

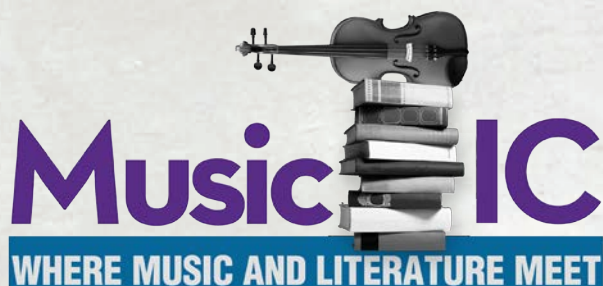


# MusicIC 2013

**Where Music and Literature Meet**

June 12-16, 2013

Iowa City, Iowa



Tricia Park, Robin Scott, *violins*  
Maurycy Banaszek, *viola*  
Andrew Janss, *cello*  
Conor Hanick, *piano*  
Emmet Hanick, *double bass*  
Tony Arnold, Meagan Brus, *sopranos*  
Maurita Murphy Mead, *clarinet*  
Benjamin Coelho, *bassoon*  
David Greenhoe, *trumpet*  
David Gier, *trombone*  
Alan Lawrence, *percussion*  
Scott Dunn, *conductor*

**THERE WILL BE NO INTERMISSIONS**

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**June 13, 2013**

***Music for String Quartet and Soprano***

**Tricia Park, Robin Scott, Maurycy Banaszek, Andrew Janss, Tony Arnold**

**David Gompper**

***Variations on a Sonic Imagination, for Soprano and String Quartet* (2013)**

Poetry by Marvin Bell

- I. *Naming the Unnameable*
- II. *Innuendoes of Earth*
- III. *Falling through Space*
- IV. *Music of Two Spheres*
- V. *Coda*

Music and words are dedicated to Tony Arnold.

World Premier    Commissioned by MusicIC

**Arnold Schoenberg**

***String Quartet No. 2 in F Sharp Minor, with Soprano, Op. 10* (1907-08)**

- I. *Mässig*
- II. *Sehr rasch*
- III. *Litanei: Langsam*
- IV. *Entrückung: Sehr langsam*



**June 14, 2013**

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**Songs of Love and Loss**

**Meagan Brus, Conor Hanick**

**Peter Ilyich Tchaikovsky**

**Six Romances, Op. 6 Selection**

- No. 1. *Do Not Believe, My Friend*
- No. 2. *Not a Word, O My Friend*
- No. 3. *Both Painfully and Sweetly*
- No. 5. *Why?*
- No. 6. *None But the Lonely Heart*

**Robert Schumann**

**Dichterliebe, Op. 48 (1840)**

- 1. *Im wunderschönen Monat Mai*
- 2. *Aus meinen Tränen spriessen*
- 3. *Die Rose, die Lilie, die Traube, die Sonne*
- 4. *Wenn ich in deine Augen seh'*
- 5. *Ich will meine Seele tauchen*
- 6. *Im Rhein, im heiligen Strome*
- 7. *Ich grolle nicht*
- 8. *Und wüssten's die Blumen, die kleinen*
- 9. *Das ist ein Flöten und Geigen*
- 10. *Hör'ich das Liedchen klingen*
- 11. *Ein Jüngling liebt ein Mädchen*
- 12. *Am leuchtenden Sommermorgen*
- 13. *Ich hab'im Traum geweinet*
- 14. *Allnächtlich im Traume*
- 15. *Aus alten Märchen winkt es*
- 16. *Die alten, bösen Lieder*

**June 15, 2013**

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SUPPORTED BY HILLS BANK AND TRUST

**Igor Stravinsky, *Histoire du Soldat*  
(*A Soldier's Tale*) (1918)**

Text by Kurt Vonnegut (1993)

**George de la Peña, Director**

**Saffron Henke, Assistant Director**

**Scott Dunn, Conductor**

**Ashley Pettit, Stage Manager**

**Dakota Gonzalez, The Soldier**

**Kristin Marrs, Red Cross Girl**

**Martin Andrews, The General**

**Tricia Park, Emmet Hanick, Maurita Murphy Mead,**

**Benjamin Coelho, David Greenhoe, David Gier,**

**Alan Lawrence**

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# Program Notes

by **Arthur Canter** except as noted

## JUNE 13

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**David Gompper** (b. 1954)

***Variations on a Sonic Imagination***

*Variations on a Sonic Imagination*, for Soprano and String Quartet, takes the same title as the series of five poetic texts by Marvin Bell written especially for this collaboration. My setting adds three purely instrumental sections: one each at the beginning, midpoint and end. Indeed, the song cycle attempts to reflect the way sound emanates from our earth and surrounding space, both through dreams and in waking. The violin, viola and cello each have solo roles to act as a foil and counterpoint to the singer's attempt to convey presence and existence, just as the way each instrument in the quartet, in turn, "sings." Five singers: five instrumentalists.

—**David Gompper**

### **1. Naming the Unnameable**

I came into this life singing,  
And the song became my being.  
The self of myself was taken

By pitch and cadence,  
By coloration.  
By timbre and intonation.

I became a breath held within  
And a breath released.  
I surrendered to a radiance,

To resonance, to reverberation.  
I sang the wind inside me.  
I freed a blood tide within.

And I looked, and I listened.  
Where had the singer gone  
When the sound moved on?

I had become every sound.  
I had become every song.  
Call me the flutter

Of orchestral strings.  
Call me the quiver of vibrato.  
Call me an instrument of air.

I am forever **in** the present,  
Forever stirring the air.  
No calendar can record my song.

My sound is the register  
Of each and every frequency.  
I purchase the silence, and I sing it.

### **2. Innuendoes of Earth**

When the waves hushed me by the shore,  
When I felt the wind silence me,  
When the fog washed me,  
And the fire unwrapped me,

Then I sang the song of pure sound.  
Songs of hills and canyons,  
Melodies of mesas and fast rivers,  
Of storm and the aftermath of storm.

The earth rumbled in the cellars of sound.  
The surf drummed the shore in a white rhythm.  
Then I sang the song of no song.  
I sang the soul of the planet.

Listen to Earth.  
Earth has changed its mind about us.  
If it has a pulse, is that not a heartbeat?  
If it breathes, is that not a body?

### **3. Falling through Space**

In song, I fly.  
In space, I spread my arms.  
I reach higher.

I feel gravity releasing me as I go.  
I know you are out there.  
I have heard you singing.

As if afloat in a calm sea,  
Moving farther from shore,  
I am paddling beyond the planets.

I cross into other galaxies.  
Then I fall and am free.  
The waves of my song are the sea.

I sing as I go.  
Others will hear me, I know,  
Beyond time and space.

It will be my way of taking you in my arms.  
It will be the way I come to where you are.

#### 4. *Music of Two Spheres*

Sleeping I am waking  
And waking I am sleeping.

Dreaming, I rise, I fly.  
By light of day, I fall.

I see a hand against a door.  
I cannot see whose hand.

How deep is the dark  
That myself cannot be seen?

Beginning to wake, to rise, still  
I see only the dream of myself.

I try to leave my dream world.  
An arm reaching, a foot stepping.

Who can tell me:  
Am I awake or am I asleep?

When I hear a melody,  
When I hear the music of the spheres,

I fall under its spell.  
I spin with the planets in space.

How is it that I rise in sleep.  
And fall awake?

So clearly does it seem so.  
Oh, so it seems.

I rise into sleep.  
I fall to be awake.

And rise. And fall.  
Day marries night marries day.

In all of space, what will remain?  
Listen,

Can you hear the sun and moon?  
I am not so far away.

#### 5. *Coda*

Listen to my song.  
Listen when my song has ended.

It will be my way of taking you in my arms.  
It will be the way I come to where you are.

#### Arnold Schoenberg (1874-1951) String Quartet No.2, Op. 10

The Viennese-born Arnold Schoenberg's early works reveal the influence of late German Romanticism that helped to establish him as a composer to watch. His earliest ventures into string quartet writing fit the mold established by Dvořák. His first published String Quartet No.1 (1905), which just explored the extremes of tonal harmony, gave only hints of the composer's inclinations. It was with the String Quartet No. 2 that Schoenberg actually stepped into atonality, although not with the complete abandonment that was to lead to his development of the twelve-tone system. Late in 1907 when Schoenberg began work on the quartet he was already having marital problems. His wife, Mathilde, was having an affair with a young violinist friend of the family. During the summer of 1908 she left Schoenberg to live with her lover for several months. After Mathilde returned to her husband and children, her lover committed suicide. The emotional impact of these events may be seen in the changes in Schoenberg's works of that period.

The String Quartet No. 2, Op.10 loosely follows the sonata form in its first two movements, although with incongruities. Schoenberg also introduced an innovation for string quartets by inserting a vocal soloist in the last two movements. The opening movement *Mässig* (moderate) begins with a brief theme which develops into a series of unrelated motifs, each sounds disharmonious but not quite dissonant. The entire movement gives the impression of a disturbing contemplation, and in that sense is unified. The Scherzo, *Sehr rasch* (very brisk), follows, with its increased pace in a rather sardonic vein albeit with the same quasi-dissonance of the first movement. In its middle section, the music is based on the melody *Alles ist hin* (All is lost), the final segment of the popular song of the time *Ach du lieber Augustin*. It is presumed that Schoenberg was referring to his marital problems. The slow third movement opens with a *mélange* of melodic fragments derived from the first two movements. Then the soprano voice enters singing a setting of Stefan George's mournful poem *Litanei* (Litany). As the movement ends with the words "Nimm mir die liebe, gib mir dein glück!" (Take away love from me, give me your joy!), the vocal line drops more than two octaves on the last syllables. With the final movement, the break with traditional tonality is made. It opens with ghostly instrumental music that introduces the singer's lines from Stefan George's poem *Entrückung* (Rapture): "Ich fühle luft von anderen planeten" (I feel the air of other planets). Schoenberg himself described writing the introductory music for the finale as "dissolved in swirling sound" to portray an interplanetary voyage. He was rather proud of the fact that he wrote the last movement without a key center or tonal hierarchy. Its first public performance in Vienna in December 1908 caused riots. Schoenberg later commented: "It seemed wrong to force a movement into...a tonality without supporting it by harmonic progressions that pertain to it... That I was the first to venture the decisive step will not be considered universally a merit...a fact that I regret but have to ignore."

