Miró Quartet

and

Kiera Duffy, soprano Personal Revolution

Wednesday, January 29, 2020 7:30 pm



A collaboration with the University of Iowa String Quartet Residency Program







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Miro Quartet

DANIEL CHING. Violin WILLIAM FEDKENHEUER. Violin JOHN LARGESS, Viola JOSHUA GINDELE, Cello

> with KIERA DUFFY, Soprano

Wednesday, January 29, 2020, at 7:30 pm Hancher Auditorium, The University of Iowa

A collaboration with the University of Iowa String Quartet Residency Program

PROGRAM Personal Revolution

Quartet in C Minor, D. 703, "Quartettsatz" (Quartet Movement)

Franz Schubert (1797-1828)

Selected Songs

"Gretchen am Spinnrade," Op. 2, D118 "Im Frühling," Op. Post. 101, No. 1, D882

"Der Erlkönig," Op. 1, D328

Franz Schubert arr. John Largess

Lyric Suite

Allegretto gioviale

Andante amoroso Allegro misterioso Adagio appassionato Presto delirando Largo desolato

Alban Berg (1885-1935)

INTERMISSION

Three Early Songs

"Night"

"Let It Be Forgotten"

"Wind Elegy"

George Crumb (b. 1929) arr. John Largess

Quartet in E Minor, Op. 59, No. 2 ("Razumovsky") Ludwig van Beethoven

Allegretto Finale: Presto

(1770-1827)Allegro Molto adagio

Miró Quartet is represented by MKI Artists; One Lawson Lane, Suite 320; Burlington, VT 05401

Recordings: Bridge Records, Oxingale Records, Longhorn Music, Miró Quartet Media

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THE MIRÓ QUARTET is one of America's most celebrated and dedicated string quartets, having been labeled by *The New Yorker* as "furiously committed" and noted by the *Cleveland Plain Dealer* for its "exceptional tonal focus and interpretive intensity." For 25 years the Quartet has performed throughout the world on the most prestigious concert stages, earning accolades from critics and audiences alike. Based in Austin, Texas, and thriving on the area's storied music scene, the Miró takes pride in finding new ways to communicate with audiences of all backgrounds while cultivating the longstanding tradition of chamber music.

The Miró celebrates its 25th anniversary in 2019–20, performing a wide range of repertoire that pays homage to the legacy of the string quartet and also looks to the future of chamber music and string quartet playing in the U.S. In honor of the 250th anniversary of Beethoven's birth, the Quartet performs the composer's complete string quartets in concert and on recording. In July 2019, the Quartet embarked on a year-long string quartet cycle at Chamber Music Northwest, where it is in residence this season. The Quartet has previously performed full Beethoven cycles at Tokyo's Suntory Hall, Chamber Music Tulsa, and the Orcas Island Chamber Music Festival in Washington State. Beyond the concert hall, the Miró concluded its recording cycle of Beethoven's string quartets with the release of a complete box set on Pentatone in November 2019. The ensemble began this recording project in 2005 with the release of the Op. 18 quartets, and the finished cycle represents not only Beethoven's journey as a composer, but also a fourteen-year journey for the Quartet.

The Quartet also continues its Archive Project, honoring the American string quartet tradition by re-creating historic recitals by iconic, early twentieth-century ensembles, including the Flonzaley, Kneisel, and Kolisch quartets. This season, the Miró performs a program, conceived by the Kneisel Quartet for its own 25th anniversary in 1910, featuring works by Mozart and Schubert paired with new music at the time from Glière, Franck, and Servais. Performances take place at Weill Recital Hall (where the Kneisel Quartet also frequently performed) presented by Carnegie Hall, and at the Library of Congress in Washington, DC, as well as in Toronto, ON; Troy, NY; and Clemson, SC. The Miró also performs the Kolisch Quartet program with which the ensemble made its 1935 American debut. This debut included the world premiere of Bartók's Quartet No. 5 and the U.S. premiere of Berg's *Lyric Suite*, and the Miró performs this program in Austin, TX and Indianapolis, IN.

The Miró Quartet has championed the music of Pulitzer Prize-winning composer Kevin Puts for more than a decade, and this season it premieres a new string quartet titled *Home*, composed by Mr. Puts for the Miró's 25th anniversary. The work will be presented by a consortium of commissioning partners, including the Orcas Island Chamber Music Festival in Eastsound, WA (world premiere), Chamber Music Detroit, and Chamber Music Tulsa. This season, the Miró also performs *Credo*, the composer's first work written for them (also featured on the recording *The Miró Quartet Live!*), in cities across the U.S.

