



MusicIC 2014

Where Music and Literature Meet

June 18-21, 2014

Iowa City, Iowa





Tricia Park, Robin Scott *violin*
Maurycy Banaszek *viola*
Andrew Janss *cello*
Yi-heng Yang, Riko Higuma *piano*
Meagan Brus *soprano*

THERE WILL BE NO INTERMISSIONS

Wednesday, June 18

In Memory...

Tricia Park, Yi-heng Yang

Francis Poulenc
Sonata for Violin and Piano, FP 119 (1942-43/1949)
...of Federico Garcia Lorca

Allegro con fuoco
Intermezzo. Très lent et calme
Presto tragico

Aaron Copland
Sonata for Violin and Piano (1943)
...of Lieutenant Harry H. Dunham

Andante semplice
Lento
Allegretto giusto

Leon Kirchner
Duo No. 2 for Violin and Piano (2001)
...of Felix Galimir



Thursday, June 19

Samuel Barber: *Impassioned by Poetry*

Meagan Brus, Riko Higuma, Tricia Park, Robin Scott, Maurycy Banaszek, Andrew Janss

Four Songs, for soprano and voice, Op. 13 (1937-40)

- #1 *A Nun Takes the Veil (Heaven-Haven)*
- #2 *The Secrets of the Old*
- #3 *Sure on this shining night*
- #4 *Nocturne*

Hermit Songs, for voice and piano, Op. 29 (1952-53)

- 1. *At Saint Patrick's Purgatory*
- 2. *Church Bells at Night*
- 3. *St. Ita's Vision*
- 4. *The Heavenly Banquet*
- 5. *The Crucifixion (from The Speckled Book)*
- 6. *Sea-snatch*
- 7. *Promiscuity*
- 8. *The Monk and His Cat: Pangur, white Pangur*
- 9. *The Praises of God: How foolish the man*
- 10. *The Desire for Hermitage*

String Quartet in B minor, Op. 11 (1936)

Molto allegro e appassionato
Molto adagio (attacca) - Molto allegro (come prima)

Friday, June 20

The Kreutzer Sonata: A Play in Five Tiny Movements

By Jennifer Fawcett

Based on the novella *The Kreutzer Sonata* by Leo Tolstoy

Directed by Sean Christopher Lewis and Jennifer Fawcett

Stage manager Lauren Watt

Pozdnyshev Sean Christopher Lewis

The Wife Saffron Henke

Tricia Park, Riko Higuma, Robin Scott, Maurycy Banaszek, Andrew Janss

Ludwig van Beethoven

Violin Sonata No. 9 *Kreutzer* (1803)

First movement only
Adagio sostenuto-presto-adagio

Leos Janáček

String Quartet No. 1 (*Kreutzer Sonata*) (1923)

Adagio
Con moto
Con moto
Con moto



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Program Notes

by Arthur Canter

Wednesday, June 18

INTRODUCTORY NOTE

Tonight's concert features three works for violin and piano that have in common the fact that all were dedicated to the memory of specific persons. In essence, all three works serve as musical odes in place of written ones. For the Poulenc and the Kirchner works, the contents of the music were shaped in part with references to a poem or a musical reference to a poem, either written or favored by the dedicatee.

Francis Poulenc (1899-1963) *Sonata for violin and piano, FP 119*

The Parisian-born Poulenc had his first major successes as an 18-year-old composer without a single composition lesson. His mother, an amateur pianist, had taught him to play and he began composing by the age of seven. At age 15 he began advanced lessons with Ricardo Viñes, a prominent Spanish pianist living in Paris, who encouraged him in his ambitions to become a composer. He introduced the young Poulenc to the music of Satie, Casella, Auric and others.

Despite his studies, Poulenc was largely self-taught. He was never taught the art of counterpoint, nor of orchestration, but seemed to have an instinct for form. After the First World War he became involved with members of a circle of young composers called *Les Nouveaux Jeunes* (later dubbed "Les Six"). These composers were encouraged by Erik Satie and Jean Cocteau, known for their opposition to the Romantics and Impressionists, to write music that was simple, direct and clear.

Poulenc's acquaintance with the leading avant-garde poets of Montparnasse, such as Guillaume Apollinaire, Max Jacob and Paul Eluard, led him to write more than 150 solo art songs, many of which were set to their words. Poulenc, highly regarded as a remarkable pianist, was in demand as an accompanist for singers.

Poulenc also produced a great deal of orchestral music in addition to a number of choral works. His opera, *Les Dialogues des Carmélites* (1953-56), based on events of the French Revolution, is considered among his greatest achievements. In addition to his three operas, Poulenc composed several concertos for organ, harpsichord and piano, as well as masses and chamber music pieces. His style of writing has been variously described as eclectic, strongly personal and melodious even where mixed with twentieth century dissonance.

