

The Philadelphia Orchestra

Yannick Nézet-Séguin
Music director and conductor

Lisa Batiashvili
Violin

September 25, 2018
7:30 pm



Photo: Jan Regan

 HANCHER AUDITORIUM
2018/2019 SEASON

Great Artists. Great Audiences.
Hancher Performances.



nnn HANDS

JEWELERS
SINCE 1854



It's a long journey
to become the one.

Less than 1% of the world's
diamonds are worthy of the
Forevermark inscription – our
promise of beauty, rarity and
responsible sourcing.



FOREVERMARK

A DIAMOND IS FOREVER

© Forevermark 2016. Forevermark®,  and  are Trade Marks used under license from The De Beers Group of Companies.

109 E. WASHINGTON ST. • DOWNTOWN IOWA CITY

319-351-0333 • 800-728-2888

HANDSJEWELERS.COM • FACEBOOK.COM/HANDSJEWELERSIC • @HANDSJEWELERS

the knot  

THE PHILADELPHIA ORCHESTRA

YANNICK NÉZET-SÉGUIN
MUSIC DIRECTOR AND CONDUCTOR

LISA BATIASHVILI
VIOLIN

Tuesday, September 25, 2018, at 7:30 pm
Hancher Auditorium, The University of Iowa

Liar, Suite from *Marnie*

Nico Muhly
(b. 1981)

Violin Concerto in D Major, Op. 35

Pyotr Ilyich Tchaikovsky
(1840–1893)

- I. Allegro moderato—Moderato assai
- II. Canzonetta: Andante
- III. Allegro vivacissimo

INTERMISSION

Symphonic Dances, Op. 45

Sergei Rachmaninoff
(1873–1943)

- I. Non allegro
- II. Andante con moto (Tempo di valse)
- III. Lento assai—Allegro vivace—Lento assai,
come prima—L'istesso tempo, ma agitato—
Poco meno mosso—"Alliluya"



Photo: Jessica Griffin

EVENT SPONSORS

MACE AND KAY BRAVERMAN

GRADUATE IOWA CITY

GARY AND RANDI LEVITZ

**WILLIAM MATTHES
AND ALICIA BROWN-MATTHES**

LAMONT D. AND VICKI J. OLSON

MARY LOU PETERS

JACK AND NONA ROE

CANDACE WIEBENER

HANCHER'S 2018/2019 SEASON
IS DEDICATED TO THE MEMORY OF
DICK AND MARY JO STANLEY

BUILDING COMMUNITY

June 30, 2018–January 6, 2019

Stanley Visual Classroom
Iowa Memorial Union

Côte d'Ivoire; Baule peoples

Asie usu (nature spirit) pair

Wood

15" H

The Stanley Collection, X1986.527

Individuals with disabilities are encouraged to attend all University of Iowa-sponsored events. If you are a person with a disability who requires a reasonable accommodation in order to participate in this program, please contact the SMA in advance at 319-335-1727.



STANLEY
MUSEUM OF ART



VISIT IOWA'S PRESIDENTIAL MUSEUM.

WEST BRANCH, IOWA

HOOVER.ARCHIVES.GOV




HERBERT HOOVER
PRESIDENTIAL LIBRARY ★ MUSEUM



ABOUT THE ARTISTS

The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is inspiring the future and transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level, by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's connection to the Orchestra's musicians has been praised by both concertgoers and critics since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with three celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The Orchestra also reaches thousands of listeners on the radio with weekly broadcasts on WRTI-FM and SiriusXM.

Philadelphia is home and the Orchestra continues to discover new and inventive ways to nurture its relationship with its loyal patrons at its home in the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level, all of which create greater access and engagement with classical music as an art form.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, building an offstage presence as strong as its onstage one. With Nézet-Séguin, a dedicated body of musicians, and one of the nation's richest arts ecosystems, the Orchestra has launched its **HEAR** initiative, a portfolio of integrated initiatives that promotes **H**ealth, champions music **E**ducation, eliminates barriers to **A**ccessing the orchestra, and maximizes impact through **R**esearch. The Orchestra's award-winning Collaborative Learning programs engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUP concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global cultural ambassador for Philadelphia and for the US. Having been the first American orchestra to perform in the People's Republic of China, in 1973 at the request of President Nixon, the ensemble today boasts five-year partnerships with Beijing's National Centre for the Performing Arts and the Shanghai Media Group. In 2018 the Orchestra traveled to Europe and Israel. The Orchestra annually performs at Carnegie Hall while also enjoying summer residencies in Saratoga Springs and Vail. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

YANNICK NÉZET-SÉGUIN

MUSIC DIRECTOR AND CONDUCTOR

Music Director Yannick Nézet-Séguin will lead The Philadelphia Orchestra through at least the 2025-26 season, an extraordinary and significant long-term commitment. Additionally, he became the third music director of the Metropolitan Opera, beginning with the 2018-19 season. Yannick, who holds the Walter and Leonore Annenberg Chair, is an inspired leader of The Philadelphia Orchestra. His intensely collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.”