Highlights of recent seasons include a sold-out return to Carnegie Hall to perform Beethoven's Op. 59 quartet, performances for the New York Philharmonic with Gabriel Kahane, appearances with the Chamber Music Society of Lincoln Center (both in New York and at the Saratoga Performing Arts Center and Detroit Chamber Music Society), and performances at The Phillips Collection, Chamber Music Monterey Bay, Green Music Center,





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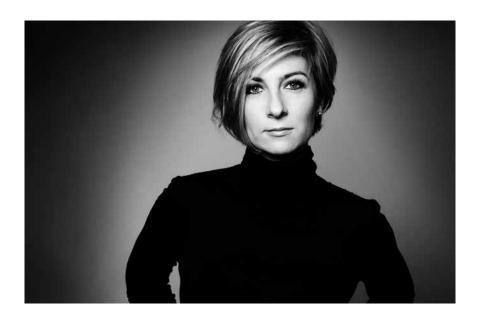
and Emerald City Music in Seattle. The Quartet also recently debuted in Korea, Singapore, and at the Hong Kong International Chamber Music Festival. A favorite of summer chamber music festivals, the Miró Quartet has recently performed at La Jolla Music Society's SummerFest, the Santa Fe Chamber Music Festival, OK Mozart, and Music@Menlo. The Miró regularly collaborates with artists such as violinist Martin Beaver, mezzo-soprano Sasha Cooke, percussionist Colin Currie, cellist Clive Greensmith, and clarinetist David Shifrin, as well as with pianists Wu Han, Anton Nel, Jon Kimura Parker, and André Watts.



Formed in 1995, the Miró Quartet was awarded first prize at several national and international competitions including the Banff International String Quartet Competition and the Naumburg Chamber Music Competition. Deeply committed to music education, members of the Quartet have given master classes at universities and conservatories throughout the world, and since 2003 the Miró has served as the guartet-in-residence at the University of Texas at Austin Sarah and Ernest Butler School of Music. In 2005, the Quartet became the first ensemble ever to be awarded the coveted Avery Fisher Career Grant. Having released nine celebrated recordings, the Miró recently produced an Emmy Award-winning multimedia project titled Transcendence. A work with visual and audio elements available on live stream, CD, and Bluray, Transcendence encompasses philanthropy and documentary filmmaking and is centered around a performance of Franz Schubert's Quartet in G Major on rare Stradivarius instruments. The Miró records independently and makes its music available on a global scale through Apple Music, Amazon, Spotify, Pandora, and YouTube.

The Miró Quartet took its name and its inspiration from the Spanish artist Joan Miró, whose Surrealist works-with subject matter drawn from the realm of memory, dreams, and imaginative fantasy-are some of the most groundbreaking, influential, and admired of the 20th century. Visit miroquartet.com for more information.

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KIERA DUFFY (Soprano) is recognized for both her gleaming high soprano and insightful musicianship in repertoire that encompasses Handel, Bach, and Mozart to the modern sounds of Berg, Glass, and Zorn.

Recent engagements include a debut with the Cleveland Orchestra in Mozart's Exsultate, jubilate conducted by Harry Bicket and returns to the Los Angeles Philharmonic for Knussen's "O Hototogisu! fragment of a Japonisme" conducted by Daniela Harding, appearances with the Berlin Philharmonic as Le Feu/Princesse in L'enfant et les sortilèges, Lembit Beecher's world premiere opera Sophia's Forest in Philadelphia, and a solo recital at the Midland Center for the Arts in Michigan. Ms. Duffy also sang a world premiere by composer Michael Hersch with the Mahler Chamber Orchestra at the Ojai and Edinburgh festivals.

Kiera Duffy recently earned the highest critical praise for the world premiere of Missy Mazzoli and Royce Vavrek's Breaking the Waves as Bess McNeill at Opera Philadelphia. "Duffy rolled back time to become what great opera singers are supposed to be but usually aren't now-an unforgettable embodiment of profound emotion through music" (Parterre Box). She has also been seen as Le Feu/La Princesse in the Laurent Pelly production of Ravel's L'enfant et les sortilèges at the Seiji Ozawa Music Academy in Japan under the leadership of Maestro Ozawa, her Metropolitan Opera debut as a Flower Maiden in the new production of Parsifal conducted by Daniele Gatti, which was an HD broadcast, and at the Lyric Opera of Chicago as Stella in A Streetcar Named Desire. She was seen at Lincoln Center's Mostly Mozart Festival in 2016 in The Illuminated Heart: Selections from Mozart's Operas. A specialist in modern and rarely heard operas, she has been seen as Queen Tye in Philip Glass's Akhnaten at the Atlanta Opera, Ghita in Vicente Martín y Soler's rarely performed opera *Unα* cosα rαrα at Opera Theatre of St. Louis, Violet Beauregard in the European premiere of The Golden Ticket and Florestine in Corigliano's The Ghosts of Versailles at the Wexford Festival, as well as the Center for Contemporary Opera's new production of Morton Feldman's only "anti-opera" Neither at the Brut Wien.

Ms. Duffy's prolific concert career has seen her with many of the world's greatest orchestras and conductors. She has been seen at Carnegie Hall in Schoenberg's *Pierrot Lunaire* with James Levine and the MET Chamber Ensemble; New York Philharmonic (Boulez's *Pli selon pli: "Improvisation II*