**Stefan George (1868-1933)**

***Litanei***

Tief ist die trauer,  
die mich umdüstert,  
Ein tret ich wieder,  
Herr! in dein haus . . .

Lang war die reise,  
matt sind die glieder,  
Leer sind die schreine,  
voll nur die qual.

Durstende zunge  
darbt nach dem weine.  
Hart war gestritten,  
starr ist mein arm.

Gönne die ruhe  
schwankenden schritten,  
Hungrigem gaume  
bröckle dein brot!

Schwach ist mein atem  
rufend dem traume,  
Hohl sind die hände,  
fiebernd der mund.

Leih deine kühle,  
lösche die brände,  
Tilge das hoffen,  
sende das licht!

Gluten im herzen  
lodern noch offen,  
Innerst im grunde  
wacht noch ein schrei . . .

Töte das sehnen,  
schliesse die wunde!  
Nimm mir die Liebe,  
gib mir dein glück!

***Litany***

Deep is the sorrow,  
which darkens about me,  
I enter again,  
Lord! into thine house . . .

Long was the journey,  
weary the limbs,  
Empty the coffers,  
full but the pain.

Thirsting tongue  
starves for the wine.  
Harsh was the fighting,  
numb is my arm.

Grant then thy peace  
to faltering footsteps,  
For the hungry palate,  
break now thy bread!

Weak is my breathing  
calling the dream,  
Hollow the hands,  
fevered the mouth.

Lend thy coolness,  
quench the fires,  
Extinguish all hoping,  
send me the light!

Fires in the heart  
still are ablaze,  
Deep within me,  
yet lingers a cry . . .

Deaden all yearning,  
close up the wound!  
Take all my passion,  
give me thy joy!

## **Entrückung**

Ich fühle luft von anderem planeten.  
Mir blassen durch das dunkel die gesichter,  
Die freundlich eben noch sich zu mir drehen.

Und bäum und wege die ich liebte fahlen  
Dass ich sie kaum mehr kenne und du lichter  
Geliebter schatten -- rufer meiner qualen --

Bist nun erloschen ganz in tiefern gluten  
Um nach dem taumel streitenden getobes  
Mit einem frommen schauer anzumuten.

Ich löse mich in tönen, kreisend, webend,  
Ungründigen danks und unbenamten lobes  
Dem grossen atem wunschlos mich ergebend.

Mich überfährt ein ungestümes wehen  
Im rausch der weihe wo inbrünstige schreie  
In staub geworfner beterrinnen flehen:

Dann seh ich wie duftige nebel lüpfen  
In einer sonnerfüllten klaren freie  
Die nur umfängt auf fernsten bergeschlүpfen.

Der boden schütterert weiss und weich wie molke . . .  
Ich steige über schluchten ungeheuer.  
Ich fühle wie ich über letzter wolke

In einem meer kristallnen glanzes schwimme --  
Ich bin ein funke nur vom heiligen feuer,  
Ich bin ein dröhnen nur der heiligen stimme.

## **Rapture**

I feel the breath from another planet.  
In the darkness pale the faces  
Which just were kindly turned toward me.

And trees and pathways which I loved fade  
That I hardly know them still -- and thou luminous  
Belovèd shade -- summoner of my torments --

Art now expired in deeper fires  
To seem, after the frenzied battling clamor,  
Like awed devotion.

I dissolve myself in sound, circling, weaving,  
In fathomless gratitude and nameless praise  
To the great breath wishlessly surrendering.

Fierce currents come over me  
In the ecstasy of consecration, where fervent cries  
Of supplicants, thrown onto the dust, beseech:

Then I see how fragrant mists lift up  
In a sun-filled limpid space,  
Lingering only on remotest mountain reaches.

The ground trembles, white and soft as whey . . .  
I stride across vast chasms.  
I feel how above a final cloud  
In a sea of crystal radiance I float --  
I am but a spark of the sacred fire,  
I am but a droning of the holy voice

Translation by Philipp O. Naegele © Marlboro Music



## Peter Ilyich Tchaikovsky (1840-1893)

### Six Romances, Op. 6 (Nos. 1-3 and Nos. 5-6)

The popular Russian composer Tchaikovsky is best known for his vivid and colorful orchestral works, ballets and operas. However, in Russia he is equally respected and known for the 100 or so songs that he published during his career. These songs for voice and piano, some of which have been transcribed for orchestral accompaniment, are settings to works by Russian poets or to poems in their Russian translations. In style they are the equal match of the German Romantic lieder. For tonight's recital, the performers chose to present five of the Six Romances of Op. 6, written for high voice and piano by Tchaikovsky in 1869.

In late November 1869, Tchaikovsky had been occupied with completing the overture to *Romeo and Juliet*. He complained in a letter to a friend, Aleksandra Davydova, about "... hurrying to finish my new overture...besides which I have a few other jobs to do; as a result my nerves are under considerable strain, and I intend to take some time off, i.e. do nothing apart from my classes." A few days later in a letter to his brother Modest, expressing dismay at delays in the staging of his opera *Undina*, he wrote : "While my music is being held up, I've started to write some songs to earn a little money." By mid December, in other letters, he revealed that his idleness was short-lived and "...last week I wrote six romances, which are going to be published." The implication is that he wrote all six in one week!

The Six Romances, Op. 6 do not form a song cycle in the manner of Schumann's *Dichterliebe*. While there are common themes of the loss or fears of the loss of love, and the pain of the experiences, there is no determinable sequence to the order of the songs. Thus they are often presented separately and in mixed order. They were first published by Pytor Jurgenson in March 1870 and subsequently repeated in their original keys, transpositions and arrangements. In 1890 they were published by Jurgenson in a collected edition of romances that were reviewed by the composer who insisted that some of them had to be corrected and some amended. Tchaikovsky shortened the text in two songs and made some alterations in four of them before he would allow their publication. In his later letters, Tchaikovsky, when referring to the Six Romances, would remark "...you know that out of all my romances only two are popular *None but the Lonely Heart* (No. 6) and *Bitterly and Sweetly* (No. 3).

The Romance, Op. 6 No. 1, *Ne ver, moy drug* (Do not believe, my friend) set to the text by A.K. Tolstoi, is dedicated to Alexandra Menshikova, who created the part of Mariya in Tchaikovsky's opera *The Voyevoda*, performed in February 1869. This dramatic song explores the feeling when one is overshadowed by sorrow and asks a lover not to pay attention to any denials of returning the love for "it will return."

Romance No. 2, *Ni slova, o drug may* (Not a word beloved) is set to a poem by the Austrian, Moritz Hartmann, translated by Alexey Pleshcheyev. It is dedicated to Nikola Kahkin, a friend of Tchaikovsky, who also taught at the Moscow Conservatory where Tchaikovsky was teaching. With short phrases the song speaks of silently weeping, as one would grieve over a grave as a way of spending time with a lost lover.

Romance No. 3, *I bol'no, i sladko* (Both painfully and sweetly), uses a text by Evdokiya Rostophchina in an operatic-like setting. It is dedicated to Alexandra Kochetova, the singer at the Bolshoi and fellow professor with Tchaikovsky at the Conservatory, who was one of the first performers of Tchaikovsky's works. The song, in a dramatic pulsating fashion, exclaims about the pain and sweetness, the heart-beating, the feverish feelings, the agitation and the pining until the fever of love is over and the heart may lighten, but then there would be nobody to listen, "both painfully and sweetly."

Romance N. 5, *Otchevo? (Why?)* is set to the translation by Lev Alexandrovich Mey of the poem *Why then are the roses so pale?* by Heinrich Heine. The questioning, in short phrases, leads to the climax: "Why have you forgotten me?"

The Romance No. 6, *Net kolko tot, kto znai* (None but the lonely heart), the most popular and widely known of the Six Romances, is set to L.A. Mey's translation of Mignon's song *Nur wer die Sehnsucht kent* (Only he who knows longing) from Goethe's *Wilhelm Meister*.



**Aleksey Tolstoy** (1817-1875), from an untitled poem (1856)  
***Do Not Believe, My Friend***

Don't believe, my friend, when in a surge of sorrow  
I say I don't love you any more!  
In the hours of ebb don't believe that the sea has betrayed -  
It will be back to the shore filled with love.

I'm already longing, full of the same old passion,  
I'll give my freedom back to you again,  
And now the waves are running back with roaring  
From a distance to the beloved shoreline.

**Aleksey Pleschcheyev** (1825-1893) from his poem  
*Silence* (1861) – a translation from the German poem  
*Schweigen* by Moritz Hartmann (1821-1872)  
***Not a Word, O My Friend***

No word, – not e'en a sigh, my darling!  
Together now the silence keeping;  
In truth as o'er some grave stone leaning  
The silent willows low are weeping,

And drooping o'er it so are reading –  
I read in thy tired heart at last,  
That days of happiness existed,  
And that this happiness is past.