Photo © Chris Lee

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been artistic director and principal conductor of Montréal's Orchestre Métropolitain since 2000, and in summer 2017 he became an honorary member of the Chamber Orchestra of Europe. He was music director of the Rotterdam Philharmonic from 2008 to 2018 (he is now honorary conductor) and was principal guest conductor of the London Philharmonic from 2008 to 2014. He has made wildly successful appearances with the world's most revered ensembles and has conducted critically acclaimed performances at many of the leading opera houses.

Yannick signed an exclusive recording contract with Deutsche Grammophon (DG) in May 2018. Under his leadership The Philadelphia Orchestra returned to recording with three CDs on that label. His upcoming recordings will include projects with The Philadelphia Orchestra, the Metropolitan Opera, the Chamber Orchestra of Europe, and the Orchestre Métropolitain, with which he will also continue to record for ATMA Classique. Additionally, he has recorded with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records, and the London Philharmonic for the LPO label.

A native of Montréal, Yannick studied piano, conducting, composition, and chamber music at Montréal's Conservatory of Music and continued his studies with renowned conductor Carlo Maria Giulini; he also studied choral conducting with Joseph Flummerfelt at Westminster Choir College. Among Yannick's honors are an appointment as Companion of the Order of Canada; an Officer of the Order of Montréal; *Musical America's* 2016 Artist of the Year; the Prix Denise-Pelletier; and honorary doctorates from the University of Québec in Montréal, the Curtis Institute of Music, Westminster Choir College of Rider University, McGill University, and the University of Pennsylvania. To read Yannick's full bio, please visit philorch.org/conductor.

LISA BATIASHVILI

VIOLIN

Violinist Lisa Batiashvili was *Musical America's* 2015 Instrumentalist of the Year and nominated as *Gramophone's* 2017 Artist of the Year. The Georgian violinist, who has lived in Germany for over 25 years, has developed long-standing relationships with some of the world's leading orchestras, including the New York and Berlin philharmonics, the Staatskapelle Berlin, Zurich's Tonhalle Orchestra, the Chamber Orchestra of Europe, and the London Symphony. She made her Philadelphia Orchestra debut in 2005 and toured Europe with the ensemble and Yannick Nézet-Séguin in 2015. Beginning in 2019 she will be the artistic director of the Audi Summer Concerts music festival in Ingolstadt, Germany.



Photo: Sammy Hart

Ms. Batiashvili's recent performance highlights include the UK premiere of Anders Hillborg's Violin Concerto No. 2 with the BBC Symphony and Sakari Oramo; the work was written for, and premiered by, her in 2016 with the Royal Stockholm Philharmonic and Mr. Oramo. As part of her residency with the Accademia Nazionale di Santa Cecilia, she performed concertos by Tchaikovsky and Prokofiev, as well as Bach's Concerto for Violin and Oboe. She also toured Europe with the Gustav Mahler Youth Orchestra, the Chamber Orchestra of Europe, and the Staatskapelle Dresden.

Ms. Batiashvili records exclusively for Deutsche Grammophon. Her recording *Visions of Prokofiev*, released in February 2018, features Mr. Nézet-Séguin and the Chamber Orchestra of Europe. Earlier recordings include the Tchaikovsky and Sibelius violin concertos with Daniel Barenboim and the Staatskapelle Berlin; the Brahms Violin Concerto with the Staatskapelle Dresden; and a disc of works by Tchaikovsky with the Rotterdam Philharmonic and Mr. Nézet-Séguin. In 2016 EuroArts released a DVD of her live Waldbühne performance of Dvořák's Violin Concerto with the Berlin Philharmonic and Mr. Nézet-Séguin. She has been awarded the MIDEM Classical Award, the Choc de l'Année, the Accademia Musicale Chigiana International Prize, the Schleswig-Holstein Music Festival's Leonard Bernstein Award, and the Beethoven-Ring. Ms. Batiashvili gained international recognition at age 16 as the youngest-ever competitor in the Sibelius Competition. She plays a Guarneri del Gesù violin from 1739, generously loaned by a private collector.