sur Mallarmé" conducted by Lorin Maazel; Venus in the critically acclaimed performances of György Ligeti's Le Grand Macabre under Alan Gilbert); Los Angeles Philharmonic (Mahler's Symphony No. 8 conducted by Gustavo Dudamel; Symphony No. 2 conducted by Michael Tilson Thomas; György Ligeti's Aventures and Nouvelles Aventures; Pierrot Lunaire; Unsuk Chin's Cantatrix Sopranica; Mozart's Exsultate, jubilate under Dudamel and Berio's Recital for Cathy in the Green Umbrella Series); San Francisco Symphony (Handel's Messiah; Mozart's Requiem; Feldman's Rothko Chapel, Beethoven's Symphony No. 9 conducted by Herbert Blomstedt); Chicago Symphony Orchestra (Pierrot Lunaire); National Symphony Orchestra at the Kennedy Center (Messiah); London Symphony Orchestra (Cunegonde in Candide under Kristjan Järvi); Bergen Philharmonic (Mozart's Mass in C Minor with Nathalie Stutzmann conducting); Milwaukee Symphony Orchestra (Carmina Burana with Andreas Delfs); Detroit Symphony (Carmina Burana with Leonard Slatkin); Atlanta Symphony (Debussy's La damoiselle élue with Donald Runnicles; Mozart's Coronation Mass under Roberto Abbado; Carmina Burana with Robert Spano); Houston Symphony (Fauré's Requiem); St. Louis Symphony (Barber's Knoxville: Summer of 1915); American Symphony Orchestra (Lulu Suite with Leon Botstein at Bard Summerscape); New World Symphony (Mahler's Symphony No. 4; David del Tredici's Syzygy in Miami and San Francisco Symphony in San Francisco, then on tour to Ann Arbor and Carnegie Hall's Zankel Hall in New York, both with Michael Tilson Thomas); Australian Chamber Orchestra (Mahler's Symphony No. 4); Mitteldeutscher Rundfunk at the Gewandhaus in Leipzig (Carmina Burana under Kristjan Järvi). In addition to her varied work in modern music, Ms. Duffy excels in baroque music and has worked extensively with the baroque ensemble Apollo's Fire, most notably for performances and a recording of Handel's music written for the British monarchy and in Michael Praetorius's Christmas "Vespers," as well as baroque performances with Boston Baroque and Saint Paul Chamber Orchestra.

Her first commercial recording *Richard Strauss: The Complete Songs, Volume* 5 with legendary pianist Roger Vignoles is available on Hyperion Records. Her discography also includes *Carmina Burana* on Sony with Mitteldeutsche Rundfunk, Mahler's Symphony No. 8 on Deutsche Grammophon with Gustavo Dudamel and the LA Philharmonic, and Fairouz's *No Orpheus* on Naxos. She debuted at Wigmore Hall in recital with Vignoles in an all-Strauss program and performed Ginastera's Quartet No. 3 with the Miró Quartet at the Chamber Music Society of Lincoln Center, where she also was seen in a complete George Crumb program. Ms. Duffy has appeared with much success at the Tanglewood Festival with the Boston Symphony Orchestra as Despina in Così fan tutte, Tebaldo in *Don Carlo*, and the U.S. premiere of Elliot Carter's *What Next?*. all under the baton of James Levine.

Ms. Duffy was a finalist in the 2007 Metropolitan Opera National Council Auditions and is featured in the film *The Audition* which has recently been released on DVD by Decca. She was an accomplished pianist before pursuing singing and holds bachelor's and master's degrees in vocal performance and pedagogy from Westminster Choir College. Ms. Duffy is the recipient of numerous awards and recognition from such esteemed organizations as the Metropolitan Opera National Council, the Philadelphia Orchestra Greenfield Competition, Opera Theatre of St. Louis, and the Young Concert Artists International Competition. In addition to her active performing career, Ms. Duffy is Associate Professor and Head of the Undergraduate Voice Studio at the University of Notre Dame.

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Quartet in C Minor, D. 703, "Quartettsatz" (Quartet Movement) Franz Schubert (1797–1828)

Program note by John Largess

Schubert began work on the first movement of what he intended to be his twelfth string quartet in C minor in early December 1820. It was his first attempt at a quartet since completing his E-major quartet, D. 353, in 1816, and it was in a remarkably new style for him. Unlike his 11 earlier quartets, which were influenced by the lightness and clarity of Mozart, this dramatic first movement is clearly inspired by the stormy, terse, and experimental middle quartets of Beethoven which had recently been published and performed in Vienna. Schubert's opening material for this movement reminds me in particular of the third movement of Beethoven's Opus 74 Quartet, which is also in C minor. However the movement's second theme quickly changes the mood from storminess to dreaminess with a sweet lyricism that is distinctively all Schubert's own. The movement as a whole is compact, full of drama, and contains several quick contrasts of mood and material; it is an impressive and radical conception for the 23-year-old composer.

After completing this Allegro Assai first movement, and sketching 40 bars of an Andante second movement, Schubert put the work aside and never completed it. Who knows why? The second movement sketch literally trails off part by part...you can almost hear Franz's mind wandering as he loses interest! Perhaps he was distracted at the time by having too many ideas for too many different pieces, or maybe he just intended to come back to the new quartet later after a short coffee break. In any case, as with the "Unfinished Symphony," the manuscript sat uncompleted and forgotten among the stacks of his papers.

As with almost all of Schubert's music that we know and love today, it was only long after his early death in 1828 that this beautiful gem of a movement would come to light again. His older brother Ferdinand had kept several boxes of Franz's music manuscripts in his attic, and over the course of the next decade he tried as best as he could to have various pieces published, but with only middling success. When Ferdinand did succeed in having some new pieces brought out, there was not much notice from the musical world at large; it didn't help that throughout the early 1830s most of what was published was only smaller works of little consequence. However, among a select few admirers, memories of Schubert's great genius remained alive.

