



Music IC

WHERE MUSIC AND LITERATURE MEET

[2011 festival]

June 24-26, 2011
Iowa City

A FESTIVAL OF CHAMBER MUSIC
INSPIRED BY LITERATURE



The Maia Quartet

Tricia Park, *violin*
Elizabeth Oakes, *viola*
Hannah Holman, *cello*

Katie Wolfe, *violin*
Conor Hanick, *piano*
Jay Campbell, *cello*
Sean Rice, *clarinet*
Nathalie Cruden, *viola*

Martin Andrews, *actor*

[June 24, 2011]

Ryan Francis
Wind-Up Bird Preludes (2005-2010)

Overture
Eternal Half-Moon
Empty Guitar Case
Bird as Prophet
What Happened in the Night I
Birdcatcher
What Happened in the Night II
Goodbye

Inspired by Haruki Murakami, *Wind-Up Bird Chronicles* (1994, 1995)

Conor Hanick

Olivier Messiaen
Quatour pour la Fin du Temps (1941)
(Quartet for the End of Time)

I. Liturgie de cristal
II. Vocalise, pour l'Ange qui annonce la fin du temps
III. Adieu des oiseaux
IV. Intermède
V. Louange à l'Éternité de Jésus
VI. Danse de la fureur, pour les sept trompettes
VII. Fouillis d'arcs-en-ciel, pour l'Ange qui annonce la fin du temps
VIII. Louange à l'Immortalité de Jésus

Inspired by *Revelation of St. John*, Chapter X, verses 1-7

Tricia Park, Sean Rice, Jay Campbell, Conor Hanick

[June 25, 2011]

Anton Webern
Four Pieces for Violin and Piano, Op. 7 (1910)

- I. Sehr Langsam
- II. Rasch
- III. Sehr Langsam
- IV. Bewegt

Tricia Park, Conor Hanick

Anton Webern
Little Pieces for Cello and Piano, Op. 11 (1914)

- 1. Mäßige
- 2. Sehr bewegt
- 3. Äußerst ruhig

Jay Campbell, Conor Hanick

Arnold Schoenberg
***Verklärte Nacht (Transfigured Night)*, Op. 4 (1899)**

Inspired by Richard Dehmel, *Verklärte Nacht*, 1896

Maia Quartet, Katie Wolfe, Nathalie Cruden, Jay Campbell

[June 26, 2011]

Oswaldo Golijov
***Tenebrae* (2002)**

Maia Quartet, Katie Wolfe

Franz Schubert
String Quartet No. 14 in D Minor, D. 810, Death and the Maiden (1824)

- I. Allegro
- II. Andante con moto
- III. Scherzo: Allegro molto
- IV. Presto

Inspired by Schubert's 1817 song "Death and the Maiden"
taken from a poem of the same name by Matthias Claudius

Maia Quartet, Katie Wolfe

[program notes]

Unless indicated, all notes are by Arthur Canter

[June 24]

Ryan Francis (b. 1981)

***Wind-Up Bird Preludes* (2005-2010)**

Haruki Murakami, *Wind-Up Bird Chronicle*

There was a small stand of trees nearby, and from it you could hear the mechanical cry of a bird that sounded as if it were winding a spring. We called it the wind-up bird. Kumiko gave it the name. We didn't know what it was really called or what it looked like, but that didn't bother the wind-up bird. Every day it would come to the stand of trees in our neighborhood and wind the spring of our quiet little world.

Wind-Up Bird Preludes engages in some pretty head-spinning musical and literary referencing. The title of the set comes from Haruki Murakami's massive novel *The Wind-Up Bird Chronicle*. Murakami's novel itself is divided into three separately published parts, each named after classical pieces, respectively Gioachino Rossini's "The Thieving Magpie", Robert Schumann's "Bird as Prophet", and "Birdcatcher" in reference to Mozart's *The Magic Flute*. Jazz music also plays a central role in the musical backdrop of the novel. I was always impressed by the sophistication and depth of meaning in Murakami's choices of these pieces and thought it would be an interesting project to bring these references to Rossini, Schumann, Mozart, and jazz full circle as fleeting presences in a set of pieces that respond to the form of his novel.

Throughout *Chronicle*, the titular "wind-up bird" is heard—though never seen—by various characters, and its appearance often coincides with, or even prophesizes the onset of some calamity. That role of the bird in the novel seems to draw a clear line to that of the magpie in Rossini's opera, whose thieving ways create the central dramatic conflict. In a more earthbound reference, the novel's protagonist is searching for his wife, the parallels to Papageno being obvious.