THE PHILADELPHIA ORCHESTRA

Yannick Nézet-Séguin

Music Director

Walter and Leonore Annenberg Chair

Stéphane Denève

Principal Guest Conductor

Kensho Watanabe

Assistant Conductor

FIRST VIOLINS

David Kim

CONCERTMASTER

Dr. Benjamin Rush Chair

Juliette Kang

FIRST ASSOCIATE CONCERTMASTER

Joseph and Marie Field Chair

Ying Fu

ASSOCIATE CONCERTMASTER

Marc Rovetti

ASSISTANT CONCERTMASTER

Barbara Govatos

Robert E. Mortensen Chair

Jonathan Beiler

Hirono Oka

Richard Amoroso

Robert and Lynne Pollack Chair

Yayoi Numazawa

Jason DePue

Larry A. Grika Chair

Jennifer Haas

Miyo Curnow

Elina Kalendarova

Daniel Han

Julia Li

William Polk

SECOND VIOLINS

Kimberly Fisher

PRINCIPAL

Peter A. Benoliel Chair

Paul Roby

ASSOCIATE PRINCIPAL

Sandra and David Marshall Chair

Dara Morales

ASSISTANT PRINCIPAL

Anne M. Buxton Chair

Philip Kates*

Mitchell and Hilarie Morgan Family Foundation Chair

Booker Rowe

Joseph Brodo Chair, given by Peter A. Benoliel

Davyd Booth

Paul Arnold

Lorraine and David Popowich Chair

Dmitri Levin

Boris Balter

Amy Oshiro-Morales

Mei Ching Huang*

Yu-Ting Chen

Jeoung-Yin Kim

VIOLAS

Choong-Jin Chang

PRINCIPAL

Ruth and A. Morris Williams Chair

Kirsten Johnson

ASSOCIATE PRINCIPAL

Kerri Ryan

ASSISTANT PRINCIPAL

Judy Geist

Renard Edwards

Anna Marie Ahn Petersen

Piasecki Family Chair

David Nicastro

Burchard Tang

Che-Hung Chen

Rachel Ku

Marvin Moon

Meng Wang

CELLOS

Hai-Ye Ni

PRINCIPAL

Priscilla Lee

ASSOCIATE PRINCIPAL

Yumi Kendall

ASSISTANT PRINCIPAL

Wendy and Derek Pew Foundation Chair

Richard Harlow

Gloria dePasquale

Orton P. and Noël S. Jackson Chair

Kathryn Picht Read

Robert Cafaro

Volunteer Committees Chair

Ohad Bar-David*

John Koen

Derek Barnes

Mollie and Frank Slattery Chair

Alex Veltman

BASSES

Harold Robinson

PRINCIPAL

Carole and Emilio Gravagno Chair

Joseph Conyers

ACTING ASSOCIATE PRINCIPAL

John Hood

Michael Shahan

David Fay

Duane Rosengard

Robert Kesselman

Nathaniel West

FLUTES

Jeffrey Khaner

PRINCIPAL

Paul and Barbara Henkels Chair

Patrick Williams

ASSOCIATE PRINCIPAL

Rachelle and Ronald Kaiserman Chair

Olivia Staton

Erica Peel

PICCOLO

OBOES

Peter Smith

ASSOCIATE PRINCIPAL

Jonathan Blumenfeld

Edwin Tuttle Chair

Elizabeth Starr Masoudnia

ENGLISH HORN

Joanne T. Greenspun Chair

CLARINETS

Ricardo Morales

PRINCIPAL

Leslie Miller and Richard Worley Chair

Samuel Caviezel

ASSOCIATE PRINCIPAL

Sarah and Frank Coulson Chair

Socrates Villegas

Paul R. Demers

BASS CLARINET

Peter M. Joseph and Susan Rittenhouse

Joseph Chair

BASSOONS

Daniel Matsukawa

PRINCIPAL

Richard M. Klein Chair

Mark Gigliotti

CO-PRINCIPAL

Angela Anderson Smith

Holly Blake

CONTRABASSOON

HORNS

Jennifer Montone

PRINCIPAL

Gray Charitable Trust Chair

Jeffrey Lang

ASSOCIATE PRINCIPAL

Hannah L. and J. Welles Henderson Chair

Daniel Williams

Jeffry Kirschen

Ernesto Tovar Torres

Shelley Showers

TRUMPETS

David Bilger

PRINCIPAL

Marguerite and Gerry Lenfest Chair

Jeffrey Curnow

ASSOCIATE PRINCIPAL

Gary and Ruthanne Schlarbaum Chair

Anthony Prisk

Robert W. Earley

TROMBONES

Nitzan Haroz

PRINCIPAL

Neubauer Family Foundation Chair

Matthew Vaughn

CO-PRINCIPAL

Eric Carlson

Blair Bollinger

BASS TROMBONE

Drs. Bong and Mi Wha Lee Chair

TUBA

Carol Jantsch

PRINCIPAL

Lyn and George M. Ross Chair

TIMPANI

Don S. Liuzzi

PRINCIPAL

Dwight V. Dowley Chair

Angela Zator Nelson

ASSOCIATE PRINCIPAL

PERCUSSION

Christopher Deviney

PRINCIPAL

Angela Zator Nelson

PIANO AND CELESTA

Kiyoko Takeuti

KEYBOARDS

Davyd Booth

HARP

Elizabeth Hainen

PRINCIPAL

Patricia and John Imbesi Chair

LIBRARIANS

Robert M. Grossman

PRINCIPAL

Steven K. Glanzmann

STAGE PERSONNEL

James J. Sweeney, Jr.

MANAGER

James P. Barnes

*On leave

Some members of the string sections voluntarily rotate seating on a periodic basis.



WESTmusic

Play now. Play for life.



- *Band*
- *Orchestra*
- *Percussion*
- *Piano • Guitar*
- *Music Therapy*
- *Lessons • Repair*

westmusic.com

CEDAR FALLS • CEDAR RAPIDS • CORALVILLE • DECORAH
DES MOINES PIANO GALLERY • DUBUQUE • QUAD CITIES

Homes & Cookin'



Dinner with friends is *de rigueur* in many of our homes, which can be centers for the **culinary arts**. The perfect kitchen is one of the *right* rooms we'll help you find in the *right* home you seek. There's art in expert cooking and presentation, and there's art in real estate professionalism.