Over the next 30 years, rumors spread among the musical in-crowd that there was a wealth of masterworks sitting up in Ferdinand's attic. Curious, some of the most famous musical luminaries of the time made pilgrimages to this attic treasure trove to see what they could discover there. Bit by bit, these cognoscenti began to uncover Schubert's most monumental and amazing works and share them with the world at large. First among these adventurers was composer and music critic Robert Schumann, who in 1837 returned from Vienna to Leipzig with the great Symphony in C; this was premiered by Felix Mendelssohn conducting the Leipzig Gewandhaus Orchestra to great acclaim. Later it was Franz Liszt who served as an evangelist for Schubert's muse, followed even later by a young Johannes Brahms. And it was actually Brahms who, after moving to Vienna in 1863 and making his own trip up the attic stairs, first discovered and championed this single quartet movement (he was incidentally in the midst of working on his own first string quartet in C minor at the time). What an amazing stash that attic must have been!



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And so at long last, thanks to Brahms, Schubert's "Quartettsatz" was first performed on March 1, 1867, in Vienna, and then published (after being edited by Brahms himself) in 1870, a mere 50 years after it was first written. After almost being lost to history, it has been a perennial favorite on chamber concert programs ever since...thank you very much, Herr Schubert, and thank you very much, Herr Brahms!

Selected Songs Franz Schubert (1797–1828)

Arrangements by John Largess

"Gretchen am Spinnrade" (Gretchen at the spinning wheel), Op. 2, D118 From Faust, Part One, by Johann Wolfgang von Goethe

English translation by John Largess

Meine Ruh' ist hin, Mein Herz ist schwer, Ich finde sie nimmer Und nimmermehr.

Wo ich ihn nicht hab', Ist mir das Grab, Die ganze Welt Ist mir vergällt.

Mein armer Kopf Ist mir verrückt, Mein armer Sinn Ist mir zerstückt.

Meine Ruh' ist hin, Mein Herz ist schwer, Ich finde sie nimmer Und nimmermehr.

Nach ihm nur schau' ich Zum Fenster hinaus, Nach ihm nur geh' ich Aus dem Haus.

Sein hoher Gang, Sein' edle Gestalt, Seines Mundes Lächeln, Seiner Augen Gewalt,

Und seiner Rede Zauberfluß, Sein Händedruck, Und ach, sein Kuß.

Meine Ruh' ist hin, Mein Herz ist schwer, Ich finde sie nimmer Und nimmermehr. My peace is gone, My heart is heavy, I will find it never never more.

Where I have him not, That is the grave, The whole world Is bitter to me.

My poor head Is crazy to me, My poor mind Is torn apart.

My peace is gone, My heart is heavy, I will find it never never more.

For him only, I look Out the window Only for him do I go Out of the house.

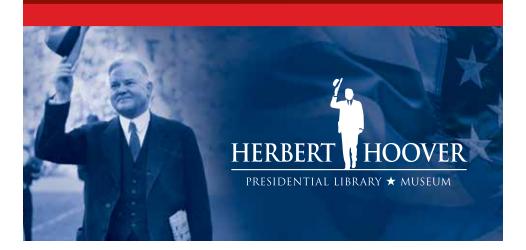
His tall walk, His noble figure, His mouth's smile, His eyes' power,

And his mouth's Magic flow, His handclasp, and ah! his kiss!

My peace is gone, My heart is heavy, I will find it never never more.

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Mein Busen drängt Sich nach ihm hin. Auch dürf ich fassen Und halten ihn.

Und küssen ihn, So wie ich wollt, An seinen Küssen Vergehen sollt! My breast urges itself towards him. Ah, if I could grasp And hold him!

And kiss him, As I would wish, At his kisses I should die!

"Im Frühling" (In Spring), Op. Post. 101, No. 1, D882 Text by Ernst Schulze (1789–1817)

English translation copyright © by Emily Ezust

Still sitz' ich an des Hügels Hang Der Himmel ist so klar Das Lüftchen spielt im grünen Tal Wo ich beim ersten Frühlingsstrahl Einst, ach so glücklich war

Wo ich an ihrer Seite ging So traulich und so nah Und tief im dunklen Felsenquell Den schönen Himmel blau und hell Und sie im Himmel sah

Sieh, wie der bunte Frühling schön Aus Knosp' und Blüte blickt! Nicht alle Blüten sind mir gleich Am liebsten pflückt ich von dem Zweig Von welchem sie gepflückt!

Denn alles ist wie damals noch Die Blumen, das Gefild; Die Sonne scheint nicht minder hell Nicht minder freundlich schwimmt im Quell Das blaue Himmelsbild

Es wandeln nur sich Will und Wahn Es wechseln Lust und Streit Vorüber flieht der Liebe Glück Und nur die Liebe bleibt zurück Die Lieb' und ach, das Leid

O wär ich doch ein Vöglein nur Dort an dem Wiesenhang Dann blieb ich auf den Zweigen hier Und säng ein süßes Lied von ihr Den ganzen Sommer lang. Quietly I sit on the hill's slope. The sky is so clear; a breeze plays in the green valley where I was at Spring's first sunbeam once—ah, I was so happy;

Where I walked at her side, So intimate and so close, and deep in the dark rocky spring was the beautiful sky, blue and bright; and I saw her in the sky.