**Yevdokiva Petrovna Rostopchina** (1811-1858)  
from her poem *Words for Music*.  
***Both painfully and sweetly***

Both painfully and sweetly  
At the start of love  
The heart now beats stealthily,  
Now fever flows in the veins,  
Both painfully and sweetly  
Now blood is on fire.  
Both painfully and sweetly!  
When the time of our meeting comes,  
With downcast eyes,  
Agitated and pining,  
Afraid but ready to declare my love,  
I start and stammer.  
And the meeting becomes a torment!  
I start and stammer!  
I cannot say a word.  
I tremble, I become timid and dumb;  
My soul, cursing its chains,  
Would find expression.  
I have no strength, no words,  
And only look at you and keep silence!  
Both painfully and sweetly.  
The mad fever is over;  
My heart is light and free.  
It would be so easy to find words  
But there is now nobody to listen,  
Both painfully and sweetly.

**Lev Aleksandrovich Mey** (1822-1862)

from his poem of the same name (1858) – a translation from the German *Warum sind denn die Rosen so blass?* by Heinrich Heine (1797-1856)

**Why?**

Why are the roses so pale?  
O speak, my love, why?  
Why in the green grass  
are the blue violets so silent?

Why with such a lamenting voice  
does the lark sing in the sky?  
Why from the balsam weed does there rise  
the scent of wilting blossoms?

Why does the sun shine down on the meadow,  
so coldly and morosely?  
Why is the earth so gray  
and desolate like a grave?

Why am I myself so ill and dull?  
My lovely darling speak,  
O speak, my heart's most beloved love,  
why have you abandoned me?

**Lev Aleksandrovich Mey**

from his poem *Harpist's Song* (1857) — a translation from the German of *Nur wer die Sehnsucht kennt*, in book 4 of the novel *Wilhelm Meisters Lehrjahre* (1795) by Johann Wolfgang von Goethe (1748–1832)

**None But the Lonely Heart**

Only one who knows longing  
Knows what I suffer!  
Alone and cut off  
From all joy,  
I look into the firmament  
In that direction.

Ach! he who loves and knows me  
Is far away.  
I am reeling,  
My entrails are burning.  
Only one who knows longing  
Knows what I suffer!

**Robert Schumann** (1810-1856)

**Dichterliebe, Op. 48**

The song cycle *Dichterliebe*, composed by Schumann in a flurry of song writing in only one week in May 1840, heralded the onset of what has been called Schumann's "song year" (completing 125 songs). The outburst was instigated by his having to wait for the resolution of the outcome of his lawsuit against Frederick Wieck, the father of his intended beloved bride Clara. The legal proceedings got in his way of composing major piano works, and he was obsessed

with resolving the difficulties he had with one of his hands when playing the piano. He found that writing songs helped him to work out his frustrations as well as to ventilate his emotions. As he expressed in a letter to Clara: "I can't tell you how easy it is for me [to write songs] and how happy this makes me."

From the start Schumann was drawn to use the poems of Heinrich Heine, the German Romantic poet whose poems imparted a sense of intimacy, touched with irony, and often dealt with unrequited love. He selected 20 poems for his original cycle from the voluminous collection *Lyriches Intermezzo* by Heine that had been published in 1827. But Schumann withdrew four pieces before publishing the final 16-song cycle in 1844 under the title *Dichterliebe* (Poet's Love).

Schumann's cycle follows the sequence of Heine's first seven poems and ends with Heine's last (65th) poem, thus progressing from the awakening of love with the renewal of life in the spring to the burying of love and dreams of love in the Rhine River. The songs have no narrative but express varying attitudes toward love. They are truly duets for voice and piano in the style that had been set by Schubert, with the piano taking a prominent role in the songs. The piano often sets the mood or texture of individual songs. The sensitivity of the declamatory rhythm of speech in the vocal line is manifested throughout. There are extended piano postludes that match the poignant ending of Heine's verses.

Songs 1-5 have been likened to an "opening *scena*" of the cycle. Song 1 (*Im wunderschönen Monat Mai*), in two brief verses, sets the stage for the entire cycle, pointing to the time when buds are bursting, birds singing and the stirrings of love are felt but not yet realized. In Songs 2-5 we hear and feel the pains of love that are ameliorated by the blossoming of flowers, the intensity of the feelings and their overwhelming blotting out of everything else for the lover. Songs 6 and 7 may be thought of as the "core" of the cycle as they are starkly different in their content. They intrusively introduce references to the Rhine, "the holy river" and the city of Cologne with its picture of the Virgin Mother ("*Liebe Frau*") in Song 6. Song 7 gives the first indication of being broken-hearted about the prospect of losing love. Songs 8-12 form another change in the *scena*. Now we become aware of the intensity of the pain, the suffering and sorrow of being rejected. Song 11 describes the blow felt by having one's beloved choose another, who then may in turn be rejected *Es ist eine alte Geschichte* (it is an old story). This always breaks the heart anew. Songs 12 -14 take us into the depth of the melancholy felt by the failure of love, the dwelling upon the images, the weeping extended into the dreams, and the pain of being confronted by the one who is now with somebody else, or out-of-reach. Songs 15 and 16 are seemingly out of balance with what has been transpiring. Song 15 hearkens to the past, to old fairy tales that have vanished. Song 16, the postlude of the cycle, bundles together the "old and evil songs" and buries them in an immense coffin in the Rhine, while the piano offers a languorous epitaph.

**Heinrich Heine** (1797-1856)

**Dichterliebe** (1840) Poet's Love

1.

Im wunderschönen Monat Mai,  
Als alle Knospen sprangen,  
Da ist in meinem Herzen  
Die Liebe aufgegangen.

Im wunderschönen Monat Mai,  
Als alle Vögel sangen,  
Da hab' ich ihr gestanden  
Mein Sehnen und Verlangen.

2.

Aus meinen Tränen spriessen  
Viel blühende Blumen hervor,  
Und meine Seufzer werden  
Ein Nachtigallenchor.

Und wenn du mich lieb hast, Kindchen,  
Schenk' ich dir die Blumen all',  
Und vor deinem Fenster soll klingen  
Das Lied der Nachtigall.

3.

Die Rose, die Lilie, die Taube, die Sonne,  
Die lieb' ich einst alle in Liebeswonne.  
Ich lieb' sie nicht mehr, ich liebe alleine  
Die Kleine, die Feine, die Reine, die Eine;  
Sie selber, aller Liebe Bronne,  
Ist Rose und Lilie und Taube und Sonne.

4.

Wenn ich in deine Augen seh',  
So schwindet all mein Leid und Weh;  
Doch wenn ich küsse deinen Mund,  
So werd' ich ganz und gar gesund.  
Wenn ich mich lehn' an deine Brust,  
Kommt's über mich wie Himmelslust;  
Doch wenn du sprichst: ich liebe dich!  
So muß ich weinen bitterlich.

5.

Ich will meine Seele tauchen  
In den Kelch der Lilie hinein;  
Die Lilie soll klingend hauchen  
Ein Lied von der Liebsten mein.

Das Lied soll schauern und beben  
Wie der Kuß von ihrem Mund,  
Den sie mir einst gegeben  
In wunderbar süßer Stund'.

1.

In wondrous-lovely month of May,  
When all the buds were bursting,  
Within my heart, anon,  
Did love arise anew.

In wondrous-lovely month of May,  
When all the birds were singing,  
I then confessed to her  
My longing and desire.

2.

From my tears are sprouting  
Many blossoming flowers forth,  
And my sighing is becoming  
Of nightingales, a choir.

And should you love me, child,  
The flowers all I'll give you,  
And by your window shall resound  
The nightingale's, her song.

3.

The rose, the lily, the dove, the sun,  
I loved all once in love's delight.  
I love them no more, I love but only  
The little, the fair, the pure, the only;  
She herself, fount of all love,  
Is rose, is lily, is dove, and is sun.

4.

When into your eyes I peer,  
Then vanish all my woe and pain;  
But when I kiss your mouth,  
Then I am altogether whole again.  
When I lean upon your breast,  
I'm overcome by heavenly joy;  
But when you say: I love you true!  
Then must I weep so bitterly.

5.

I shall immerse my soul  
Into the lily's cup;  
The lily then shall breathe aloud  
A song of the beloved mine.

The song shall tremble and quiver  
Like the kiss from her mouth,  
That once she had given me  
In wondrous dulcet hour.



6.  
Im Rhein, im heiligen Strome,  
Da spiegelt sich in den Well'n,  
Mit seinem großen Dome,  
Das große, heilige Köln.

Im Dom da steht ein Bildnis,  
Auf goldenem Leder gemalt;  
In meines Lebens Wildnis  
Hat's freundlich hineingestrahlt.

Es schweben Blumen und Eng'lein  
Um unsre liebe Frau;  
Die Augen, die Lippen, die Wänglein,  
Die gleichen der Liebsten genau.

7.  
Ich grolle nicht, und wenn das Herz auch bricht,  
Ewig verlor'nes Lieb! Ich grolle nicht.  
Wie du auch strahlst in Diamantenpracht,  
Es fällt kein Strahl in deines Herzens Nacht.  
Das weiß ich längst.

Ich grolle nicht, und wenn das Herz auch bricht.  
Ich sah dich ja im Traume,  
Und sah die Nacht in deines Herzens Raume,  
Und sah die Schlang', die dir am Herzen frißt,  
Und sah, mein Lieb, wie sehr du elend bist.  
Ich grolle nicht.