The Art of Real Estate

The A-Team

Blank and McCune, The Real Estate Company

Alan Swanson: 319.321.3129 and Tim Conroy: 319.321.3679

506 E. College St. Iowa City, IA 52240 | 319.354.9440
Licensed to Sell Real Estate in Iowa



Call me today for your
personal tour

319-351-1720

Steve Roe
Executive Director

*Experience all the
comforts of home...
and then some*

Oaknoll

An active LifeCare community since 1966

1 Oaknoll Court • Iowa City, IA 52246 • www.oaknoll.com • oaknoll@oaknoll.com

PROGRAM NOTES

Liar, Suite from *Marnie*

Nico Muhly

Born in Randolph, Vermont, August 26, 1981

Now living in New York City

Born in Vermont and raised in Providence, Rhode Island, Nico Muhly has written for the concert hall, for the stage, and for film. He majored in English at Columbia University before studying at the Juilliard School and working for eight years as an assistant to Philip Glass.

Liar is an orchestral suite based on *Marnie*, Muhly's second commission from the Metropolitan Opera, which will give the U.S. premiere on October 19, following its world premiere at the English National Opera last year. With a libretto by Nicholas Wright, the opera is based on Winston Graham's 1961 novel, which Alfred Hitchcock adapted into the 1964 film starring Tippi Hedren and Sean Connery. *Liar* is a Philadelphia Orchestra commission, made possible by a generous grant from the Tang Fund on behalf of Oscar Tang and Agnes Hsu-Tang, and was premiered during the orchestra's opening weekend in mid-September.

Marnie is a career criminal who charms her way into clerical jobs and robs her employers before changing identities and moving on to a new city. Eventually she is drawn into a halting romance with Mark Rutland, the wealthy owner of a printing company, who unravels her lies, catches her in the act, and blackmails her into marriage. He feels compelled to change her—by force if necessary—and sexually assaults her on their honeymoon when she declares she cannot stand to be touched by any man. Mark makes some aberrant attempts to help her, before psychoanalysis reveals a shocking childhood incident as the source of both her criminality and sexual repression.

Liar substantially reworks material from the opera into a new piece, and is not simply an orchestral retelling of the story in miniature. Muhly compares it with Marnie's psychoanalysis:

Her memory comes back to her out of order, in abstract ways. Things from one memory infect another memory and things from reality link up with unreality. The Suite does that, too: It puts things out of order and in layers specifically to show different sides of her motivation and what she finds beautiful in life. It's more an abstract portrait of the character than a narrative arch.

The piece unfolds in a single movement played without pause. In the opera, each character is paired with a particular orchestral instrument: Marnie is colored by the oboe, while her husband is associated with the trombone. In *Liar*, Muhly adapts much of the vocal writing into these instruments, so Marnie is represented by the oboe section, while her husband's presence is felt through the low brass. Her mother's influence creeps in from time to time in the form of a solo viola.

The opening comes from the beginning of the opera's Act II, after Marnie and Mark return from their honeymoon. Sharp jabs in the brass cut through the woodwinds, while the violins float a quiet, glacially slow line of their own. This leads to an extended oboe passage based on an aria Marnie sings following a suicide attempt.

Muhly then jumps back to Act I, as Marnie plans to shed her false identity and move to a new city. She knows her burgeoning relationship with Mark puts her at risk of being caught, and she furiously packs her bags. This melts into a scene where she picks a safe: contrabassoon, bass clarinet, and low strings evoke a darkened, eerie tension as she turns the lock. Then a hard cut: Marnie is with her horse, Forio, the only creature she trusts and with whom she can be entirely herself. This music—built on rippling clarinets and some of the sunniest in the piece—conveys her connection with the powerful animal as they go on a fox hunt.

The Suite shifts toward haunting, long-lined polyphony, based on choral music from Act I. In the opera, four “Shadow Marnies”—members of the chorus representing her past identities and current anxieties—sing, “All night long, the guilty hear malevolent voices. The whisperings of suspicious neighbors. The furtive gossipings. The hinted accusations.” The music boils tumultuously.

At this point, “We’ve had all these manifestations of her activities,” Muhly explains, “two kinds of anxiety, escape, the true expression of who she is, and now we’re in stasis.” *Liar* concludes with music from the end of Act I, looping back to the point just before it began. Marnie and Mark are on their cruise-ship honeymoon and he grows impatient. He muses on her crimes as a license for him to capture and possess her: This is the only music in the Suite originally sung by him, rather than by her. The strings and woodwinds pulse and glisten as he moves closer and closer.

—Benjamin Pesetsky

Violin Concerto in D Major, Op. 35

Pyotr Ilyich Tchaikovsky

Born in Kamsko-Votkinsk, Russia, May 7, 1840

Died in St. Petersburg, November 6, 1893

Although Tchaikovsky ultimately triumphed with his Violin Concerto, which became one of his most beloved and frequently performed compositions, its path to success was unusually discouraging and came during a period of deep personal crisis. The turmoil began with his ill-considered marriage to a student in July 1877, undertaken to quiet gossip about his homosexuality. After a few weeks together Tchaikovsky left his wife and fled Russia to spend the next eight months wandering Europe. Intense work on two masterpieces came in the immediate wake of the marriage fiasco: the Fourth Symphony and the opera *Eugene Onegin*. As Tchaikovsky’s mental state stabilized, however, he found it increasingly difficult to compose and wrote mainly trifles.