There are other strange musical allusions in my set as well. One prelude, "Empty Guitar Case", depicts the violent confrontation of the novel's protagonist with a jazz guitarist. I couldn't help but think of Claude Debussy's own piano prelude *Interrupted*

Serenade, which depicts a guitarist in a café struggling to be heard over loud interjections of conversation by café patrons. I often wonder if that prelude came to mind as Murakami wrote that scene in his novel. He doesn't explicitly draw the connection, but I believe it is there.

It's also difficult to escape Olivier Messiaen's influence when writing piano music about birds, especially if you include musical material approximating naturalistic bird sounds (or totally faked naturalistic sounds, as I do) but I was rather satisfied that this set of preludes includes such a mélange of other musical references that his towering figure wouldn't overshadow my piece. He has plenty of company here!

—Ryan Francis

Olivier Messiaen (1908-1992)

***Quatuor pour la Fin du Temps*
(*Quartet for the End of Time*)**

Revelation of St. John, Chapter X, verses 1-7

I saw a mighty angel descend from heaven, clad in mist; and a rainbow was upon his head. His face was like the sun, his feet like pillars of fire. He set his right foot on the sea, his left foot on the earth, and standing thus on sea and earth he lifted his hand to heaven and swore by Him who liveth for ever and ever, saying: There shall be time no longer; but on the day of the trumpet of the seventh angel, the mystery of God shall be finished.

The *Quartet for the End of Time* has a remarkable history. While serving in the French Army, Messiaen was taken captive by the Nazis in June 1940. He was sent to Stalag 8-A in Silesia (Poland) where, with thousands of other POWs, he was subjected to starvation, freezing temperatures during winter and generally cruel treatment. It was under these privations and states of exhaustion that Messiaen began to experience vividly

colored dreams, visions of the aurora borealis, and an angel enveloped in "colored waves." He was inspired to set these experiences to music that would depict the end of time. A German officer whom he had befriended smuggled manuscript paper, pencil and erasers to the composer. Thus was *Quatuor pour la Fin du Temps* born.

Messiaen worked on the composition when he was allowed to retreat to the "priest block" in the camp after morning duties. The instrumentation of the quartet was determined by the availability of musicians imprisoned in the camp: violinist Jean le Boulaire, cellist Etienne Pasquier, clarinetist Henri Akoka, and the composer himself using a dilapidated piano. The work was given its première in Stalag 8-A before thousands of POWs (and others in the camp) on January 15, 1941. Referring to the event, Messiaen later wrote: "I am convinced that joy exists, convinced that the invisible exists more than the visible, joy is beyond sorrow, beauty is beyond horror."

The quartet is in eight movements, a number that had a theological meaning for the composer. He held the view that seven is the perfect number, but here seven "extends into eternity and becomes the eight of indefectible light, of unalterable peace." Their contents are described by the composer as follows:

I. Liturgy of crystal. Between the morning hours of three and four, the awakening of the birds: a thrush or a nightingale soloist improvises, amid notes of shining sound and a halo of trills that lose themselves high in the trees. Transpose this to the religious plane: you will have the harmonious silence of heaven.

II. Vocalise, for the angel who announces the end of Time. The first and third parts (very short) evoke the power of that mighty angel, his hair a rainbow and his clothing mist, who places one foot on the sea and one foot on the earth. Between these sections are the ineffable harmonies of heaven. From the piano, soft cascades of blue-orange chords, encircling with their distant carillon the plainchant-like recitativo of the violin and cello

III. Abyss of the birds. Clarinet solo. The abyss is Time, with its sadness and tediums. The birds are the opposite of Time; they are our desire for light, for stars, for rainbows and for jubilant outpourings of song!

IV. Interlude. Scherzo. Of a more outgoing character than the other movements but related to them, nonetheless, by various melodic references.

V. Praise to the eternity of Jesus. Jesus is here considered as one with the Word. A long phrase, infinitely slow, by the cello expiates with love and reverence on the everlastingness of the

Word, mighty and dulcet, "which the years can no way exhaust." Majestically the melody unfolds itself at a distance both intimate and awesome. "In the beginning was the Word, and the Word was with God, and the Word was God."