8.  
Und wüßten's die Blumen, die kleinen,  
Wie tief verwundet mein Herz,  
Sie würden mit mir weinen,  
Zu heilen meinen Schmerz.

Und wüßten's die Nachtigallen,  
Wie ich so traurig und krank,  
Sie ließen fröhlich erschallen  
Erquickenden Gesang.

Und wüßten sie mein Wehe,  
Die goldenen Sternelein,  
Sie kämen aus ihrer Höhe,  
Und sprächen Trost mir ein.

Sie alle können's nicht wissen,  
Nur Eine kennt meinen Schmerz;  
Sie hat ja selbst zerrissen,  
Zerrissen mir das Herz.

6.  
In the Rhine, in the hallowed river,  
Is mirrored in the waves,  
With its immense cathedral,  
The great and holy Cologne.

In the cathedral there stands an image,  
On golden leather painted;  
Into the wilderness of my life  
It kindly cast its rays.

Flowers and angels hover  
About our Lady dear;  
The eyes, the lips, the little cheeks,  
They resemble the beloved quite.

7.  
I bear no grudge, and should it break the heart,  
Forever lost beloved! I bear no grudge.  
Though you might shine in diamond resplendence,  
No ray can penetrate the darkness of your heart.  
Long did I know it.

I bear no grudge, and should it break the heart,  
Did I not see you in my dream,  
And saw the night within the mansions of your heart,  
And saw the snake that gnaws upon your heart,  
And saw, my love, how very wretched now you are.  
I bear no grudge.

8.  
And if the flowers but knew, the little ones,  
How deeply wounded my heart,  
They'd weep with me,  
To heal my pain.

And if the nightingales but knew,  
How sad I am and ill,  
They'd gaily send abroad  
Rejuvenating song.

And if they but knew my pain,  
The little golden stars,  
They'd come down from their heights  
To give me of their solace.

They all can hardly know it,  
One only knows my pain;  
For she herself has torn,  
Has torn my heart apart.

9.  
Das ist ein Flöten und Geigen,  
Trompeten schmetterten darein;  
Da tanzt wohl den Hochzeitsreigen  
Die Herzallerliebste mein.

Das ist ein Klingen und Dröhnen,  
Ein Pauken und ein Schalmei'n;  
Dazwischen schluchzen und stöhnen  
Die lieblichen Engelein.

10.  
Hör' ich das Liedchen klingen,  
Das einst die Liebste sang,  
So will mir die Brust zerspringen  
Von wildem Schmerzdrang.

Es treibt mich ein dunkles Sehnen  
Hinauf zur Waldeshöh',  
Dort löst sich auf in Tränen  
Mein übergroßes Weh'.

11.  
Ein Jüngling liebt ein Mädchen,  
Die hat einen andern erwählt;  
Der andre liebt eine andre,  
Und hat sich mit dieser vermählt.

Das Mädchen nimmt auf Ärger  
Den ersten besten Mann,  
Der ihr in den Weg gelaufen;  
Der Jüngling ist übel dran.

Es ist eine alte Geschichte,  
Doch bleibt sie immer neu;  
Und wem sie just passiert,  
Dem bricht das Herz entzwei.

12.  
Am leuchtenden Sommermorgen  
Geh' ich im Garten herum.  
Es flüstern und sprechen die Blumen,  
Ich aber wandle stumm.

Es flüstern und sprechen die Blumen,  
Und schaun mitleidig mich an:  
Sei unsrer Schwester nicht böse,  
Du trauriger blasser Mann.

9.  
What fluting and what fiddling,  
Trumpets blaring too;  
She must be dancing her wedding dance,  
My heart's most dearly beloved.

What ringing and what droning,  
What drumming and what piping;  
'mid sobbing and 'mid moaning  
Of dear little angels above.

10.  
When I hear the ditty ringing,  
That once my dearest sang,  
My heart would burst asunder  
From wildest pangs of pain.

A dark desire drives me  
Up onto the forest heights,  
There shall dissolve in tears  
Mine overwhelming woe.

11.  
A young man loves a maiden,  
Another she did choose;  
The other loves another,  
And forthwith her did wed.

The girl then in her anger  
The next best man she takes,  
That runs across her path;  
The young man is in bitter straits.

It is an age-old story,  
Yet is it ever new;  
And for him that's just endured it,  
His heart will break in two.

12.  
On a radiant summer morning  
I walk around in the garden.  
The flowers are whispering and talking  
But I walk in silence on.

The flowers are whispering and talking,  
And look compassionately at me:  
Be not angry with our sister,  
You melancholy pallid man.

13.

Ich hab' im Traum geweinet,  
Mir träumt', du lägest im Grab.  
Ich wachte auf, und die Träne  
Floß noch von der Wange herab.

Ich hab' im Traum geweinet,  
Mir träumt', du verließest mich.  
Ich wachte auf, und ich weinte  
Noch lange bitterlich.

Ich hab' im Traum geweinet,  
Mir träumte, du wär'st mir noch gut.  
Ich wachte auf, und noch immer  
Strömt meine Tränenflut.

14.

Allnächtlich im Traume seh' ich dich,  
Und sehe dich freundlich grüßen,  
Und laut aufweinend stürz ich mich  
Zu deinen süßen Füßen.

Du siehest mich an wehmütiglich  
Und schüttelst das blonde Köpfchen;  
Aus deinen Augen schleichen sich  
Die Perletränenröpfchen.

Du sagst mir heimlich ein leises Wort  
Und gibst mir den Strauß von Cypressen.  
Ich wache auf, und der Strauß ist fort,  
Und's Wort hab' ich vergessen.

15.

Aus alten Märchen winkt es  
Hervor mit weißer Hand,  
Da singt es und da klingt es  
Von einem Zauberland;

Wo bunte Blumen blühen  
Im gold'nen Abendlicht,  
Und lieblich duftend glühen,  
Mit bräutlichem Gesicht;

Und grüne Bäume singen  
Uralte Melodei'n,  
Die Lüfte heimlich klingen,  
Und Vögel schmetternd drein;

Und Nebelbilder steigen  
Wohl aus der Erd' hervor,  
Und tanzen luft'gen Reigen  
Im wunderlichen Chor;

Und blaue Funken brennen  
An jedem Blatt und Reis,  
Und rote Lichter rennen  
Im irren, wirren Kreis;

13.

I had in dream been weeping,  
I dreamt, you lay in the grave.  
I awoke, and the teardrop  
Flowed still down from off my cheek.

I had in dream been weeping,  
I dreamt, you were leaving me.  
I awoke, and I wept  
Still long and bitterly.

I had in dream been weeping,  
I dreamt, you were still well disposed.  
I awoke, and even yet  
Streams on my flood of tears.

14.

Night after night in dream I see you,  
Behold you kindly greeting,  
And bursting loudly into tears I fling myself  
At your sweet feet.

You look at me with sadness  
And shake the little blond head;  
From your eyes come stealing  
The pearl-tear-droplets down.

You confide to me a gentle word  
And give me the cypress bouquet.  
I wake up, the bouquet is gone,  
And the word I have forgotten.

15.

From ancient tales  
A white hand beckons,  
There is a singing and a ringing  
Of an enchanted land;

Where colorful flowers blossom  
In golden evening light,  
And sweetly fragrant glow  
With bride-like countenance;

And green trees sing  
Primeval melodies,  
The breezes sounding secretly,  
And birds their noisy warbling interject;

And misty forms are rising  
Out of the earth aloft,  
To dance an airy roundelay  
In whimsical ensemble;

And blue sparks blaze  
On every leaf and twig,  
And red lights course  
In mad, chaotic round;



Und laute Quellen brechen  
Aus wildem Marmorstein,  
Und seltsam in den Bächen  
Strahlt fort der Widerschein.

Ach, könnt' ich dorthin kommen,  
Und dort mein Herz erfreu'n,  
Und aller Qual entnommen,  
Und frei und selig sein!

Ach! jenes Land der Wonne,  
Das seh' ich oft im Traum,  
Doch kommt die Morgensonne,  
Zerfließt's wie eitel Schaum.

16.  
Die alten bösen Lieder,  
Die Träume bös' und arg,  
Die laßt uns jetzt begraben,  
Holt einen großen Sarg.

Hinein leg' ich gar manches,  
Doch sag' ich noch nicht, was;  
Der Sarg muß sein noch größer  
Wie's Heidelberger Faß.

Und holt eine Totenbahre  
Und Bretter fest und dick;  
Auch muß sie sein noch länger,  
Als wie zu Mainz die Brück'!

Und holt mir auch zwölf Riesen,  
Die müssen noch stärker sein  
Als wie der starke Christoph  
Im Dom zu Köln am Rhein.

Die sollen den Sarg fortragen,  
Und senken ins Meer hinab;  
Denn solchem großen Sarge  
Gebührt ein großes Grab.

Wißt ihr, warum der Sarg wohl  
So groß und schwer mag sein?  
Ich senkt auch meine Liebe  
Und meinen Schmerz hinein.

And noisy springs burst forth  
From savage marble stone,  
And strangely in the rivulets  
Shines out the bright reflection.

Ah, if only I could come there,  
And there delight my heart,  
And relieved of every torment,  
Could free and happy be!

Ah! that land of bliss,  
I see it oft in dream,  
Though comes the morning sunlight,  
It melts away like empty foam.

16.  
The old malignant songs,  
The dreams so wicked and bad,  
These let us now inter,  
A spacious coffin bring.

Therein I lay some sundries,  
But will not tell yet, what;  
The coffin must still bigger be  
Than in Heidelberg, the vat.