Look how colorful Spring already looks out from bud and blossom!

Not every blossom is the same for me: I like best to pick from the branch from which she picked hers.

For all is as it was back then: the flowers, the field; the sun does not shine less brightly, nor does the stream reflect any less charmingly the blue image of the sky.

The only things that change are will and illusion:
Joys and quarrels alternate, the happiness of love flies past and only the love remains—
The love and, ah, the sorrow.

Oh, if only I were a little bird, there on the meadow's slope then I would remain here on these branches and sing a sweet song about her the whole summer long.





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"Der Erlkönig" (The Alder-King), Op. 1, D328 Text by Johann Wolfgang von Goethe (1749–1832)

English translation by John Largess

Wer reitet so spät durch Nacht nightund Wind?

Es ist der Vater mit seinem Kind Er hat den Knaben wohl in dem Arm Er fasst ihn sicher, er hält ihn warm.

"Mein Sohn, was birgst du so bang dein Gesicht?"

"Siehst Vater, du den Erlkönig nicht? Den Erlenkönig mit Kron'

und Schweif?"

"Mein Sohn, es ist ein Nebelstreif."

"Du liebes Kind, komm, geh' mit mir! Gar schöne Spiele spiel' ich mit dir

Manch' bunte Blumen sind an dem Strand

Meine Mutter hat manch' gülden Gewand."

"Mein Vater, mein Vater, und hörest du nicht

Was Erlenkönig mir leise verspricht?"

"Sei ruhig, bleibe ruhig, mein Kind;

In dürren Blättern säuselt der Wind."

"Willst, feiner Knabe, du mit mir gehn?

Meine Töchter sollen dich warten schön:

Meine Töchter führen den nächtlichen Reihn

Und wiegen und tanzen und singen dich ein!"

"Mein Vater, mein Vater, und siehst du nicht dort

Erlkönigs Töchter am düstern Ort?"

"Mein Sohn, mein Sohn, ich seh es genau:

Es scheinen die alten Weiden so grau."

"Ich liebe dich, mich reizt deine schöne Gestalt;

Und bist du nicht willig, so brauch' ich Gewalt!"

"Mein Vater, mein Vater, jetzt fasst er mich an!

Erlkönig hat mir ein Leids getan!"

Who rides so late through the and the wind?
It is the father with his child;

He has the young lad safe in his arms, He holds him tightly, he keeps him warm.

"My son, why do you hide your face, so frightened?"

"Don't you see, father, the Alder-King?

The Alder-King with his crown and tail?"

"My son, it's just a wisp of fog."

"You sweet child, come, go with me! Such beautiful games I'll play with you; Many beautiful flowers there are on the shore;

My mother has many golden clothes..."

"My father, my father, and don't you hear,

What the Alder-King promises me softly?"

"Hush now, stay quiet, my child;

The wind is whispering in the dry leaves."

"Do you want, fine lad, to go with me?

My daughters shall wait on you, hand and foot;

My daughters lead the nightly dance,

And they'll show you how to sway and dance and sing!"

"My father, my father, and don't you see

Alder-King's daughters in that dark place?"

"My son, my son, I see it clearly:

merely the old willows that shimmer so gray."

"I love you, your beautiful form tantalizes me;

And if you are not willing, well then I will use force!"

"My father, my father, now he grabs me!

The Alder-King has hurt me!"

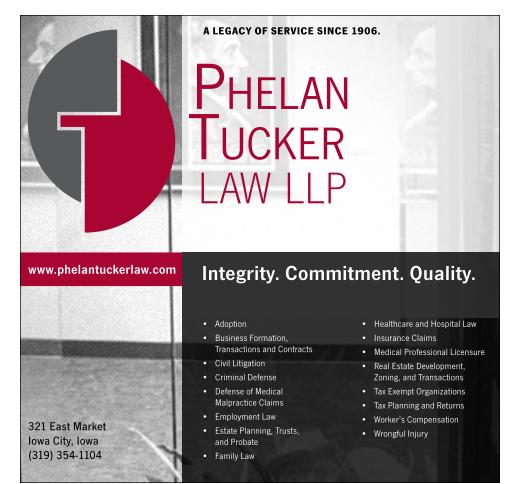
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Dem Vater grauset's,
er reitet geschwind
Er hält in den Armen
das ächzende Kind
Erreicht den Hof
mit Mühe und Not
In seinen Armen das Kind war tot.

The father is filled with horror, he rides quickly

He holds the groaning child in his arm,

He reaches the courtyard filled with trouble and dread

In his arms the child was dead.

Largo desolato, from *Lyric Suite* Alban Berg (1885–1935)

"De Profundis Clamavi," from Les fleurs du mal Original poem in French by Charles Pierre Baudelaire (1821–1867) German translation by Stephan George English translation by John Largess, after Douglass M. Green

Zu Dir, Du einzig Teure, dringt mein Schrei aus tiefster Schlucht darin mein Herz gefallen. Dort ist die Gegend tot

Dort ist die Gegend tot, die Luft wie Blei und in dem Finstern Fluch und Schrecken wallen.