VI. Dance of fury, for the seven trumpets. Rhythmically the most idiosyncratic movement of the set. The four instruments in unison give the effect of gongs and trumpets (the first six trumpets of the Apocalypse attend various catastrophes, the trumpet of the seventh angel announces the consummation of the mystery of God). Use of extended note values, augmented or diminished rhythmic patterns, nonretrogradable rhythms- a systematic use of values which, read from left to right or from right to left, remain the same. Music of stone, formidable sonority; movement as irresistible as steel, as huge blocks of livid fury or icelike frenzy, listen particularly to the terrifying fortissimo of the theme in augmentation and with the change of register of its different notes, toward the end of the piece.

VII. Cluster of rainbows, for the angel who announces the end of Time. Here certain passages from the second movement return. The mighty angel appears, and in particular the rainbow that envelops him (the rainbow, symbol of peace, of wisdom, of every quiver of luminosity and sound). In my dreamings I hear and see ordered melodies and chords, familiar hues and forms; then, following this transitory stage I pass into the unreal and submit ecstatically to a vortex, a dizzying interpenetration of superhuman sounds and colors. These fiery swords, these rivers of blue-orange lava, these sudden stars: Behold the cluster, behold the rainbows!

VIII. Praise to the immortality of Jesus. Expansive violin solo balancing the cello solo of the fifth movement. Why this second glorification? It addresses itself more specifically to the second aspect of Jesus- to Jesus the man, to the Word made flesh, raised up immortal from the dead so as to communicate His life to us. It is total love. Its slow rising to a supreme point is the ascension of man toward his God, of the son of God toward the Father, of the mortal newly made divine toward paradise.

Anton Webern (1883-1945)

Four Pieces for Violin and Piano, Op. 7 (1910)

Little Pieces for Cello and Piano, Op. 11 (1914)

After Webern had concluded his studies with Schoenberg and his concept of atonality based on the following of strict rules in arranging the 12 tones of the chromatic scale, he went one step farther. He sought to apply the Schoenbergian concepts to all the elements of music including the harmonic, rhythmic, dynamic and duration as well as the tonal structures. Thus he began to compress his compositions into brief episodes that in many instances seemed to mimic classical techniques of statement, exposition, etc. but never resolving them tonally. While Webern's technical innovations led him to be much admired by the avant-garde, it should be pointed out that the composer came out of the romantic tradition. He was a confirmed admirer of Wagner's operas, and favored the works of Mahler, Richard Strauss and Brahms in his own conducting career.

The first of the two Webern pieces on tonight's program, *Four Pieces for Violin and Piano, Op. 7* (1910) is a very short work of four movements. As Webern's father is noted to have remarked upon hearing the work for the first time: "(it) is always all over before it starts." Some early manuscripts bear the designation "Op. 7, No. 1," suggesting Webern may have considered expanding the work. It has been noted by musicians who have played the *Four Pieces* that the concentrated aesthetic of the sounds markedly alters one's perception of their durations. Dynamics, motivic shape and length, and gestures are all expressed in the sparest language possible. The violinist Felix Galimir, who prepared the *Four Pieces* under Webern's supervision, later noted, "I remember at first our shock, a reaction almost prompting us to ridicule the sparsity of notes in each composition. After we worked with him for a little while, though, the proportions were so perfect that all length or shortness vanished. Of course, the minutest details were of greatest importance. How expressive every little miniature phrase became when he sang it."

One may understand the second Webern work, *Three Little Pieces for Cello and Piano, Op. 11*, (1914) much in the same way as the *Op. 7* pieces. It is brief (lasts less than three minutes!) and concise, but remarkably expressive in so few notes.

The problem for the listener to grasp any of Webern's "little" works has to do with the ephemeral nature of the music for a one-time experience in such a short time. Musicians have the advantage of repeated exposure to the sound by the mere fact of rehearsals before performing the work, let alone the opportunities to become immersed in their technical details.

Arnold Schoenberg (1874-1951)

Verklärte Nacht, Op. 4 (Transfigured Night)

Arnold Schoenberg was a very complex person whose creativity extended into multiple endeavors. Not only was he a composer, but also a theorist, writer-essayist, teacher and artist. His innovations in the construction of musical composition and 12-tone or atonal harmony irrevocably influenced the form and development of the language of music of the twentieth century. The result has been both acclamation and denunciation. His own works in the new style and those of his closest students, Alban Berg, Anton Webern and Egon Wellesz, while attracting young composers, were not well received by the public. Thus, with few exceptions, Schoenberg's works are not found in the general repertoire in concert and recital halls. Tonight's concert features a work that is one of those exceptions originally composed at the beginning of his career.