The *Sonata for Violin and Piano* was preceded by at least three aborted attempts at this form of composition on separate occasions from 1924 to 1935. After some rough sketches and drafts presumably started in 1940, Poulenc finally completed the sonata in 1942 and 1943 during World War II. The sonata was written to be played by the magnificent young French violinist Ginette Neveu but was dedicated to the memory of a victim of

a then-recent foreign conflict: Federico Garcia Lorca, the poet, who was slain in 1936 during the Spanish Civil War. The première performance of the sonata was given by Niveu and Poulenc at the Salle Gaveau in Paris on June 21, 1943.

Judging from his letters during that period, it would seem that Poulenc wanted to be different and not write "the endless violin line melody sonata" that was characteristic of French nineteenth century violin sonatas. He wanted to "achieve a proper balance" between the two instruments by treating them as "absolutely equal.... The prima donna violin over an arpeggio piano accompaniment makes me vomit."

In 1949 when Neveu at the age of 30, died in a plane crash, Poulenc felt compelled to revise the sonata he had written for her, making most of the changes in the last movement. It is this revised version that bears the "FP 119" number as listed in the catalogue of Poulenc's works published in 1995 by Carl B. Schmidt and now generally applied to the works of the composer who had never used traditional opus numbers for his compositions.

The first movement (*Allegro con fuoco*) opens with a dark, jagged, Stravinsky-like theme sounded by the violin, supported by the percussive piano. The theme develops into quieter melancholy-tinged passages, interrupted by explosive outbursts. These passages intensify and mount to a peak before unexpectedly shutting down with a terse statement.

The second movement (*Intermezzo très lent et calme*) is headed by a quotation from the opening line of Garcia Lorca's brief poem, *The Six Strings*: (in translation)

The guitar makes dreams weep. The sobbing of lost souls escapes through its round mouth. And like the tarantula it spins a large star to trap the sighs floating in its black, wooden water tank.

The music serves as an allusion to Lorca's own arrangements of Spanish folk and popular songs. It is conveyed by hesitant repeated chords in the piano with pizzicato accompaniment by the violin that change into short lyrical phrases recalling Spanish songs that rise and fall. The music has a rapturous quality that brings to mind balletic music.

A sliding glissando passage without pause leads into the third and last movement (*Presto tragico*) with an outburst of the fury and sense of tragedy of the first movement. This is short-lived passage and takes on a more joyful mood with a dazzling display from the violin and energetic solos by the piano to exhibit their capabilities. The tempo slows down (*Strictelement le double plus lent*). The mood becomes tragic while retaining its lyrical vein as the sonata comes to an end.



Aaron Copland (1900-1990)

Sonata for Violin and Piano

Aaron Copland will be remembered as a composer whose music expressed the essence of America in a way that had popular appeal. He began to study harmony and composition with Rubin Goldmark (nephew of the composer Karl Goldmark) in 1917. By the age of 20 he had saved up enough money from summer jobs and his allowance to go to Paris to attend the new American Conservatory at Fontainebleau near Paris. There he became Nadia Boulanger's first American student. By the time he returned to the US in 1924, he had been thoroughly indoctrinated by modernism in music.

The compositions written by Copland during the 1920s led critics to consider him a sort of American Prokofiev. His music was deemed overly chaotic, deafening and bewildering with jazz influences in evidence. His works were felt to be "percussive and difficult" and his few admirers regarded him as "a non-melodic intellectual". In the 1930s Copland began to rethink the relationship between composer and the listening public and sought to attract a wider audience to his music. He visited Mexico several times and in 1936 he wrote the highly successful orchestral fantasy *El salón Mexico* based on popular Mexican melodies. This encouraged him to shift to composing works that were more accessible and appealing to popular taste. Writing music for films helped support this change in style. His ballets *Billy the Kid* (1938), *Rodeo* (1942) and *Appalachian Spring* (1944) established his prominence as a truly American composer. He devoted much of his time and energy to the promotion of American music by his teaching, conducting, lecturing and writing.

The *Sonata for Violin and Piano* was written in 1943 while Copland was working on a score for the World War II film *North Star*. As Copland has described it, while he waited for material from the studio to complete the musical score, he reviewed previous sketches he had made for a violin and piano piece. His goal was to write a piece in which the piano would complement the violin rather than merely accompany it and to title it as a *sonata* for violin and piano. To quote him: "For whatever reasons, at the time I had very little desire to compose a dissonant or virtuosic work, or one that incorporated folk materials. Nevertheless, certain qualities of the American folk tune had become part of my natural style of composing, and they are echoed in the *Sonata*."

He had just completed the sonata when he heard that a friend had died while on active duty in the South Pacific and formally dedicated the work to his memory. There is no indication that Copland returned to the piece to alter it in any way in reaction to the news. Thus the *Sonata for Violin and Piano* was dedicated to Lt. Larry H. Dunham (1910-1943) and was premièred on January 17, 1944 by Copland at the piano and violinist Ruth Posselt.

The Copland sonata, while in three movements, is to be played without a pause between the second and third movements. The first movement opens with a slow eight-note phrase that evolves into a fast vigorous theme punctuated by the piano. As the movement develops, the mood alternates between what the composer describes as "tender lyricism and a more rapidly paced section" that at times reach turbulent proportions. The recapitulation

of the major themes is carried out by a series of changes in tempo and accentuated by changes in rhythm. The movement ends with a briefly pronounced coda.

