star,
Your eye that sings,
Towards the stars,
Your head upside down under the sky.

Your eye of star,
Falling chains,
Towards the stars,
Shortest path from the shade to the sky.

All the birds of stars,
Far from the tableau, my hands sing,
Star, augmented silence of sky.
My hands, your eye, your neck, the sky.

XI. KATCHIKATCHI THE STARS

Katchikatchi the stars, make them
leap,
Katchikatchi the stars, make them
dance.
Katchikatchi the atoms, make them
leap,
Katchikatchi the atoms, make them

danser.
 Les nébuleuses spirales,
 mains de mes cheveux.
 Les électrons, fourmis, flèches,
 le silence en deux.
 Alpha du Centaure, Bételgeuse,
 Aldébaran,
 Dilatez l'espace arc-en-ciel tapageur
 du temps,
 Rire ionisé, fureur d'horloge au
 meurtre absent,
 Coupez ma tête, son chiffre roule
 dans le sang!
Tou, ahi! mané, mani,
Tou, ahi! mané, mani.
O
 Roule dans le sang, roule dans le sang,
 roule dans le sang, roule dans le sang!
Ahi

dance.
 The spiral nebulae,
 hands of my hair.
 Electrons, ants, arrows,
 silence in two.
 Alpha Centaure, Betelgeuse,
 Aldebaran,*
 Dilate the rainbow space raucous in
 time,
 Ionized laughter, clock's fury to
 murder absent
 Cut off my head, its figure rolls in
 blood!
Tou, ahi! mané, mani,
Tou, ahi! mané, mani.
Oh
 Roll in blood, roll in blood,
 roll in blood, roll in blood!
Ahi!

*Alpha Centaur—the brightest star in the southern constellation of Centaurus; more luminous than our Sun. Yellow in color.

Betelgeuse—the 8th brightest star in the night sky, 2nd brightest in Orion's Belt. Red in color.

Aldebaran—one of the brightest stars in the night sky. Orange in color.

XII. DANS LE NOIR

Dans le noir, colombe verte.
 Dans le noirs, perle limpide.
 Dans le noir, mon fruit de ciel, de jour.
 Lointain d'amour.
 Mon amour, mon souffle!
 Colombe, colombe verte,
 Le chiffre cinq à toi,
 La violette double, doublera,
 Très loin, tout bas.
 La ville qui dormait...

XII. IN THE BLACK

In the black, green dove.
 In the black, limpid pearl.
 In the black, my fruit of sky, of day.
 Far from love.
 My love, my breath!
 Dove, green dove,
 The figure five for you,
 The double violette, will double,
 Very far, so low.
 The village that slept...

Translations by Julia Bullock

JULIA BULLOCK / SOPRANO

Combining versatile artistry with a probing intellect and commanding stage presence, American classical singer Julia Bullock has headlined productions and concerts at preeminent arts institutions worldwide.

Her operatic career spans repertoire ranging from the Baroque canon to contemporary works written expressly for her voice. After making her Metropolitan Opera debut in John Adams's *El Niño*, portraying the Virgin Mary as "a knowing, self-assured young mother-to-be, who sang with warmth and mystery as she wrestled with the human toll of holy purpose" (*The New York Times*), Bullock returns to the Met in spring 2025 to star opposite Gerald Finley in the company premiere of the American composer's *Antony and Cleopatra*. Adams wrote the role of the Egyptian queen with Bullock's voice in mind, and she recently made her house and title role debuts in his opera's European premiere at Barcelona's Gran Teatre del Liceu. The present season also sees her reprise her title role appearance opposite Joyce DiDonato in Katie Mitchell's staging of Handel's *Theodora* at the Teatro Real Madrid, having given her first performances in the role when the production first bowed at London's Royal Opera House, Covent Garden.

Bullock has created several major new operatic roles: Greta, Destiny, and Loneliness in the world premiere of Terence Blanchard's *Fire Shut Up in My Bones* at Opera Theatre of Saint Louis; the Daughter, in the