Impressed both by the chromaticism of the music of Wagner and by Brahms' technique of developing variations, Schoenberg composed the original sextet *Verklärte Nacht (Transfigured Night)* during three weeks in September 1899. The inspiration for the music came from one of the poems in *Weib und Welt (Woman and the World)* by the German poet Richard Dehmel (1863-1920). The first performance of the sextet did not take place until March 18, 1902, in Vienna and had a mixed reception.

Dehmel's poem presents a miniature drama in five sections that make up the program for the tone poem. Except for a brief pause before the fourth section, the music is without breaks between the scenes. The music modulates constantly and tends to be rhythmically unstable when the two people in the drama express themselves (the woman confesses guilt, etc.). When the idea of place or setting (the night, woods, etc.) is being presented, the tonality becomes fixed and the rhythm more stable. The sections are as follows:

1. A somber introductory theme portrays the lovers, a woman and a man, walking through the forest on a cold moonlit night.
2. An agitated-sounding viola theme depicts the woman beginning to speak of her guilt and builds in intensity as she despairs over the fact that she is bearing another man's child. She did not love the father-to-be but had longed for the happiness of motherhood. Now she feels life is taking its revenge upon her as she has fallen in love.
3. The introductory music theme reappears as the woman continues to walk unsteadily under the moonlight.

Verklärte Nacht

Richard Dehmel

Zwei Menschen gehn durch kahlen, kalten Hain;
Der Mond läuft mit, sie schaun hinein.
Der Mond läuft über hohe Eichen,
Kein Wölkchen trübt das Himmelslicht,
In das die schwarzen Zacken reichen.
Die Stimme eines Weibes spricht:

Ich trag ein Kind, und nit von Dir,
Ich geh in Sünde neben Dir.
Ich hab mich schwer an mir vergangen.
Ich glaubte nicht mehr an ein Glück
Und hatte doch ein schwer Verlangen
Nach Lebensinhalt, nach Mutterglück
Und Pflicht; da hab ich mich erfrecht,
Da liess ich schauernd mein Geschlecht
Von einem fremden Mann umfängen,
Und hab mich noch dafür gesegnet.
Nun hat das Leben sich gerächt:
Nun bin ich Dir, o Dir begegnet.

Sie geht mit ungelenkem Schritt.
Sie schaut empor; der Mond läuft mit.
Ihr dunkler Blick ertrinkt in Licht.
Die Stimme eines Mannes spricht:

Das Kind, das Du empfangen hast,
Sei Deiner Seele keine Last,
O sieh, wie klar das Weltall schimmert!
Es ist ein Glanz um Alles her,
Du treibst mit mir auf kaltem Meer,
Doch eine eigne Wärme flimmert

Von Dir in mich, von mir in Dich.
Die wird das fremde Kind verklären,
Du wirst es mir, von mir gebären;
Du hast den Glanz in mich gebracht,
Du hast mich selbst zum Kind gemacht.
Er fasst sie um die starken Hüften.

Ihr Atem küsst sich in den Lüften.
Zwei Menschen gehn durch hohe, helle Nacht.

Two people walk through the bleak, chill woods;
The moon goes with them, they gaze within.
The moon passes above high oaks,
No cloudlet dulls the heavens' light,
Into which the black spikes reach.
The voice of a woman speaks:

I carry a child, and not from you,
I walk in sin beside you.
I have offended deeply against myself.
I had believed no more in my good fortune
And yet I had a mighty longing
For the fullness of life, for maternal bliss
And duty, so I became impudent,
Then, shuddering, I let my sex
Be embraced by a man to me a stranger,
And even blessed myself for this.
Now life has avenged itself:
Now I have encountered you, oh you.

She walks with awkward step.
She gazes up; the moon goes with her.
Her somber glance drowns in light.
The voice of a man speaks:

The child that you have conceived,
Let it be no burden to your soul,
Behold how clear the universe shimmers!
A radiance is all about,
You drift with me upon a frigid sea,
And yet a singular warmth flickers

From you in me, from me in you.
It will transfigure the alien child,
You will bear it for me, from me;
You have brought the radiance into me,
You have made me into a child myself.
He grasps her about her strong hips.

Their breaths kiss in the air.
Two people walk through the high, illumined night.