And fetch also a funeral bier  
And timbers strong and thick;  
It must be also longer still  
Than at Mainz, the bridge!

And fetch me too twelve giants,  
They must be stronger still  
Than is that strong St. Christopher  
In Cologne's cathedral by the Rhine.

They should bear the coffin off,  
And sink it down into the sea;  
For to such a large sarcophagus  
A spacious grave is due.

Know ye why the coffin then  
So large and heavy might be?  
I sank also my love therein  
And in it all my pain.

Translation by Philipp O. Naegele © Marlboro Music

# June 15

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Tonight's concert features an unusual and fascinating alternative to the original libretto by Ramuz to Stravinsky's *Histoire du Soldat* that has been used since the work was premiered in 1918. The new version set to a controversial libretto by the late Kurt Vonnegut was written some 70 plus years after the first presentation of Stravinsky's original work. Sub-titled *An American Soldier's Tale*, it was written to be performed with the same musical score and instrumentation by Stravinsky but completely transforms the intent and the impact of the original work. In the following notes, a review of the circumstances that brought forth *both* creations is provided with the hope that some insight about where Stravinsky and Vonnegut were "coming from", so-to-speak, will help the reader understand and appreciate *Histoire du Soldat* in whatever form it is presented,

**Igor Stravinsky (1887-1971)**  
***Histoire du Soldat* (A Soldier's Tale)**  
with libretto by C-F Ramuz

Stravinsky is world-famous for his colorful, fabulous and provocative ballets, a host of orchestral, instrumental and theatrical scores and other genres of music. He was always experimenting with musical forms as changes were being introduced at the turn of the 20th century and into its early decades. The onset of World War I and its aftermath were contributing factors to these changes. In Russia at the time, the war and revolutionary rumblings had made it practically impossible for Stravinsky to support his family. To augment his meager finances, he turned to the idea that he could solve his problems by writing a theatrical work that would be economical and easy to produce. It had to be one that could be done on a small scale, be portable, and musically presented in a straightforward manner, with simple action, all concisely expressed.

In 1917 Stravinsky began working on *Histoire du Soldat* (A Soldier's Tale) with the Swiss writer Charles-Ferdinand Ramuz (1878-1947) and a friend, the painter/designer René-Victor Auberjonois, with whom Stravinsky had previously worked on ballet productions. The music is set to a story written by Ramuz about the fate and antics of an itinerant soldier-fiddler, a princess and the Devil, derived from a collection of mythical Russian tales. Stravinsky wrote the score for an ensemble of seven instruments: violin, double bass, clarinet, bassoon, trumpet, trombone and percussion. All that was needed would be a speaker who serves as a narrator, two dramatic actors playing the parts of the soldier and the Devil and a dancer for the role of the princess. The action would be essentially mime-like, which lent the work the character of a musical burlesque show, similar to those that were popular in Europe for many years. In actual practice, how the theatrical work is staged may vary, depending upon the venue and the director for its presentation.

The music written for *Histoire du Soldat* was strikingly bold and unique in sound. It contains elements of the then new serialism, use of dissonance, and bits of jazz (ragtime) that had attracted Stravinsky in his exploration of anti-Romantic outlets for his creative expression at this stage of his career. The work had its première in Lausanne, Switzerland in 1918. It was scheduled to be taken on tour but the Spanish Flu epidemic of the period brought that to an end. While waiting for its revival, Stravinsky made some minor changes in the score but essentially retained the same music he had set to the story.

**Igor Stravinsky & Kurt Vonnegut Jr. (1922- 2007)**  
***An American Soldier's Tale* (1993)**

In 1993 the New York Philomusica sought to commission a contemporary writer/poet to create a new libretto for Stravinsky's *Histoire du Soldat* as an up-grading for modern audiences. They chose Kurt Vonnegut, the iconoclastic novelist, science fiction-writer and author of the literary masterpiece *Slaughterhouse-Five*. Vonnegut first rejected the offer, then changed his mind. One can glean how this came about from an account by Vonnegut he recalled 16 years later in an interview with the reporter Alicia Zuckerman, that was transcribed in the magazine *New York* (March 2006). This bore the subtitle "The desecration of Stravinsky's romanticized *A Soldier's Tale*." Zuckerman asked him how he got the commission. As he recalled what happened about 30 years earlier, he was asked to be the narrator for a concert by "a small orchestra" and agreed, if they would send him the libretto. He read it and thought about a soldier carrying a violin: "...you know soldiers get rained on, and a violin wouldn't have a chance—so it was—just preposterous." Then he thought about the work having been premiered in 1918 during a horrible war for soldiers and that made it all the more "preposterous". So he declined to do the narration. Sometime later (in 1991?) he was invited to a party at George Plimpton's, the president of the board of the New York Philomusica. Also at the party was the artistic director of the orchestra who had been trying to get Vonnegut to write the new libretto. It was to be ready to be performed during the Philomusica's 1992-1993 season. Vonnegut, in his typical way, bluntly brought up

the subject, saying to Plimpton, as he recalled it, “what a piece of crap” he thought the narration was in *Histoire du Soldat*. Plimpton challenged him to write a good one. Being directly challenged in front of everybody, Vonnegut recalled thinking that: “*Stravinsky certainly not known for his graceful marriage of text and music. The music itself had a nasty edge—sort of Kurt Weill sound, which was quite appropriate for 1918. I don’t think he gave a damn about the text, and the war was unthinkable, it was just so awful. The folk legend came into being maybe 100 years before. A soldier was just another guy— there wasn’t a huge war going on.... modern war hadn’t begun yet. In 1918, to be a soldier was really something.*” Thus, he changed his mind, accepted the challenge and took on the commission. He recalled thinking about Private Ed Slovik, the only person to be executed in the face of the enemy since the Civil War. “*Ike signed his death certificate. They stood him up and they shot him.*”

Vonnegut changed the story completely, and produced the script in the next three weeks. The changes reflect what he felt about the whole situation, why he thought the original libretto was ridiculous and his own experiences as a soldier in combat. It must be remembered that Vonnegut had been a soldier in World War II. He was in a combat mission when he was captured and sent to an underground prisoner-of-war camp in Dresden until freed when Germany surrendered in 1945. In Dresden, he and his fellow-prisoners endured and survived the terrifying hell of the devastation of that city by Allied day and night fire-bombing. At the time, he and his buddies were forced to collect and dispose of the bodies of the civilian victims of the bombing. Years later the war and bombing experiences, having “burned in his brain,” prompted Vonnegut to write the novel *Slaughterhouse-Five* and influenced his outspoken negative attitudes about the military and war.

For his libretto, Vonnegut chose the story of Eddie Slovik, the American soldier who was charged with desertion during combat, arrested, tried and executed on orders of General Eisenhower. This was to be a lesson to all other would-be deserters, of which there were many who, although captured, charged and imprisoned, were not executed. Vonnegut based his text very loosely on the nonfiction book, *The Execution of Private Slovik* that drew much attention when it was published in 1954. His text was written to fit, with all its “edginess” and stridency, Stravinsky’s music. He kept the original French title *Histoire du Soldat*, but added the English title, *An American Soldier’s Tale*.

Four actors take the roles in the dramatization of the story: the General (and opening narrator), Private Slovik, a Red

Cross nurse and a military policeman (MP). The work opens with an extended narration, without music, that introduces why this particular story is told in place of a mythical one about a soldier with a violin who makes a pact with the Devil. It sets the stage for what is to transpire and pays homage to the music of Stravinsky because it fits the theme of the new story. What follows in rapid succession (without the “narratives” that were without music as used in the original version) is the unfolding of Eddie Slovik’s story. We hear and feel, through the intensity of the language and the emotions they invoke, what prompted Eddie’s decisions, his encounters with the Red Cross Nurse, the function and attitudes of an MP and learn Eddie’s final fate. The music is relentless, and includes the sounds of marches and dances (songs), that despite their separate descriptive titles (Marches, Airs by a Stream, Pastorale, The Devil’s Song, etc.) convey the emotional extremes: sarcasm, bitterness and despair. Halfway through in one long sequence (The Three Dances) the grotesqueness of movements and uneasiness is conveyed by the music alone, if one considers the context of the occasion. The language of the text, and in a few rhymes, is terse, blunt and ripe with the explicit profanity used by the American GI. This profanity probably added to the controversy about accepting the Vonnegut version as an appropriate alternative for the original one. However, the chief reason for the delay in getting *An American Soldier’s Tale* out to the public after its first performances was an international copyright dispute that took several years to resolve. Not until very recently could it even be recorded for sale to the public.



# THE ARTISTS

**MARTIN ANDREWS** is an actor, voice teacher, and theatre facilitator. In 2009 he co-founded Working Group Theatre where he has helped to create new plays that have been published in the *New York Times Magazine* and called "... some of the most important political theatre of the decade" by the *Huffington Post*. He was the Core Creator of *The Broken Chord Project*, a year-long examination of Alzheimer's disease carried out through interviews with patients, doctors and caregivers; improvisation and storytelling classes with those suffering from dementia; and volunteer service as Hospice aides. He is the creator and director of *Was the Word*, a monthly spoken word, storytelling, and music series that raises money for human service organizations in Johnson County. In 2010 he created *Make it Better, Iowa*, a Theatre of the Oppressed training series for LGBT youth dealing with harassment. As an actor, he has had the opportunity to originate eight roles with



Working Group Theatre and perform extensively with Riverside Theatre, in such plays as *Manning Up*, *A Steady Rain*, *All My Sons*, *Mary's Wedding*, *A Midsummer Night's Dream*, *The Comedy of Errors*, and others. Martin is a certified Teacher of Fitzmaurice Voicework® and was Co-Creator and Co-Director of the First International Fitzmaurice Voicework Conference in Barcelona, which brought together over 50 students and teachers from nine countries. He has worked extensively as a voiceover artist, and founded his own voiceover company in January 2010, Canopy Creative Productions, where he directs voice actors and oversees audio editing and production. Martin earned his MFA in Acting from the University of Iowa, an M.Ed from Wright State University in Dayton, Ohio, and a B.A. from The Ohio State University.