In March 1878 Tchaikovsky settled in Clarens, Switzerland, where he was visited by a former student, a young violinist named Iosif Kotek who was studying in Berlin with Joseph Joachim, for whom Schumann, Brahms, Dvořák, and others wrote concertos. The two played through some violin literature together and Tchaikovsky was particularly delighted with Édouard Lalo’s *Symphonie espagnole*, which inspired him to compose his own Violin Concerto in the space of just some three weeks. What he admired was that Lalo, “in the same way as Léo Delibes and Bizet, does not strive after profundity, but he carefully avoids routine, seeks out new forms, and thinks more about *musical beauty* than about observing established traditions, as the Germans do.”

This comment is very revealing of Tchaikovsky’s musical values and his antipathy toward the gloried German tradition exemplified at the time by Brahms and Wagner. Tchaikovsky preferred composers who are now considered minor figures, such as Delibes (remembered best for his ballet *Coppélia* and

opera *Lakmé*) and Bizet. "I think that music's entire future is now in France," Tchaikovsky declared after playing through a four-hand arrangement of Brahms's brand new First Symphony, which elicited his comment: "God, what a loathsome thing it is."

It is in this spirit that Tchaikovsky set about to write an attractive concerto that would please listeners, and yet initially the work did not completely please anyone. The first discouraging response came from Kotek and Tchaikovsky's brother Modest, who liked the first and third movements, but not the middle one. Tchaikovsky decided to write a new slow movement. The next blow came from his extremely generous patroness, Madame Nadezhda von Meck, to whom over the years he would send most of his works and who usually reacted enthusiastically. In this instance, however, she expressed some dissatisfaction with the opening movement. Tchaikovsky responded by thanking her for her honesty but saying "I must defend the first movement of the Concerto a little. Of course there is much that is cold and calculated in any piece written to display virtuosity, but the ideas for the themes came spontaneously to me and, indeed, the whole shape of the movement came in a flash. I still hope you will come to like it."

Things got much worse with the scheduled premiere of the Concerto in March 1879. The dedicatee, the distinguished violinist Leopold Auer, declared the piece unplayable and refused to take it on. Tchaikovsky later recalled: "A verdict such as this from the authoritative St. Petersburg virtuoso cast my poor child for many years into the abyss, it seemed, of eternal oblivion." There may have been a performance of the published violin and piano version in New York in 1879 played by Leopold Damrosch, but no details survive and the real premiere was still nowhere in sight.

It took Tchaikovsky some time to find a willing violinist in Adolf Brodsky, who gave the much delayed orchestral premiere in December 1881 with the Vienna Philharmonic under Hans Richter. That under-rehearsed performance evidently left a good deal to be desired and led to an infamous review from the powerful critic Eduard Hanslick, who condemned the vulgarity of the Concerto, especially its lively folk-like finale: "We see plainly the savage vulgar faces, we hear curses, we smell vodka. Friedrich Vischer once observed, speaking of obscene pictures, that they stink to the eye. Tchaikovsky's Violin Concerto gives us for the first time the hideous notion that there can be music that stinks to the ear." Modest Tchaikovsky said no review more hurt his brother, who could recite it word for word until his death.

Tchaikovsky was himself often ambivalent about the quality of his compositions, and it must not have helped when friends, family, and critics were unsupportive. In the case of the Violin Concerto, however, public enthusiasm came quickly and it did not take long for the piece to emerge triumphant in the standard repertoire. Leopold Auer, in fact, became a champion (he slightly edited the solo part), as did many of his celebrated students, including Jascha Heifetz, Mischa Elman, Nathan Milstein, and Efrem Zimbalist (who long served as president of the Curtis Institute of Music).

The opening Allegro begins with the violins quietly stating a noble tune (not heard again) that soon ushers in the lilting appearance of the soloist. Both of the principal themes in the long movement are lyrical, the second one marked "con molto espressione." Although the themes do not contrast, ample variety is provided by interludes, including a majestic one with a Polonaise rhythm, and by a brilliant coda of virtuoso fireworks to conclude.

The brief Canzonetta: Andante projects a plaintive mood and proves a

satisfying substitute for Tchaikovsky's original thoughts. (He published his rejected slow movement as *Méditation* for violin and piano, the first of three pieces in *Souvenir d'un lieu cher*, Op. 42.) The energetic finale (*Allegro vivacissimo*) bursts forth without a break. A brief orchestral introduction leads to the soloist's unaccompanied entrance in a cadenza-like passage that teasingly tips over into a dazzling rondo theme that keeps returning and gives further opportunities for virtuoso display.

—Christopher H. Gibbs

Symphonic Dances, Op. 45

Sergei Rachmaninoff

Born in Semyonovo, Russia, April 1, 1873

Died in Beverly Hills, California, March 28, 1943

Sergei Rachmaninoff pursued multiple professional careers and juggled different personal identities, often out of joint with the realities of his time and place. He was a Russian who fled his country after the 1917 Revolution and who lived in America and Europe for the rest of his life. He was a great composer who, in order to support himself and his family, spent most of his time performing, both as a conductor and as one of the superme pianists of the 20th century. And he was a Romantic composer writing in the age of burgeoning Modernism, his music embraced by audiences but seemingly coming from a bygone world alien to the stylistic innovations of Debussy, Schoenberg, Ives, Stravinsky, and other contemporaries.