© Marlboro Music

Translation Philipp Naegele

4. There is a brief pause and then the man speaks. Through a long radiant passage of sustained melody he tells her that the child should not be a burden to her and she should bear it as if it were his. He beseeches her to look at the potential warmth and brightness of the world about her and the love they feel for each other.

5. The work ends with a return to the music of the introduction in a serene coda as the couple embrace and walk on through the bright night.

based on the song *Der Tod und das Mädchen* that Schubert had composed in 1817. The borrowing of this theme for the quartet has given rise to speculations about Schubert's possible preoccupation with death. Whatever its determinants, it is inarguable that the D-minor quartet has become one of Schubert's most popular chamber works.

The first movement (Allegro), in sonata form, may be described as intensely passionate. The opening motif has a triplet rhythmic figure that dominates the music whether in its more frenzied moments or in its quieter lyrical passages as the movement unfolds. The coda, after reaching a furious climax, expends itself quietly while echoing the triplet figures.

The somber second movement (Andante con moto) reaches back to the chilling song of grief of the composer's own setting

of the eight-line poem, *Der Tod und das Mädchen* by the nineteenth century poet, Matthias Claudius. The text is about a girl begging to be let alone by Death who soothes her with a promise of friendship and gentle sleep. Schubert took the melody of the song, changed its tempo from 4/4 time to 2/2, and added five variations and a brief coda as the basis of the movement.

The very brief third movement (Scherzo: Allegro molto) is characterized by insistent syncopated rhythms, punctuated with wild accents that add to a sense of restlessness.

The finale (Presto) is set in a rondo-form. After opening in a seemingly bleak mode the music jumps out full of energy with a rhythmic pattern and stomping that is likened to a tarantella. The music is brought to a close with a breathlessly paced (Prestissimo!) coda.

[the artists]

Since its formation in 1990, the **MAIA QUARTET**, Quartet-in-Residence at the University of Iowa, has established itself nationally as an ensemble of innovation and versatility. Praised by critics for its "sparkling musical intelligence," (The Baltimore Sun) the Quartet has appeared in major concert halls throughout the U.S. and abroad, including New York's Alice Tully Hall, Merkin Hall and the 92nd Street Y, Washington D.C.'s Kennedy Center and the Forbidden City Hall in Beijing. Collaborations with leading chamber musicians include performances with Joel Krosnick, Andre-Michel Schub, Cynthia Phelps and Daniel Avshalomov. The Quartet has premiered compositions by Pierre Jalbert, Dan Coleman and Vivian Fung.

The Quartet's 2010-11 season includes appearances on the Sheldon Friends of Chamber Music series in Lincoln, NE, the Quad Cities Visiting Artist Series, the City University of New York Chamber Music Series, and at the University of Minnesota and the University of Wisconsin-Madison. Past season highlights included performances for the Westchester Chamber Music Society, the Austin Chamber Music Center, the Zimmerli Art Museum, The Great Wall International Music Academy in Beijing, China and at the Up-Beat Festival in Hokkaido, Japan.

The Maia Quartet's innovative programming projects include a Chamber Music America Extended Residency Grant, to bring chamber music of Scandinavia to rural Iowa communities with strong Scandinavian roots; Music, Healthcare and Well Being, a collaborative project with the University of Iowa's Department of Music Therapy, and the University of Iowa's Holden Cancer Center; and Haydn Slam, a five-day marathon event to mark the 200th year since Haydn's death, during which all of Haydn's eighty-three string quartets were performed by the Quartet and

various other professional and amateur ensembles. This project was featured in Chamber Music America's *Chamber Music* magazine and was also included on National Public Radio's *Performance Today*.

TRICIA PARK, violinist, has been praised by critics for her "astounding virtuosic gifts" (*Boston Herald*) and "achingly pure sound" (*The Toronto Star*). Ms Park is a recipient of the prestigious Avery Fisher Career Grant. Since appearing in her first orchestral engagement at age 13 with the Baltimore Symphony Orchestra, Ms Park has performed with the English Chamber Orchestra, St. Paul Chamber Orchestra, Frankfurt Radio Symphony Orchestra, among others.



Career highlights include her recital debut at the Kennedy Center and appearances at the Mostly Mozart Festival in Avery Fisher Hall at Lincoln Center. She has collaborated with such prominent musicians as Tan Dun, Cho-Liang Lin, Paul Neubauer, Timothy Eddy and Steven Tenenbom.