John von Rhein of the Chicago Tribune writes, "anything sung by soprano **TONY ARNOLD** is worth hearing." She has gained international acclaim for sparkling and insightful performances of the most daunting contemporary scores. In 2001, Ms. Arnold was thrust into the international spotlight when she became the only vocalist ever to be awarded first prize in the Gaudeamus Interpreters Competition. On the heels of that triumph, she claimed first prize in the 15th Louise D. McMahon International Music Competition. Since that time, Ms. Arnold has established a reputation as a leading specialist in new vocal repertoire, receiv-



ing consistent critical accolades for her many recordings, as well as performances with the International Contemporary Ensemble (ICE), Chicago Symphony Orchestra's MusicNOW, Los Angeles Philharmonic New Music Group, New York New Music Ensemble, eighth blackbird, Orchestra of St. Lukes, Boston Modern Orchestra Project, and many others.

Ms. Arnold has been a frequent guest at international festivals. She was a featured artist at the 2008 Darmstadt International Music Festival, the premier contemporary music venue of Europe. She tours regularly as a member of the George Crumb Ensemble. With violinist Movses Pogossian, she has taken György Kurtág's *Kafka Fragments* to more than 30 venues across the U.S., Canada, Europe and Asia. A DVD/CD set of their performance was released in 2009 on Bridge Records, to great critical acclaim.

In addition to *Kafka Fragments*, Ms. Arnold's numerous recordings include a 2006 Grammy nominated performance of George Crumb's *Ancient Voices of Children* on Bridge Records. A DVD of the music of Crumb with the composer participating was released in 2009. She has also recorded music of Carter, Babbitt, Wolpe, Ricardo Zohn-Muldoon and Tania León for Bridge; Berio's *Sequenza III* and works by Anton Webern for Naxos; Xenakis's *Akanthos* and Jason Eckardt's *Undersong* for Mode Records, and music of Kaija Saariaho, Schubert, and Messiaen on New Focus Records.

Ms. Arnold is an active participant in the creation and commissioning of new music. As the 2009 Howard Hanson Distinguished Professor of American Music at the Eastman School, she shepherded the creation and premiere performances of new vocal music by 15 Eastman composers. Recent premieres have included works by Georges Aperghis, David Lang, Philippe Manoury, Pamela Madsen, David Liptak, Gabriela Frank, and Zohn-Muldoon. During the summers, Ms. Arnold engages composers and singers in music written by the participants of the SoundSCAPE Festival in Maccagno, Italy. Since 2003 she has served on the faculty of the University at Buffalo, where she founded the extended vocal techniques ensemble, BABEL.

**MAURZYC BANASZEK** was born in Warsaw. He has performed at the Marlboro, Seattle, Santa Fe, Aldeburgh, Moritzburg, Mozart, Kingston, Martha's Vineyard and Warsaw Autumn festivals. He regularly tours with Musicians from Marlboro and appears at the Bargemusic in New York. As a founding member of the Elsner String Quartet he has played in such prestigious venues as the Carnegie Hall, London's Wigmore Hall and Leipzig's Gewandhaus. In August 1998 he was invited by the members of the legendary Amadeus String Quartet to perform at the Amadeus Quartet 50th Anniversary Gala Concert in London. He was recently invited to be the soloist with the National Symphony Orchestra of Mexico, the New Jersey Lyric Orchestra at their Carnegie Hall debut performance and with the Metamorphosen Chamber Orchestra in Jordan Hall, Boston. He was also chosen by Gidon Kremer to participate in Chamber Music Connects the World Festival in Kronberg, Germany. He is a graduate of the Manhattan School of Music where he studied with Michael Tree. He is Principal Violist of the New York Symphonic Ensemble, held a position of Principal Viola at the Metamorphosen Chamber Orchestra and is a member of Sejong Soloists and the Metropolis Ensemble. He is also a

founding member of ECCO, the conductor-less chamber orchestra. In 2011 he joined the Concert Artist Faculty at Kean University. He plays a viola made by Hiroshi Iizuka in Philadelphia in 1997.

**MARVIN BELL** was born in New York City in 1937, and grew up in Center Moriches, on the south shore of Long Island. He holds a B.A. from Alfred University, a M.A. from the University of Chicago and a M.F.A. from The University of Iowa.

Bell's debut collection of poems, *Things We Dreamt We Died For*, was published in 1966 by the Stone Wall Press, following two years of service in the U.S. Army. His following two collections were *A Probable Volume of Dreams* (Atheneum, 1969), a Lamont Poetry Selection of the American Academy of Poets; and *Stars Which See, Stars Which Do Not See* (1977), which was a finalist for the National Book Award. Since then, Bell has published numerous books of prose and poetry, most recently *7 Poets, 4 Days,*



*1 Book* (Trinity University Press, 2009), a collaboration with six other poets and *Mars Being Red* (Copper Canyon Press, 2007), which was a finalist for the Los Angeles Times Book Award. Bell's other collections include *Rampant* (2004); *Ardor: The Book of the Dead Man, Volume 2* (1997); *A Marvin Bell Reader: Selected Poetry and Prose* (Middlebury College Press, 1994); *The Book of the Dead Man* (Copper Canyon Press, 1994); *Iris of Creation* (1990); *New and Selected Poems* (Atheneum, 1987). He has also published *Old Snow Just Melting: Essays and*

*Interviews* (University of Michigan Press, 1983) as well as *Segues: A Correspondence in Poetry with William Stafford* (Godine, 1983).

Beginning in 2000, he served two terms as Iowa's first Poet Laureate. His other honors include awards from the American Academy of Arts and Letters, *The American Poetry Review*, fellowships from the Guggenheim and National Endowment for the Arts, and Senior Fulbright appointments to Yugoslavia and Australia.

Bell taught for 40 years for the Iowa Writers' Workshop, retiring in 2005 as Flannery O'Connor Professor of Letter. For five years, he designed and led an annual Urban Teachers Workshop for America SCORES. Currently he serves on the faculty of Pacific University's low-residency MFA program. He also frequently performs with bassist Glen Moore of the jazz group Oregon.

Iowa native **MEAGAN BRUS** has been praised for her "vocal warmth...even line, natural expressiveness" and "glorious instrument." Known for her consistently dynamic performances, her rising career has included many traditional operatic roles and concerts, both in the U.S. and abroad. Branching out from Puccini and Mozart, she started her 2012 season by creating the role of Ophelia in the world premiere performance of Carson Kievmann's opera *Hamlet*, with Shakespeare's original text. Immediately following her performance of Ophelia, she recorded and performed the premiere of Jeremy Beck's song cycle *Songs of Love and Remembrance*, which was written for her, and which she will perform again in the fall of 2013. Continuing her year of 20th-century music, Ms. Brus performed Schoenberg's *Pierrot Lunaire* at both MusicIC and in Santa Fe and Albuquerque. Starting her 2013 season the same way she started 2012, she premiered the one woman show *A Window to a Door* to a sold-out crowd in Brooklyn with contemporary opera group Hotel Elephant.

Comfortable both on the operatic stage and in concert, Ms. Brus has been the soprano soloist in Vivaldi's *Gloria*, Haydn's *Harmoniemesse*, Bach's *Magnificat* and *Jesu, Meine Freude*, Handel's *Laudate Pueri Dominum* and *Dixit Dominus*, and Alessandro Scarlatti's opera, *Venere, Amore e Ragione*. She has given recitals in numerous places including Fukushima and Nihonmatsu, Japan, Düsseldorf and New York City. She holds degrees from both the Manhattan School of Music and the Oberlin Conservatory of Music.



**BENJAMIN COELHO** has been professor of bassoon at The University of Iowa since 1998. A native from Tatuí, Brazil, he began study of the bassoon at the age of ten at the local conservatory. In the early 1980's he came to the U.S. to study at Purchase College Conservatory of Music where he received his B.F.A. He received his Master of Music degree from Manhattan School of Music. He also studied at Indiana University. His bassoon teachers included Clóvis Franco, Donald MacCourt, Arthur Weisberg and Kim Walker. He has appeared as a soloist, chamber musician, orchestral musician, teacher and clinician in many countries on four continents. As a recording artist, he has released six critically acclaimed CDs. He has played Principal Bassoon with several orchestras in Brazil and the U.S. Currently he is the Principal Bassoon with the Quad City Symphony Orchestra.





**GEORGE DE LA PEÑA**'s early career included work with George Balanchine, Mikhail Baryshnikov, Martha Clarke, Alonzo King, Kenneth MacMillan, Mark Morris, Rudolf Nureyev, Dwight Rhoden, Jerome Robbins, Antony Tudor, Twyla Tharp, Glen Tetley, Doug Varone, Dan Wagoner and many others. In 1978 he portrayed Vaslav Nijinsky in the Paramount Pictures/Herbert Ross film *Nijinsky*. On Broadway he appeared in *Woman of the Year* with Lauren Bacall and Raquel Welch; *On Your Toes* with Natalia Makarova; and Graciela Daniele's musical theater adaptation of the Gabriel Garcia Marquez short story *Chronicle of a Death, Foretold* (Drama League Award). He is a member of the Lincoln Center Theater Director's Laboratory. His recent work includes *In the Night* with Martha Clarke and *A Midsummer Night's Dream* with Tony Speciale (nominated for outstanding choreography, Lucille Lortel Off-Broadway awards 2013).