Rachmaninoff worried at times that his triple professional profile might cancel one another out. He was an unusually accomplished performer in two domains at a time when there was in any case an ever-increasing separation between performer and composer. Rachmaninoff, in the great tradition of Mozart and Beethoven through Strauss and Mahler, was the principal performing advocate of his own music. And yet even when he was out of sync with time and place, he pressed on with a gruelling performance schedule (sometimes 70 or more concerts in a year) and composed some of the most popular and enduring works of the first half of the 20th century.

The Symphonic Dances was Rachmaninoff's last composition. He had been frustrated by the hostile reception given to some of his recent pieces and perhaps sensed more than ever being stylistically old fashioned. The exception among these later works was the Variations on a Theme of Paganini, for piano and orchestra, which proved an immediate success and got a further boost when the choreographer Mikhail Fokine created a wildly popular ballet called *Paganini*, which premiered at London's Covent Garden in June 1939. At this point Rachmaninoff and his wife were living in a comfortable oceanside estate on Long Island, where Fokine and other celebrated Russians were neighbors. Rachmaninoff had never completed a ballet (unlike most of his great Russian precursors and contemporaries) and wondered whether Fokine might be interested in creating a new piece. (Fokine's death ended those hopes.)

Another great satisfaction came in late 1939 when The Philadelphia Orchestra presented a "Rachmaninoff Cycle" in Philadelphia and in New York City. The next summer, at age 67, he was inspired to compose for the first time in several years. He informed Eugene Ormandy: "Last week I finished a new symphonic piece, which I naturally want to give first to you and your orchestra. It is called *Fantastic Dances*. I shall now begin the orchestration. Unfortunately my concert tour begins on October 14. I have a great deal of practice to do and I don't know whether I shall be able to finish the orchestration before November. I should be very glad if, upon your return, you would drop over to our place. I should like to play the piece for you."



kcrg.com

We are your 24-hour news source.



The Symphonic Dances premiered successfully in Philadelphia, although it was less well received a few days later in New York. With time the piece established itself as a dazzling and vibrant compositional farewell, one with poignant private echoes and resonances. It is also a reminder that although Rachmaninoff was a towering pianist and wrote five great works for piano and orchestra, he was also a gifted conductor who composed many pieces that do not involve the piano at all, from operas, to the evocative large a cappella choral works, three symphonies, and this final orchestral masterpiece.

Rachmaninoff initially thought of titling the three movements “Daytime,” “Twilight,” and “Midnight,” but ultimately decided against it. The first movement (Non allegro) gets off to a rather subdued start, but quickly becomes more energetic as a rather menacing march. It is notable for its use of solo saxophone, an indication of Rachmaninoff’s interest in jazz. There is a slower middle part and coda, where he quotes the brooding opening theme of his First Symphony. Since in 1940 he—and everyone else—thought the score of that work was lost (it was discovered a few years after his death)—the reference is entirely personal. The magical scoring at this point, with strings evocatively accompanied by piccolo, flutes, piano, harp, and glockenspiel, makes what had originally seemed aggressive more than 40 years earlier in the First Symphony now appear calm and serene.

The Andante con moto offers a soloistic, leisurely, melancholy, and mysterious mood in what is marked “tempo of a waltz” with a grander, faster, and more excited ending. The finale begins with a brief slow section (Lento assai) followed by a lively dance with constantly changing meters (Allegro vivace). After a slower middle section, the ending has further personal resonances. It is the last time Rachmaninoff uses the “Dies irae” chant from the Mass of the Dead, which had become something of his signature tune, beginning with his First Symphony and appearing in many other compositions. He also recalls music he had used in his choral *All-Night Vigil* nearly 30 years earlier, and here marks the score “Alliluya” (to use the Russian spelling). At the very end he wrote the words, “I thank Thee, Lord.”

—Christopher H. Gibbs

Program note © 2018. All rights reserved. Program note may not be reprinted without written permission from The Philadelphia Orchestra Association and/or Benjamin Pesetsky.

Your Community. Your hospital.

- Emergency Room **10 minute** average wait time
- Johnson County's **only** Accredited Chest Pain Center
- Certified Primary Stroke Center
- All **private** rooms - newly remodeled
- **Same day appointments** at all **17** convenient Primary Care locations



Becker's Hospital Review | 2018
**100 Great
Community
Hospitals**

"Play KCCK."

"Playing Jazz 88.3 KCCK"

**Jazz in the car,
at work, and now...
on the kitchen counter.**



Listener-Supported Public Radio
from Kirkwood Community College





Shuttleworth & INGERSOLL®

ATTORNEYS AT LAW • ESTABLISHED 1854

Pulling together.

As your partner and team of legal advisors, we know the value of working together to accomplish something meaningful.

Attorney Advertising

(319) 365-9461

www.shuttleworthlaw.com



Offices in
Cedar Rapids
and Coralville

Imagine the Power in Partnership



Private Wealth
Management



Craig Vander Leest, CFP®
Senior Investment Consultant

Doug Wenzel, CIMA®
Senior Investment Consultant

The Schmidt, Vander Leest and Wenzel Group

319-365-3397

svlwgroup.com

Certified Financial Planner Board of Standards Inc. owns the certification marks CFP®, CERTIFIED FINANCIAL PLANNER™ and federally registered  in the U.S., which it awards to individuals who successfully complete CFP Board's initial and ongoing certification requirement.