Sechs Monde steht die Sonne ohne Warm,

In sechsen lagert Dunkel auf der Erde.

Sogar nicht das Polarland ist so arm.

Nicht einmal Bach und Baum noch Feld noch Herde.

Erreicht doch keine Schreckgeburt des Hirnes

Das kalte Grausen dieses Eisgestirnes Und dieser Nacht!

Und dieser Nacht! ein Chaos riesengross–

Ich neide des gemeinsten Tieres Ios, Das tauchen kann in stumpfen

Schlafes Schwindel... So langsam rollt sich ab der Zeiten Spindel... To you, you my sole dear one, my cry arises

Out of the deepest abyss in which my heart has fallen.

There the landscape is dead, the air like lead,

And in the dark, curse and terror well up.

Six moons the sun stands without warmth,

For six more darkness lies over the earth.

Even the polar land is not so barren.

Nary brook or tree, nor field nor flock.

But no brain-born terror approaches

The cold horror of this icy star

And of this night!
A gigantic Chaos—

I envy the lot of the most common animal,

That can plunge into the dizziness of senseless sleep...

So slowly unwinds Time's spindle...



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Three Early Songs (1947) George Crumb (b. 1929)

"Night" Text by Robert Southey (1774–1843)

How beautiful is night!
A dewy freshness fills the silent air;
No mist obscures, nor cloud, nor speck, nor stain
Breaks the serene of heaven:
In full-orbed glory yonder Moon divine
Rolls through the dark-blue depths.
Beneath her steady ray
The desert-circle spreads,
Like the round ocean, girdled with the sky.
How beautiful is night!

"Let It Be Forgotten" Text by Sara Teasdale (1884–1933)

Let it be forgotten as a flower is forgotten, Forgotten as a fire that once was singing gold. Let it be forgotten forever and ever. Time is a kind friend, he will make us old.

If anyone asks, say it was forgotten, Long and long ago. As a flower, as a fire, as a hushed foot-fall In a long forgotten snow

"Wind Elegy" Text by Sara Teasdale

Only the wind knows he is gone, Only the wind grieves, The sun shines, the fields are sown, Sparrows mate in the eaves;

But I heard the wind in the pines he planted And the hemlocks overhead, "His acres wake, for the year turns, But he is asleep," it said.

Quartet in E Minor, Op. 59, No. 2 ("Razumovsky") Ludwig van Beethoven (1770–1827)

Program note by John Largess

The three string quartets of Beethoven's Opus 59, despite being three of his most enduringly popular pieces today, incited some of the most antagonistic and negative responses that his music would ever receive. His student Carl Czerny reported, "When Schuppanzigh's quartet first played the F-Major Quartet, they laughed and were convinced Beethoven was playing a trick on them and that it was not the quartet he had promised." "Surely you do not consider this music?" asked the bemused violinist Felix Radicati. "Not for you," replied the confident composer, "but for a later age."

Revolutionary, visionary, unprecedented in their grand and sweeping scope, the three quartets of the Opus 59 trilogy made greater instrumental and emotional demands than any string quartet yet written at that time. Even two centuries after their premiere, they remain historical landmarks of the quartet genre. The birth of the touring professional quartet and the economy of the international chamber music scene can be said to begin historically with the appearance of these works. They are benchmarks by which all composers of string quartets since Beethoven have judged their own creations, and remain the standard by which quartet players today still measure their own acumen and achievement.

The six years (1800–1806) between the completion of the Opus 18 quartets and the completion of the Opus 59s, though perhaps the most creative and productive of Beethoven's entire life, were shot through with intense personal struggles. He endured a painfully failed love affair; he was shamed by his younger brother's shotgun wedding to a woman he loathed; his increasing deafness became ever more difficult to hide and was threatening to derail his professional and personal life. In 1802, he wrote a document, known today as the Heiligenstadt Testament, to be read like a will in the case of his untimely death. This declaration reads as a personal statement of his determination to overcome his personal sufferings, to conquer through music. Although addressed to his family and friends, it is a message to the world at large and to posterity: Beethoven the "hero" in the realm of art refuses to let his act of creation be defined by his suffering. In fact, the trials he faces only spur him on.

The years following this testament were studded with success as Beethoven literally conquered every important genre in music one by one, each time with a groundbreaking and perennially popular work: his full-length ballet, Creatures of Prometheus, the "Waldstein" Sonata for solo piano and the "Eroica" Symphony for orchestra, the oratorio Christ on the Mount of Olives, the opera Fidelio, and the Violin Concerto and his Fourth Piano Concerto (this list is by no means exhaustive). By the fall of 1806, while putting the finishing touches on this heroic series of quartets, Beethoven, no doubt looking back on all these triumphs at the moment of completion, writes in the margins of his Opus 59, No. 3 sketch: "let your deafness be no longer a secret, even in art." He had truly triumphed, most especially in the face of his own fears, and left an enduring and personal message of struggle, hope, and valor for anyone to listen to in the Opus 59 trilogy.