American conductor and pianist **SCOTT DUNN** is Associate Conductor of the Los Angeles' Philharmonic's Hollywood Bowl Orchestra and is one of the most versatile artists of his generation. His 2013 conducting appearances range from the sublimely difficult Ligeti Piano Concerto with Grammy-winning pianist Gloria Cheng to a recent gala concert with the Atlanta Symphony, Steve Martin and the Steep Canyon Rangers. Recently Dunn has led the LA Philharmonic, the Pittsburgh Symphony, the Colorado Symphony, the Orchestre National de France, the Vienna Radio Orchestra and the St Petersburg (Russia) Philharmonic, among others and has shared the stage with such noted headliners as guitarist Trey Anastasio, Beck, Natalie Cole and Chris Botti. Dunn studied piano with John Simms at The University of Iowa and Byron Janis, has performed worldwide and has numerous commercial recordings to his name. Universal Editions in Vienna has just published Dunn's orchestration of Schoenberg's *Four Brettli Lieder* for voice and chamber orchestra. Dunn also worked on Danny Elfman's ballet *Rabbit and Rogue* for Twyla Tharp and the ABT, helped reconstruct Gershwin's 1935 production version of *Porgy and Bess*, and made his Carnegie Hall debut under Dennis Russell Davies playing his own orchestration of Vernon Duke's 'lost' Piano Concerto in C. Mentored by such noteworthy musicians as Lukas Foss, Sir Richard Rodney Bennett and George Mester, it was Foss who appointed Dunn to his first conducting post. In 2007, he joined the conducting staff of the LA Philharmonic's Hollywood Bowl Orchestra and in 2010 was named Associate Conductor.



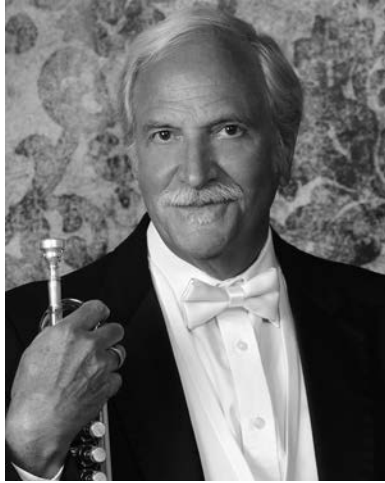
**DAVID GIER** is Director of the UI School of Music, teaches trombone and performs with the Iowa Brass Quintet. An active soloist, chamber musician and clinician, he has performed and presented at many colleges, universities and professional conferences. His recording of mixed chamber music featuring trombone, entitled "Toot toot" was released on the Albany Records label in 2007. From 1990 until 2008 Gier performed as Principal Trombone of the Breckenridge Festival Orchestra, and he has been a member of Orchestra New England, the Springfield (MA) Symphony and Keith Brion's Peerless Sousa Band. He is currently Principal Trombone of the Quad City Symphony.



**DAVID GOMPPER** has lived and worked professionally as a pianist, conductor and composer in New York, San Diego, London, Nigeria, Michigan, Texas and Iowa. He studied at the Royal College of Music in London with Jeremy Dale Roberts, Humphrey Searle and pianist Phyllis Sellick. After teaching in Nigeria, he received his D.M.A. at the University of Michigan, taught at the University of Texas, Arlington, and since 1991 has been Professor of Composition and Director of the Center for New Music at The University of Iowa. In 2002-2003 Gompper was in Russia as a Fulbright Scholar, teaching, performing and conducting at the Moscow Conservatory. In 2009 he received an Academy Award from the American Academy of Arts and Letters in New York City. Gompper's compositions have been performed in such venues as Carnegie Hall, Lincoln Center and Merkin Hall (New York), Wigmore Hall (London), Konzerthaus (Vienna) and the Bolshoi Hall (Moscow). Wolfgang David and the Royal Philharmonic Orchestra recently recorded his Violin Concerto for Naxos. His song cycle *The Animals*, based on the poetry of Marvin Bell, was released on an Albany disc last June. His Double Concerto was premiered in March 2013 and written for Wolfgang David, violin and Timothy Gill, violoncello and Principal of the Royal Philharmonic Orchestra. Currently he is working on a Clarinet Concerto for Michael Norsworthy and the Boston Music Orchestra Project and a Cello Concerto for Timothy Gill, principal of the Royal Philharmonic Orchestra and the London Sinfonietta.



**DAVID GREENHOE** plays principal trumpet with the Quad City Symphony Orchestra and in summer season is solo trumpeter of the Lake Placid Sinfonietta, NY. He is Professor Emeritus of Music, University of Iowa, where he was the professor of trumpet for 30 years, as well as brass chairman and member of the Iowa Brass Quintet. He has performed internationally as a soloist, recitalist and chamber musician. He has performed with many orchestras and ensembles, including the Milwaukee Symphony, Rochester Philharmonic, Ft. Wayne Philharmonic, Joffrey Ballet, Stuttgart Ballet, Atlantic Brass Quintet and The Gregg Smith Singers. As a soloist under the direction of Aaron Copland, he performed *Quiet City*, as well as other Copland works. He is a proponent of new music and has premiered trumpet concertos or solo trumpet works by Libby Larsen, John Berners, John D. White, Robert Brownlow, Alan Blank, Eric Ziolek and Robert Sierra. He has also performed with many leading jazz and commercial artists. Greenhoe's most influential trumpet teachers were Clifford Lillya and Gilbert Johnson. He is a graduate of the Eastman School of Music, where he performed and recorded with Frederick Fennell's Eastman Wind Ensemble and Howard Hanson's Eastman Philharmonia.



Argento Ensemble and Metropolis Ensemble. His CD of Vivian Fung's piano concerto *Dreamscapes* with director Andrew Cyr and the Grammy-nominated Metropolis Ensemble was released last fall on the Naxos label, a disc that also includes Fung's *Glimpses* for prepared piano. Beginning the 2012-13 season, he was a featured artist in a number of summer festivals, including the Spoleto Festival USA, MusicIC, the Delaware Chamber Music Festival and the Pittsburgh New Music Ensemble summer season. At Spoleto he participated in the American premiere of Philip Glass's opera *Kepler*, performed solo piano music of Glass during a symposium with the composer, played Arnold Schoenberg's *Pierrot Lunaire* with members of the Spoleto Festival Orchestra and performed the solo keyboard part in Igor Stravinsky's *Petrushka* with the Spoleto Festival Orchestra. Later in the summer he again performed *Pierrot Lunaire* at MusicIC and also gave the world premiere of Vivian Fung's *Birdsong* with violinist Kristin Lee at the Delaware Chamber Music Festival. A devoted promoter of contemporary music, he has collaborated with, commissioned, and premiered works by composers of all genres and generations. He has worked with John Adams, Pierre Boulez, Tan Dun, Mario Davidovsky, Charles Wuorinen, Magnus Lindberg and David Lang and is an active member of the Pittsburgh New Music Ensemble, AXIOM, Argento and the Metropolis Ensemble.

At age eight he began studying violin and viola in the Iowa City Community School District before starting piano at age ten, two years later becoming a private student of Daniel Shapiro and Rene Lecuona at The University of Iowa. In 2005 he completed studies with Alan Chow and Ursula Oppens at Northwestern University. Now a student at Juilliard, where he finished his master's degree in 2008 and was awarded the Helen Fay prize in piano, he is a full-scholarship C.V. Starr Doctoral Fellow studying with Yoheved Kaplinsky and Matti Raekallio. He is on the piano faculty at Smith College and hosts "Hammered!", a radio show devoted to contemporary piano music on WNYC's streaming modern music station Q2.



The diverse artistic interests of pianist **CONOR HANICK** have led to solo and chamber music performances across the world, a radio show on WNYC's streaming contemporary music station Q2, teaching at The Juilliard School and Smith College, concert and festival curation, and collaborations with the country's most accomplished conductors, ensembles and composers. He has been heard on the radio and in concert halls throughout the U.S.,

Europe and Asia, performing at the Kennedy Center, the Kimmel Center, KKL Lucerne Hall, the Dewan Filharmonik Petronas in Malaysia and Kyoto Concert Hall in addition to virtually every prominent arts venue in New York City. These performances showcased collaborations in a variety of musical mediums – from solo concerto to chamber ensemble – with conductors Pierre Boulez, James Conlon, Jeffrey Milarsky, David Robertson and James Levine, members of the symphonies of New York, Saint Louis and Philadelphia, and ensembles that include the Metropolitan Opera Chamber Players, Juilliard Orchestra, AXIOM Ensemble, Pittsburgh New Music Ensemble, Chatter, NOW Ensemble, American Contemporary Music Ensemble, New Juilliard Ensemble, Orchestra Iowa, Eastern Symphony Orchestra, String Orchestra of Brooklyn, Albuquerque Philharmonic Orchestra,

Iowa City native, **EMMET HANICK**, double bass, completed a three-year fellowship in May at the New World Symphony in Miami. He has performed in orchestras across the world including the Pacific Music Festival in Sapporo, Japan, the National Repertory Orchestra in Breckenridge, the Aspen Music Festival, and the Opera Theater and Music Festival of Lucca, Italy. He has also performed with the Evansville Philharmonic, Owensboro Symphony Orchestra and the Columbus Indiana Philharmonic. He earned a B.M. from the University of Cincinnati College-Conservatory of Music studying under Albert Laszlo and an M.M. from Indiana University studying under Bruce Bransby. Making his second appearance at MusicIC, Mr. Hanick plays a bass made by Jim Reck.