Investment Management Consultants Association is the owner of the certification mark "CIMA®" and the service marks "Certified Investment Management AnalystSM," "Investment Management Consultants AssociationSM" and "IMCA®." Use of CIMA® or Certified Investment Management AnalystSM signifies that the user has successfully completed IMCA's initial and ongoing credentialing requirements for investment management consultants. ©2017 Robert W. Baird & Co. Member SIPC. MC-93062.

THANK YOU

We thank our 2018/2019 Partners for their unwavering loyalty and crucial support. Their generosity enables us to bring the world's finest performing artists to our region.

François M. and Doris E. Abboud

Terry and Johanna Abernathy

ACT

Bill and Fran Albrecht

Lee and Kazi Alward

Dr. Barrie Anderson

Nancy Andreasen and Terry Gwinn

Loretta Angerer

Anonymous Donors

Anonymous Family Foundation

Dale and Linda Baker

Wayne and Nora Lee Balmer

Douglas and Linda Behrendt

Country Bancorp /

Bill and Nancy Bernau

Loanna and Orville Bloethe /

HLV Community School Fund

Warren and Maryellen Boe

Robert F. and Judith C. Boyd

Jeff and Sara Braverman

Mace and Kay Braverman

Carolyn Brown and Jerry Zimmermann

John and Ellen Buchanan

Deborah K. and Ian E. Bullion

Richard and Ann Burton

Willis M. and Linda Brown Bywater

Mary K. Calkin

John and Kim Callaghan

Norma and David Carlson

Cosmo Catalano Family

CBI Bank and Trust

Joseph N. Christopher

Charles Richard and Barbara S. Clark

James and Loretta Clark

Katherine Rathe Clifton

Gary and Cathy Cohn

Ralph H. and Marcia A. Congdon

Tim and Anna Conroy

Dale and Cyndy Crider

Jon and Judy Cryer

Brad and Peggy Davis

Ellie and Peter Densen

David and Sally Dierks

Wendy and Greg Dunn

Mike Edmond and Laurie Lyckholm

George and Lois Eichacker

Jack and Nancy Evans

Everybody's Whole Foods

Dan Feldt in memory of Natalie Feldt

Robert and Karlen Fellows

Ed and Patricia Folsom

Lucy Foster

Bruce Gantz

Pat Gauron

Molly and Joseph Gaylord

The Gazette

Shaun Glick and Jessica Tucker Glick

Richard Gloss and Hal Ide

Graduate Iowa City

Luke and Hillary Granfield

Daryl K. and Nancy J. Granner

George A. and Barbara J. Grilley

Peter and Vera Gross

Brent Hadder

Leonard and Marlene Hadley

Garry R. and Susann K. Hamdorf

Hancher Showcase / Hancher Guild

Hancher Student Alumni

ACT[®]

CBI 
Bank & Trust[™]

**EVERY
BODY'S**
Whole Foods Store

The Gazette
thegazette.com

Graduate
IOWA CITY

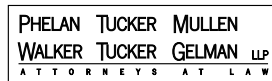
Kevin and Pat Hanick
 Anne Hargrave
 Bruce and Melanie Hauptert
 James P. Hayes
 Donald W. Heineking
 Hills Bank and Trust Company
 Raphael and Jodi K. Hirsch
 Arnold and Darcy Honick
 Albert B. and Jean M. Hood
 H. Dee and Myrene Hoover
 Richard and Judith Hurtig
 Cassim and Julie Igram
 Iowa City Press-Citizen
 Iowa House Hotel
 Kris Jones
 Phillip E. and Jo Lavera Jones
 William and Susan Jones
 KDAT
 The Kerber Family
 in memory of Richard E. Kerber
 Michael and June Kinney
 Roger and Gayle Klouda
 John and Patricia Koza
 Dr. Karl and Gay Kreder
 Tim and Sarah Krumm
 Karl and Allison Kundel
 Greg and Meredith Lamb
 Robert J. and Sue B. Latham
 Bryan and Jan Lawler
 Lensing Funeral & Cremation Service
 Gary, Randi, Carly, Lauren,
 and Alyssa Levitz
 Donald and Rachel Levy
 Nancy Lynch

Little Village
 Jean Lloyd-Jones
 Ed and Ann Lorson
 Casey D. Mahon
 Coralville Marriott Hotel
 & Conference Center
 Peter and Anne Matthes
 William Matthes
 and Alicia Brown-Matthes
 The McIntyre Foundation
 Professor Michael McNulty
 and Dr. Darlene McNulty
 Meardon, Sueppel & Downer P.L.C.
 Dr. John P. Mehegan
 and Dr. Pamela K. Geyer
 John R. Menninger
 MidWestOne Bank
 Frank and Jill Morriss
 Mortenson Construction
 Jerry and Judy Musser
 Ray and Linda Muston
 Richard F. Neiman, M.D.
 and Judith S. Neiman
 The Neumann Family
 Neumann Monson Architects, P.C.
 Jeffrey and Kristine Nielsen
 Mark and Leslie Nolte
 Arthur and Ginger Nowak
 Ed and Chris Null
 Oaknoll Retirement Residence
 Michael W. O'Hara
 and Jane Engeldinger
 Okoboji Wines / Mark and Sheila Reed
 Lamont D. and Vicki J. Olson
 OPN Architects, Inc.