These three quartets speak in a new language, which was to become the expected standard in years to come. At once intimate and revolutionary, personal yet accessible to all, unique yet universal, they have become the gold standard for which any professional quartet was and is to be judged. These works obtain their essential life from a deep understanding of the fundamental

qualities of the four quartet instruments and their basic interaction, yet are endlessly demanding in their emotional subtlety. John Dalley of the Guarneri Quartet said, "In the Razumovsky quartets the whole sonority of the string quartet undergoes a change. The four parts are more nearly equal in prominence; the lower voices have more resonance. The melodies have a more sustained cantilena quality. There is more of a 'concerted' sound—one could say a true string quartet sound—fuller and richer than ever before." Moreover, the three quartets together form a triptych, almost a single great three-act epic drama, linked as they are by continuous (yet surprising) references to each other's keys, motives, and structure, and by their various "Russian" themed movements. Even so, each piece on its own displays a strong but multifaceted individual persona: whether spacious, tragic, and rambunctious like No. 1; turbulent, combative, but with moments of tranquility like No. 2; or victorious, exotic, and playful like No. 3.

The demanding style of the Opus 59s, which required (and still require) months of specialized ensemble practice to adequately perform, truly heralded the birth of the professional touring string quartet as we know it today. The technical challenges demanded of each player, and the mastery of ensemble needed, placed them well beyond the reach of amateurs, and even beyond the scope of the professional "pickup" group. Shortly after their publication in 1808, such writers as George Thomson in Edinburgh already lamented their difficulty, claiming that there were fewer than a dozen people in Scotland who could take a part in them, and not even one who could play the first violin part in all three. It was on programs flaunting remarkably polished and brilliantly played Opus 59s that the Müller Quartet made the very first string quartet concert tours of Europe in 1833 and the years following; these four brothers, who "specialized" in quartet playing and in Beethoven, were providing for the many music lovers of the time the only "close to ideal" performances of this already famous music that they would ever hear. It was the challenge of the Opus 59s that drew new audiences from every walk of life to their concerts to hear these works for themselves. A new audience and a new type of musician were being born.

Perhaps more than any other pieces in the repertoire, the message of this music speaks for itself. This is truly music written by one to inspire all, despite suffering and setbacks, to great deeds; to be true to yourself and to the promise within. It is music that looks always with heroism and hope to the future. It is not about the past. In Beethoven's own words, this is music "for you," for each of us, now in this "later age," and for every later age to come.



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The Vision for Hancher Auditorium: Cultivating the Arts at Iowa

This is the third in a series of essays about Virgil Hancher and his vision for the arts in general, and Hancher Auditorium in particular, at the University of Iowa. The essays will appear in playbills throughout this season and will be available on the Hancher website, as well.

By Daniel Boscaljon

Virgil Hancher was an important part of a larger context that championed innovations in the fusion of academics, the arts, and student life that coalesced in the vision for what is now called Hancher Auditorium on the University of lowa campus. Hancher had recognized the need for a vital student center due to his experience of isolation as a freshman. Then he was part of campus life in the early 1920s when administrators first began to envision lowa as a cultural leader.

President Walter Jessup and Graduate Dean Carl Seashore initiated the *lowα Ideα* of integrating creative and critical work and bringing artists into academic contexts. Thanks to them, lowa was one of the first schools to reward creative work with graduate degrees beginning in 1922. This work came in





Walter Jessup

Carl Seashore

conjunction with the creative leadership of departments in the arts that were beginning to emerge.

Philip Clapp came to lowa in 1919 and both created and led the School of Music until his death in 1954, with courses earning academic credit beginning in 1921. One of Clapp's innovations was to broadcast his music appreciation/music theory course over the radio beginning in 1931, with a positive response



Philip Clapp



E. C. Mabie

from "students" all over the state. The Department of Speech was not far behind following the appointment of E. C. Mabie, who led the department from 1923–1956. Mabie worked together with the Englert Theatre and the university (using what is now Macbride Auditorium) as stages.

A third important ingredient in the foundation of what became Hancher Auditorium is the Iowa Memorial Union and its director Rufus Fitzgerald, who was also active in the cultural scene of the early 1920s. He left the YMCA in 1923 to become as the director of the IMU, which was beginning to raise funds to construct a building that would house extracurricular clubs as well as serve as a place where students and faculty could socialize. Virgil Hancher recognized the need for a Union early on, writing of the need for one in a 1919



Rufus Fitzgerald

editorial. He became one of Fitzgerald's active fundraisers among alumni in 1923.



Above: a map of proposed Fine Arts campus, The University of Iowa, 1933

By 1933, following SUI's acquisition of land on the west bank of the lowa River, Jessup, Clapp, and Fitzgerald joined together to dream about an arts campus along the river.

Soon after, the campus saw an explosive expansion of academic and artistic hybrids in various departments throughout the liberal arts. Wilbur Schramm



Campus planning conference in UI president Jessup's office about fine arts campus, 1930s

began the Iowa Writers' Workshop in 1936, and Lester Longman, the first chair of the Department of Art, merged Art History and Studio Arts together beginning in 1938. Grant Wood taught at Iowa from 1934–1941, as did Robert Penn Warren in 1941.