After receiving her M.F.A. from the University of Washington's Professional Actor Training Program, **SAFFRON HENKE** has worked nonstop as a professional actor, director and educator. Traveling internationally, she has performed in over 60 professional productions, ranging from *Taming of the Shrew* to *Tartuffe* to the one person, 24-character show, *The Syringa Tree*. As a director, her work has been produced at the Oregon Shakespeare Festival, the Sacramento Theatre Company (STC), the University of Southern California, the Los Angeles Theatre Ensemble, Augustana College, Coe College and Cornell College. She is a proud member



of the Actor's Equity Association, and currently works as the Assistant Director for the Grant Wood Arts Colony at The University of Iowa.

**ANDREW JANSS** has been featured at Lincoln Center, the Kennedy Center, Carnegie Hall, and the Louvre Museum. He has collaborated in concert with a long list of the world's greatest artists, including Itzhak Perlman, Pinchas Zukerman, Lynn Harrell, Leon Fleisher, Richard Goode, David Shifrin, and members of the Emerson, Guarneri, Juilliard and Takacs quartets. As an orchestral musician, he has performed as principal cellist of the St. Paul Chamber Orchestra. He tours regularly with the Mark Morris Dance Group. From 2007 to 2010, Mr. Janss was a resident artist at the Chamber Music Society of Lincoln Center as part of CMS2 with the Escher String Quartet, which he helped found in 2005. He has performed at the Ravinia, Music@Menlo, Santa Fe, La Jolla Summerfest, Gold Coast and Marlboro music festivals.



In demand as a teacher, he has given masterclasses at Tulane University, Virginia Commonwealth University, SUNY Stony Brook and the University of Idaho. He also worked on the set of the critically acclaimed movie *A Late Quartet*, consulting for Christopher Walken on how to play the cello. Mr. Janss is the Assistant Artistic Director of the Omega Ensemble in New York City.

**ALAN LAWRENCE** has been Principal Timpanist of Orchestra Iowa (formerly the Cedar Rapids Symphony) since 1988. As a junior high band student in Midland, Texas, he discovered classical music through the radio and recordings from the public library. After being selected for the Texas All-State Band his junior and senior years, he was offered a scholarship to attend Texas Tech University, where he had opportunities to perform with the Lubbock and Roswell (NM) Symphony Orchestras. Following

several years of public school and private teaching, he accepted a graduate assistantship at the University of New Mexico, where he performed with both the New Mexico and Santa Fe Symphony orchestras, and with the Santa Fe Opera.

Since coming to Iowa, Mr. Lawrence has been Principal Timpanist of the Waterloo-Cedar Falls Symphony Orchestra, as well as substituting as timpanist with the Dubuque and Quad Cities orchestras. He has been involved in several Hancher productions: three seasons of *The Nutcracker* with The Joffrey Ballet, Prokofiev's *Romeo and Juliet* with the Stuttgart Ballet, and the touring Broadway production of *The Full Monty*. He performs as Principal Percussionist with the Cedar Rapids Municipal Band and directs the New Horizons Band of Cedar Rapids, which he



founded in 1998. Since 1991, he has been Instructor of Percussion at Coe and Cornell Colleges, and also teaches privately.

Iowa native **KRISTIN MARRS** recently completed her M.F.A. in Dance (choreography emphasis) at The University of Iowa. She has performed as a company member of Columbus Dance Theatre (Columbus, OH), Ballet Quad Cities (Rock Island, IL), Images (London, England), and Arova Contemporary Ballet (Birmingham, AL). Her choreographic research centers on the contemporary evolution of ballet technique and the use of classical music as a rich wellspring of inspiration. Her work has been produced by The University of Iowa, professional ballet companies, and in the American College Dance Festival Association Gala Concert. Ms. Marrs also teaches yoga classes at Heartland Yoga in Iowa City.

**MAURITA MURPHY MEAD's** performances include an invitation from the Cleveland Quartet and soloist at the International Clarinet Association, ClarFest and the National Symposium of Brazil clarinet conferences. A diverse performer, her Brazilian "choro" music CDs have received high critical acclaim internationally (Eurocass), with "command of the idiom, accomplished clarinet playing, verve, warmth and intensity." Hailed as a master teacher, she has been the recipient of the Collegiate Teaching Award and the invited speaker for The University of Iowa commencement exercises. Her students have won first prizes exclusively in international clarinet competitions sponsored by the International Clarinet Association and ClarFest. Dr. Mead is a graduate of the Eastman School of Music with the Performer's Certificate and Michigan State University. She has been on the faculty of The University of Iowa since 1983.



For the past 17 years, Dr. Mead has specialized in Brazilian “choro” music. She has been invited to perform and lecture all over the world about “choro’s” history and its journey through racial, social and political struggles. Some of her most recent international travels have taken her to Greece, Spain, Portugal, Tanzania, Brazil, England, Ireland and International Clarinet Association conferences. She is a frequent guest performer at universities throughout the U.S. It is her desire to educate and promote her passion for Brazilian music.

**TRICIA PARK** enjoys a diverse and eclectic career as soloist, chamber musician, educator and festival curator. She is a recipient of the prestigious Avery Fisher Career Grant and was selected as one of “Korea’s World Leaders of Tomorrow” by the Korean Daily Central newspaper. Since appearing in her first orchestral engagement at age 13 with the Baltimore Symphony Orchestra, she has performed with the English Chamber Orchestra, St. Paul Chamber Orchestra, Frankfurt Radio Symphony Orchestra and National Symphony Orchestra of South Africa; the Montreal, Dallas, Cincinnati, Seattle, Honolulu, Nevada and Lincoln symphonies; and the Calgary, Buffalo, Westchester and Naples philharmonics. She has also given recitals throughout the U.S. and abroad, including a highly acclaimed performance at the Ravinia Rising Stars series. As First Violinist of the Maia Quartet from 2005-2011, she performed at Lincoln Center, the 92nd Street Y and Beijing’s Forbidden City Hall and was on faculty at The University of Iowa.



Ms. Park’s 2012-13 season highlights include performances with pianist Conor Hanick, presenting a contemporary music program that includes Kirchner’s elegiac Duo No. 2; recitals with pianist Scott Dunn, Associate Conductor of the Hollywood Bowl, touring a program of music by Gershwin and special arrangements of Vernon Duke songs; and concerto performances with the Wonju Symphony Orchestra in Wonju, Korea. Her summer season includes festival appearances at the Gold Coast Chamber Music Festival in Los Angeles and the Zodiac Festival in France, Cote d’Azur. Upcoming commissions include a new work for violin and piano by composer Jay Lin and a collaboration with bluegrass fiddler Britany Haas.

Ms. Park received her B.M. and M.M. from The Juilliard School where she studied with Dorothy DeLay and received the Starling-DeLay Teaching Fellowship. She has studied and performed chamber music with Felix Galimir, Pinchas Zukerman, Cho-Liang Lin, Michael Tree, Gary Hoffman, Paul Neubauer, Robert McDonald and members of the American, Guarneri, Juilliard, and Orion String Quartets as well as the new music group, eighth blackbird. Other former teachers include Cho-Liang Lin, Donald Weilerstein, Hyo Kang and Piotr Milewski. Currently, she is Assistant Professional Specialist and Artist-in-Residence at the University of Notre Dame.

**ASHLEY PETTIT** is an Iowa City native and senior at The University of Iowa studying Theatre Arts. Previous stage management credits include: *She Stoops to Conquer* (Assistant Stage Manager, University of Iowa), Ten Minute Play Festival (Stage Manager, University of Iowa), and *Legally Blonde the Musical* (Assistant Director/Assistant Stage Manager, City Circle Acting Co.).

At home as a soloist, chamber musician, concertmaster and violinist **ROBIN SCOTT** enjoys a broad musical career. He has competed internationally, winning 1st Prizes in the California International Young Artists Competition and the WAMSO Young Artist Competition, and 2nd Prizes in the Yehudi Menuhin International Violin Competition, the Irving M. Klein International String Competition, and the Stulberg International String Competition. He has soloed with the Minnesota Orchestra, Indianapolis Symphony Orchestra, the Orchestre National de Lille (France), the Springfield (OH) Symphony Orchestra, the Montgomery Symphony Orchestra and many others. He has given numerous recitals and performances throughout the U.S. and France, in such venues as Weill Hall and the Schubert Club in St. Paul. As a chamber musician, he has performed at the Kennedy Center, the Library of Congress and Jordan Hall in Boston; he has attended the Ravinia Festival’s Steans Institute for Young Artists, and the Marlboro Music, Yellow Barn, Kneisel Hall, Maine Chamber Music festivals and others. He has been featured in various tours under the auspices of Marlboro and Ravinia.

This year marks his second of two years as concertmaster of the Montgomery Symphony Orchestra, at which he is an Artist-in-Residence. He also serves as concertmaster of the New York Classical Players. He was recently a student of Donald Weilerstein and Kim Kashkashian at the New England Conservatory in Boston. He received his Bachelor’s Degree with Miriam Fried at NEC. In 2006, he completed an Artist Diploma at Indiana University, also under the tutelage of Miriam Fried. Previously he was a student of Mimi Zweig at IU’s preparatory program. He plays on a Jean-Baptiste Vuillaume violin generously lent to him by the Marlboro Festival, whither he will return in the summer of 2013.







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