Robert A. Oppliger
 Orchard Green Restaurant & Lounge /
 Bryan Herzic and Shelly Kolar Herzic
 Gary and Nancy Pacha
 Douglas and Linda Paul
 Chuck and Mary Ann Peters
 Mary Lou Peters
 Phelan, Tucker, Mullen, Walker, Tucker
 & Gelman, L.L.P.
 Bob and Peggy Rakel
 John Raley / American Family Insurance
 Alan and Amy Reed
 Chad, Erica, Cameron, Harrison, Maryn,
 and Emmerson Reimers
 L. Dianne and Herm Reininga
 David and Noreen Revier
 Jean E. and Renée Robillard
 Tom Rocklin and Barbara McFadden
 Jack and Nona Roe
 Kirke Rogers and Sarah Wernimont
 Gerald and Nancy Rose
 Jo Ellen Ross
 Jeff and Susan Sailors
 Hutha Sayre
 Scheels
 Steve and Janie Schomberg
 Ralph Schultz Family Foundation
 Thomas R. Scott
 Louis P. and Patricia A. Shields
 Siroos Shirazi and Patti Walden
 Shive-Hattery Architecture
 + Engineering
 William and Marlene W. Stanford
 Edwin and Mary Stone
 Sue and Joan Strauss
 Lyse Strnad and Tom Leavenworth
 W. Richard and Joyce Summerwill
 Alan and Liz Swanson

Chuck and Kim Swanson
 Tallgrass Business Resources
 Tim Terry and Gretchen Rice
 Keith and Nancy Thayer
 James and Robin Torner
 Toyota/Scion of Iowa City
 and ABRA Auto and Body Glass
 Jeffrey R. and Tammy S. Tronvold
 Dick and Buffie Tucker
 University of Iowa Community
 Credit Union
 University Housing & Dining
 Douglas and Vance Van Daele
 Craig and Sara Vander Leest
 Elise and Devin van Holsteijn
 Rhoda Vernon
 Fritz and Elizabeth Viner
 Ronald and Paula Weigel
 Stuart L. Weinstein, M.D.
 and Mrs. Lynn Weinstein
 Paul Weller and Sara Rynes Weller
 Stephen and Victoria West
 West Music
 Gary A. and LaDonna K. Wicklund
 Ellen M. Widiss
 Candace Wiebener
 Derek and Pamela Willard
 Dorothy M. Willie
 Herbert A. and Janice A. Wilson
 Betty Winokur
 Lee and Bev Witwer
 Sara Wolfson
 Stephen H. Wolken
 and Sue Montgomery Wolken
 George and Carrol Woodworth
 Patty and Steve Yeater
 Catherine Zaharis and Robert Michael
 Deborah and Rodney Zeitler



BEFORE ALL CLUB HANCHER EVENTS

Lobby concessions will open sixty minutes prior to the performance, with a bar in Strauss Hall opening thirty minutes before start time.

Preorder your food selection up until noon the day before the event. For information, and ordering, visit:

catering.uiowa.edu/club-hancher

NEW THIS SEASON

You are now able to pre-purchase your drinks for intermission and pick them up for faster service! Ask your cashier for details.

UNIVERSITY
CATERING
—SERVING OUR—
CAMPUS & COMMUNITY



HANCHER SHOWCASE

The Hancher Showcase offers unique items perfect for gifts—or for yourself! All proceeds support Hancher's educational programs.

HOURS:

- **Before Performances**
- **Wednesdays**
10:00 am–1:00 pm
- **Thursdays**
5:00–7:30 pm





IOWA PUBLIC RADIO

**YOU
STAY
CLASSICAL,
IOWA.**

CEDAR RAPIDS/IOWA CITY

WATERLOO/CEDAR FALLS

91.7 FM

89.5 FM

Stream online: IowaPublicRadio.org or the IPR app.

Time. Talent & Hard Work

lead to great results -
on the Hancher stage
and with Terri & Jayne

LKR
LEPIC-KROEGER, REALTORS®

Terri Larson

Partner, Broker Associate
319.331.7879
stlarson77@gmail.com

www.LKRiowa.com
2346 Momon Trek Blvd.
Iowa City, IA 52246
Licensed to Sell Real Estate in Iowa

Jayne Sandler
REALTOR®

319.331.9934
jaynesandler@gmail.com

CHANGING MEDICINE.
CHANGING LIVES.®



Now offering new cardiology appointments in **48 hours**.

Get the right treatment, at the right time, by the right specialists. There's no such thing as routine heart care. Start your treatment with a team nationally recognized for expertise and successful outcomes. Our new, state-of-the-art outpatient clinic on our main campus and easy-to-access appointments at Iowa River Landing allow new patients to be seen within 48 hours by our cardiac specialists. You don't have to wait to get the care you need. We're changing heart care, so we can *change lives*.

♥ For an appointment, call **319-356-7102**.



PATEK PHILIPPE

GENEVE

Begin your own tradition.

You never actually own a Patek Philippe.
You merely take care of it for the next generation.



Annual Calendar Ref. 5396G

m.c. ginsberg

JEWELRY AND OBJECTS OF ART

110 East Washington Street • Iowa City
319-351-1700

IN THE HEART OF THE OLD CAPITOL CULTURAL DISTRICT