premiere production of Michel van der Aa's *Upload* at Dutch National Opera, the Bregenz Festival, and New York's Park Avenue Armory; and Dame Shirley, in the premiere production of Adams's *Girls of the Golden West* at San Francisco Opera and Dutch National Opera, to which she "brought an exceptional radiance" (*Los Angeles Times*). Her key house debuts include the Santa Fe Opera, as Kitty Oppenheimer in Adams's *Doctor Atomic*; at Festival d'Aix-en-Provence, as Anne Truelove in Stravinsky's *The Rake's Progress*; and at the English National Opera, Spain's Teatro Real, and Russia's Perm Opera House and Bolshoi Theatre in the title role of Purcell's *The Indian Queen*. Her wide-ranging repertoire also encompasses the title roles of Massenet's *Cendrillon*, Ravel's *L'enfant et les sortilèges*, and Janáček's *The Cunning Little Vixen*; Monica in Menotti's *The Medium*; Susanna in Mozart's *Le nozze di Figaro*; and Pamina in the same composer's *The Magic Flute*, which she has sung in concert with Gustavo Dudamel and the Los Angeles Philharmonic, at the Edinburgh Festival with the Scottish Chamber Orchestra and Maxim Emelyanychev, and in a staged Peter Brook production that toured South America. In concert, she has appeared with the world's foremost orchestras, including the New York Philharmonic, Boston Symphony, Los Angeles Philharmonic, NHK Symphony, Bavarian Radio Symphony, NDR Elbphilharmonie Orchestra, Deutsches Symphonie-

Orchester and London Symphony Orchestra, while recital highlights include appearances at New York's Carnegie Hall, Boston's Celebrity Series, Washington's Kennedy Center, London's Wigmore Hall, and the Mostly Mozart and Ojai Music festivals.

Her signature projects include *Perle Noire: Meditations for Joséphine*, conceived in collaboration with Peter Sellars, Tyshawn Sorey and Claudia Rankine; *Five Freedom Songs*, developed with Jessie Montgomery; and *History's Persistent Voice*, which combines the songs of enslaved people with new music by Black American women. Released by Nonesuch, Bullock's solo album debut, *Walking in the Dark*, was featured in the *New York Times*'s "Best Classical Music Tracks of 2022" and NPR's 20 "Best Albums of 2022."

Her growing discography also includes the soundtrack of Amazon Prime Video's *The Underground Railroad* and Grammy-nominated recordings of *West Side Story* and *Doctor Atomic*. An innovative and in-demand curator, Bullock's past positions include collaborative partner of Esa-Pekka Salonen and Artist-in-Residence of New York's Metropolitan Museum of Art, the San Francisco Symphony and London's Guildhall School.

Committed to integrating community activism with her musical life, she is a prominent voice for social consciousness and change.



CONOR HANICK / PIANIST

Pianist Conor Hanick is regarded as one of his generation's most inquisitive interpreters of music new and old whose "technical refinement, color, crispness and wondrous variety of articulation benefit works by any master." (*The New York Times*) Hanick has recently worked with conductors Esa-Pekka Salonen, Ludovic Morlot, Alan Gilbert, and David Robertson; collaborated with the San Francisco Symphony, Seattle Symphony, Alabama Symphony, Orchestra Iowa, Boston Modern Orchestra Project, Juilliard Orchestra; and been presented by the Gilmore Festival, New York Philharmonic, Elbphilharmonie, De Singel, Centre Pompidou, Cal Performances, Philadelphia Chamber Music Society, Park Avenue Armory, and the Ojai Music Festival, where in 2022 with American Modern Opera Company he served as the festival's artistic director.

A fierce advocate for the music of today, Hanick has premiered over 200 pieces and collaborated with composers ranging from Pierre Boulez, Kaija Saariaho, and Steve Reich, to the leading composers of his generation, including Nico Muhly, Caroline Shaw, Tyshawn Sorey, Anthony Cheung, and Samuel Carl Adams, whose piano concerto, *No Such Spring*, he premiered in 2023 with Esa-Pekka Salonen and the San Francisco Symphony. This season Hanick presents solo and chamber recitals in the U.S. and Europe, including concerts at the Wallis, Cal Performances, Segerstrom



Photo: Josh Wool

Center, Stanford Live, Guild Hall, Musikverein, and elsewhere. He appears with the Phoenix and Alabama symphonies, collaborates with Julia Bullock, Seth Parker Woods, Timo Andres, and the JACK Quartet, and premieres solo and chamber works by Tania León, Nico Muhly, Matthew Aucoin, and others.

Hanick is the director of Solo Piano at the Music Academy of the West and serves on the faculty of The Juilliard School, Mannes College, and the CUNY Graduate Center. He lives with his family in the Hudson Valley.

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COMING SOON

September

INFINITE DREAM FESTIVAL

Tuesday–Saturday, September 24–28

CONRAD TAO AND CALEB TEICHER
COUNTERPOINT

Tuesday, September 24 / 7:30 p.m.