Ms Park received her Bachelor and Master of Music from the Juilliard School where she studied with Dorothy DeLay and Felix Galimir. Currently, she is First Violinist of the Maia Quartet, Faculty String Quartet-in-Residence and Lecturer at the University of Iowa School of Music.



Violinist **KATIE WOLFE** joined the string faculty of The University of Iowa in 2004 as Associate Professor of Violin. Previously, Ms. Wolfe taught violin at Oklahoma State University and performed as Associate Concertmaster of the Oklahoma City Philharmonic.

Ms. Wolfe has recorded new works for violin and piano by Ketty Nez, the Sonatas of Danish composer Niels Gade, the music of composer Laura Schwendinger, and a piano quartet by David Gompper. In 2006, she made the first recording of a "rediscovered" Sonata for Piano and Violin by Joseph Haydn with Byron Schenkman.

Ms. Wolfe is also an active chamber musician, as founding member of the Matisse Piano Trio and the Wolfe/Nez Duo which is involved in the creation and performance of many newer works for violin and piano. The Wolfe/Nez Duo performs works written especially for them, in addition to other works written in the past 20 years and other masterpieces of the 20th century literature.

Ms. Wolfe received degrees from Indiana University and the Manhattan School of Music, as a student of both Miriam Fried and Sylvia Rosenberg.

ELIZABETH OAKES, violist, is a founding member of the Maia Quartet at the University of Iowa. As a member of the quartet, she has performed throughout the United States, Europe and Japan and has performed in venues including Alice Tully Hall, Merkin Hall and the Kennedy Center Terrace Theater.

In 1997, Ms. Oakes co-founded with two other colleagues, the Foothills Chamber Music Festival in North Carolina and for nine years served both as one of its directors and regular performers. She has taught at numerous summer festivals, including Interlochen Arts Camp, the Great Wall International

Music Academy and Rocky Mountain Summer Conservatory. She is an active chamber music collaborator, performer and pedagogue in the US and abroad.



HANNAH HOLMAN has been the cellist of the Maia Quartet and on the faculty at the University of Iowa since 2002. She began her professional career in England playing in the English String Orchestra under Yehudi Menuhin and the City of Birmingham Symphony Orchestra under Simon Rattle. She has had a varied career, performing chamber concerts throughout England and the US with the Beaumont Piano Trio,, and as a member of Quadrivium, a resident ensemble of the Virginia Museum of Art. Ms Holman has performed solo recitals and with orchestras throughout the US and England. She founded the Michigan State University Suzuki cello program. She has played in the cello sections and held the position of assistant principal of such orchestras as the Eastern Music Festival, the Grand Teton Music Festival, the Richmond Symphony, the Milwaukee Symphony, and the Minnesota Orchestra. Currently, she is principal of the Quad City Symphony Orchestra.



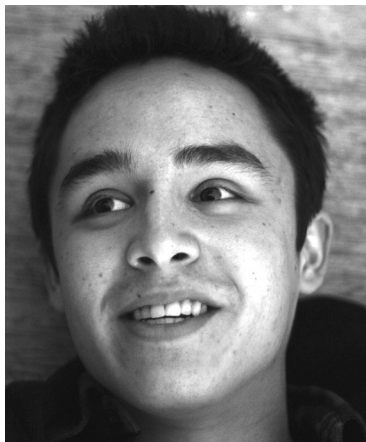
CONOR HANICK is a concert pianist, chamber musician, and modern music enthusiast living in New York City. His playing of standard and contemporary repertoire has been internationally praised and reminded the *New York Times's* Anthony Tommasini—in a "riveting" performance of Olivier Messiaen's *Couleurs de la Cite Celeste*—of "a young Peter Serkin."

As a soloist, chamber musician, and ensemble member, Hanick has been heard throughout the United States, Europe and Japan, performing in venues as diverse as Carnegie Hall and (Le) Poisson Rouge. He has collaborated with conductors Pierre Boulez, James Conlon, David Robertson and James Levine, and performs regularly with the AXIOM, Pittsburgh New Music and Metropolis ensembles. As a fervent promoter of contemporary music, Hanick has collaborated, commissioned and performed works by composers from Northwestern, Princeton, Yale, Manhattan School of Music and Juilliard in addition to working with John Adams, Pierre Boulez, Tan Dun, Mario Davidovsky, Charles Wuorinen, Magnus Lindberg and David Lang.