This innovative foundation led to additional new developments. For example, a collaboration between Norman Foerster (English) and Harrison J. Thornton (History) using history and the social sciences as a way to discuss the production of literary texts became the American Studies program in 1947 with Alexander Kern serving as its first director.

Thus, by 1941 and Hancher's inauguration as President of SUI, the campus had created a clear culture of aesthetic and academic innovation—one that



Hancher had participated in from its beginnings. Some changes were made in leadership at this time, including Paul Engle taking over the Writers' Workshop. The idea for an auditorium was important as an expansion on the space of the IMU, one that was designed to provide a home that would showcase work of the caliber of its increasingly esteemed faculty and serve as a home for a vital, creative student body.

The larger international context of conflict and racialized hatred made the success of SUI's innovative leadership even more important. In an age of nationalistic attempts to use fear to unite people in hatred, the creation of a space of unity via the arts was an important alternative. It is in this spirit that Earl E. Harper—who took over Fitzgerald's role as Director of the IMU in 1938, declared in his October 30, 1943 speech *Fine Arts when Peace Comes*:

...the more the limited interests of the present keep the minds of the people narrowed and subjugated, the more urgent becomes the desire to unite the politically divided world under the flag of truth and beauty. ...[while] the fine arts as the free expression of the free spirit of mankind are driven out or forgotten for a while in ancient centers where they once reigned supreme, they will find new homes.

The State University of Iowa had developed a forty-year legacy of becoming an inviting home of the free expression of the free spirit of humans under the flag of truth and beauty. Hancher's vision for an auditorium would cement this vision and commit the University of Iowa to continuing to create, innovate, and promote a liberated and expanded vision of human community.

Daniel Boscaljon is a longtime contributor to arts writing in the ICR, often providing interviews, reviews, and essays on aesthetics for Little Village and The Englert as well as for Hancher. An independent scholar, teacher, and arts critic, he is committed to inviting others to incorporate wisdom and joy as part of everyday life. In addition to teaching workshops and holding free public conversations in the area, Daniel also has three current ventures including the Center for Humanist Inquiries (professional consultations), Coffee with Dan (spiritual direction and philosophical life coaching), and The Thoughtful Life (a non-profit venture that includes his "Making Space for Yourself" podcast). You can find his writing and more information about his services at danielboscaljon.com.

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César Pelli (1926-2019) Hancher architect and friend

César Pelli was a brilliant architect, and it was truly an honor to have him design the current Hancher Auditorium. We were even more honored to call him our friend.

That friendship begin immediately after Pelli Clark Pelli Architects was selected to design a new Hancher Auditorium following the destruction of the original building by the flooding of 2008. César felt a personal connection to Hancher's work, and he made sure to connect with members of the staff and the University of Iowa community to ensure his ideas honored Hancher's past and elevate its future. At his firm's offices in New Haven, Connecticut, he devoted an entire room to the project, and he was always happy to share his thoughts about the building with visitors.

César was delighted by the beautiful setting—often commenting that it was the most gorgeous site for which he had designed a building—and he was committed to making the most of the space. He brought the indoors and the outdoors together in the lobby spaces and rehearsal room and designed an exceptional performance space.

His joy for the project was palpable from beginning to end. He came to lowa City for the major milestones of the project, including our Site Ceremony connecting the original Hancher to the new, our Leave Your Mark beam signing (after which he joined hundreds of construction works on the as-yet-unfinished stage for lunch), and our Gala Opening. On opening night, César took the stage with Hancher Executive Director Chuck Swanson to launch a new era for Hancher. We'll always remember his words that night: "Hancher was built with love."

We are saddened to lose our friend. We are blessed to have the opportunity to serve our campus and community in a building that will always stand as a tribute to César.



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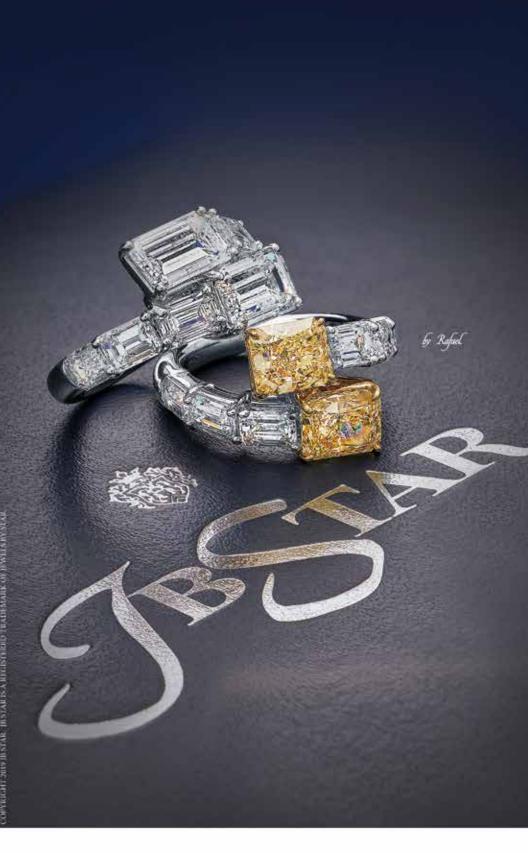
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