JOHN MORELAND

Wednesday, September 25 / 7:30 p.m.

MESHELL NDEGEOCELLO
NO MORE WATER:
THE GOSPEL OF JAMES BALDWIN

Thursday, September 26 /
6:00 p.m. & 9:00 p.m.

HARI KONDABOLU – SOLD OUT

Thursday, September 26 / 7:30 p.m.

PATTI SMITH
A READING

Friday, September 27 / 5:00 p.m.

CUNNINGHAM/BIRD
(MADISON CUNNINGHAM
AND ANDREW BIRD)
BUCKINGHAM NICKS

Friday, September 27 / 8:30 p.m.

STAMPTOWN COMEDY NIGHT

Friday, September 27 /
8:00 p.m. & 10:30 p.m.

Saturday, September 28 /
8:00 p.m. & 10:30 p.m.

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Saturday, September 28 / 5:00 p.m.

PATTI SMITH AND HER BAND

Saturday, September 28 / 8:00 p.m.

View the full festival lineup at
hancher.uiowa.edu/infinitedream

October

BROOKLYN RIDER
TEMPLES OF RESONANCE:
THE STRING QUARTETS OF PHILIP GLASS

Thursday, October 3 / 7:30 p.m.

STEVEN SCHICK

Monday–Sunday, September 30–October 6

LECTURE/RECITAL:

BORN IN IOWA: THE IOWA LEGACY
OF CONTEMPORARY MUSIC

Friday, October 4 / 6:00 p.m.

PRE-CONCERT CONVERSATION / CONCERT:

JOHN LUTHER ADAMS'S INUKSUIT

Sunday, October 6 / 2:00 p.m. & 3:00 p.m.

CONCERT:

WITH CENTER FOR NEW MUSIC

Sunday, October 6 / 7:30 p.m.

Visit hancher.uiowa.edu/24-25/Steven-Schick for full details of Steven Schick's residency

DANCE GALA: AGILE

Thursday–Friday, October 17–18 / 7:30 p.m.

Saturday, October 19 / 2:00 p.m. & 7:30 p.m.

MARC RIBOT
LIVE SOLO FILM SCORE
TO AELITA: QUEEN OF MARS

PART OF REFOCUS FILM FESTIVAL

Saturday, October 19 / 1:20 p.m.

MARC RIBOT
UNSTRUNG: RANTS & STORIES
OF A NOISE GUITARIST

PART OF IOWA CITY BOOK FESTIVAL

Saturday, October 19 / 4:00 p.m.

RENÉE FLEMING
VOICE OF NATURE: THE ANTHROPOCENE

Thursday, October 24 / 7:30 p.m.

CLUB HANCHER:

BRIAN QUIJADA AND NYGEL D. ROBINSON
UNPLUGGED

Wednesday, October 30 / 7:30 p.m.

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November

COMPLEXIONS CONTEMPORARY BALLET *STAR DUST: FROM BACH TO BOWIE*

Friday, November 1 / 7:30 p.m.

E/MERGE: *MOVING WORDS, MOVING WORLDS*

Saturday, November 2 / 7:30 p.m.

ENCANTO: *THE SING-ALONG FILM CONCERT*

Sunday, November 3 / 6:00 p.m.

STRAIGHT NO CHASER

Thursday, November 7 / 7:30 p.m.

CLUB HANCHER:

RUBY FRANCISCO

FEATURING **OUTSPOKEN BEAN**

PART OF MIC CHECK POETRY FEST

Friday, November 8 / 7:00 p.m. & 9:00 p.m.

CLUB HANCHER:

GARY GULMAN – SOLD OUT

Saturday, November 9 / 7:30 p.m.

CLUB HANCHER:

NDUDUZO MAKHATHINI QUARTET

Friday, November 15 / 7:00 p.m. & 9:00 p.m.

CLUB HANCHER:

LA DOÑA

Saturday, November 16 / 7:00 p.m. & 9:00 p.m.

ST. LOUIS SYMPHONY ORCHESTRA *MOZART'S JOURNEY:* *FROM LONDON TO VIENNA*

Sunday, November 17 / 7:30 p.m.

PUBLIQUARTET AND JESSIE MONTGOMERY

Thursday, November 21 / 7:30 p.m.

OLD CROW MEDICINE SHOW

Saturday, November 23 / 7:30 p.m.

December

JACK QUARTET

Wednesday, December 4 / 7:30 p.m.

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.