Now a student at The Juilliard School, where he completed his master's degree in 2008, Conor is a full-scholarship C.V. Starr Doctoral Fellow studying with Yoheved Kaplinsky. For more information visit www.conorhanick.net.



JAY CAMPBELL, cellist, is currently pursuing his undergraduate degree in New York at The Juilliard School, studying with Fred Sherry. A native of Berkeley, CA., he has studied with Richard Aaron, Peter Wyrick, and members of the Kronos Quartet and Ensemble InterContemporain. His wide spectrum of repertoire and eclectic musical interests have led to perfor-



mances around the US and Europe, spanning standard to avant-garde repertoire to free improvisation and rock.

His enthusiasm for contemporary music has manifested in frequent performances with groups such as Argento Ensemble, Second Instrumental Unit, AXIOM, and many others. He has collaborated with a vast array of significant musicians and composers, ranging from John Adams to members of Radiohead and Einstürzende Neubauten. In addition,

Campbell has appeared as soloist with the Aspen Festival, Lucerne Festival Academy, Juilliard Orchestra and most recently performed Pierre Boulez's cello concertino *Messagesquise* under the guidance of the composer for performance and lecture in Lucerne, Switzerland, which were subsequently broadcast on Swiss and German radio.

A native of Newfoundland, **SEAN RICE**, clarinetist, has performed extensively throughout North America and in major cities in Germany, Switzerland, Malaysia, Japan, and most recently Brazil. His broadcasts include recitals with CBC National Radio and Newfoundland's weekly classical music program, *Musicraft*. Rice has appeared as soloist with Orchestre Symphonique de Quebec, Nouvel Ensemble Moderne, Axiom, The New Juilliard Ensemble, Symphony Nova Scotia, Newfoundland Symphony Orchestra, and Memorial University Chamber Orchestra. Gaining recognition as an exciting performer of contemporary music, *The New York Times* recently described Mr. Rice as a "technically precise, exuberant protagonist," for his performance of Magnus Lindberg's *Clarinet Quintet*.



A graduate of Memorial University, Rice earned his Bachelor of Music there while studying with Paul Bendzsa. Studying under Charles Neidich, Rice graduated with a Master of Music from The Juilliard School and has continued there as a Doctorate of Musical Arts candidate. The recipient of numerous awards, Mr. Rice received first prize at the 2006 Orchestre Symphonique de Quebec Canadian Concerto Competition. Now residing in Ottawa, Rice is Second Clarinetist with the National Arts Centre Orchestra.

NATHALIE CRUDEN, violist, received her Bachelor's degree in Music Performance from the Eastman School of Music. While there, she was a student of John Graham and studied chamber music with the Cleveland Quartet. She has also studied with William Preucil, Heidi Castleman, Atar Arad, and Mark Jackobs. She has participated in the Aspen Music Festival, the Heidelberg Schloss-Festspiele, the Quartet Program, and Piccolo Spoleto.

Ms. Cruden was the Principal Violist of both the Cedar Rapids Symphony and the Cedar Rapids Opera from 2001 to 2007. During that time she was also an adjunct faculty member at Grinnell College.

More recently, Ms. Cruden has been a guest artist with the Hill House Chamber Players, the Musical Offering, and the Lyra Baroque Orchestra. Currently, she is a substitute player with the Minnesota Orchestra and a member of the Waterloo Cedar Falls Symphony Orchestra. She is a native of Iowa City where her musical life began at the Preucil School of Music.



MARTIN ANDREWS, actor, is a co-founder of Working Group Theatre and serves as its producing director. He has written and administered many grants for company productions and has overseen the production of four news plays (*Drinks by the Pool*; *Odysseus, Iowa*; *Denali* and *Atlas of Mud*). He has created two original shows (*Was the Word* and *Bingo Bedlam*) and served as festival director for the Under Construction Solo Festival. As an actor, Martin has originated roles in more than five productions with Working Group. In addition he has worked with Riverside Theater, most recently as George in *All My Sons* and Puck in *A Midsummer Night's Dream*. In 2010 Martin became a certified teacher of Fitzmaurice Voicework and was recently appointed co-director of the First International Fitzmaurice Voiceover Conference in Barcelona. He has worked extensively as a voiceover artist and founded his own voiceover company, Canopy Creative Productions, where he directs voice actors and oversees audio editing and production. Martin received his MFA in Acting from the University of Iowa and an M.Ed from Wright State University.