The slow second movement serves more as introduction to the finale than as a separate movement. Its structure is a simple ABA form involving a two-part counterpoint between violin and piano that is described by the composer as "calm and bare in outline." (It has an elegiac quality that may well have been a factor in Copland's having dedicated the sonata to Larry Dunham as described in the foregoing.)

The third movement is scherzo-like in structure that is characterized by irregular rhythms and what Copland calls "a strong penetrating melody". The contrasts in timing and the changes in rhythm that were characteristic of the first movement are manifest in this movement which borrows some of the earlier material. However, the music is dominated by the more tender, intimate sounds and the color of folk song that herald *Appalachian Spring* that was to be composed later. The movement ends with a short somber coda that refers to the theme of the opening movement.

Leon Kirchner (1919 - 2009)

Duo for Violin and Piano

Leon Kirchner, the son of Russian Jewish immigrant parents, was born in Brooklyn, NY, but grew up in Los Angeles where the family moved in 1930. Los Angeles in the 1930s was a sort of mecca for distinguished artists fleeing Nazi Europe. Contrary to the wishes of his parents that he prepare for a career in medicine, Leon chose to seek one in music. He entered UCLA where he studied under Arnold Schoenberg. Then he shifted to the University of California at Berkeley where he earned the B.A. in Music, taking classes under Ernst Bloch. Awarded the Prix de Paris in 1942, Kirchner intended to go abroad, but, because of the war, settled in New York and studied with Roger Sessions. After army service he returned to Berkeley for graduate studies. He held professorships at the University of Southern California, Mills College, and, from 1961 until his retirement in 1989, at Harvard University.

A gifted pianist and conductor, Kirchner was first and foremost a composer. He was honored twice by the New York Music Critics' Circle (for his First and Second String Quartets), and received the Naumburg Award (Piano Concerto No. 1), the Pulitzer Prize (Third Quartet with electronic tape), the Friedheim Award (Music for Cello and Orchestra), and commissions from, among others, the Ford, Fromm and Koussevitzky Foundations, the New York Philharmonic, the Philadelphia Orchestra, St. Paul Chamber Orchestra, Spoleto and Santa Fe Chamber Music Festivals, the Boston Symphony, the Chamber Music Society of Lincoln Center and Elizabeth Sprague Coolidge. He was composer-in-residence and a performer at the Santa Fe Chamber Music Festival, the Tanglewood Music Center, Tokyo Music Today (Takemitsu Festival), and the Spoleto, Charleston, Aldeburgh, and Marlboro Music Festivals.

Kirchner's works include the opera *Lily*, two piano concertos, two cello concertos, three string quartets, *Concerto for Violin, Cello, Ten Winds and Percussion*; *Music for Orchestra I and II*; *Music for Flute and Orchestra*; a song cycle *The Twilight Stood*; a monumental cantata *Of Things Exactly As They Are* and other orchestral, chamber and solo works.



The *Duo No.2* was one of Kirchner's last works. It was commissioned in 2001 by Richard and Judith Hurtig and Viola and Richard Morse in memory of Felix Galimir, who died in 1999. The background of the commissioning of this work will help one understand its history and birth: Richard Hurtig and Viola Morse were Galimir's nephew and niece. The distinguished Vienna-born violinist Felix Galimir, a refugee from Nazi controlled Austria of the 1930s, had been a champion the music of the Second Viennese School of Schoenberg, Webern and Berg before he and members of his family had to flee Austria. After moving to Palestine where Felix joined the Palestine Philharmonic that later became the Israel Philharmonic Orchestra, he was brought to New York by Arturo Toscanini to play in the NBC Orchestra. He was a beloved teacher and mentor at The Juilliard School and the Curtis Institute of Music. From 1954 until his death, he spent his summers at the Marlboro Music Festival playing a pivotal role as a teacher, coach and advocate for the composers of the Second Viennese School. Several of his protégés and colleagues suggested that Kirchner, who was a friend of Galimir's and shared an affinity for the Second Viennese School with Felix, would be the ideal choice as an appropriate composer for a violin duo in his memory.

Violinist Ida Levin and pianist Jeremy Denk premiered the Duo on July 27, 2002 at the Marlboro Music Festival. The work was subsequently recorded by Levin and Denk who also performed

it on a 2004 Musicians from Marlboro national tour. They played the work on November 10, 2004 in Iowa City under Hancher's auspices.

The Duo No. 2 is an uninterrupted single movement work that spans the traditional fast-slow-fast structure. As a secret tribute to Galimir and the fact that he had, as violinist, led so many performances of Schoenberg's *Pierrot Lunaire*, Kirchner put a fleeting reference to *Pierrot* into the Duo No. 2. Measure 136 of the Duo consists of an almost exact quotation of the first measure of Schoenberg's setting of the opening poem, *Mondestrunken* (Moonstruck) from *Pierrot Lunaire*. Fleeting as the section is, Kirchner used the same pitches and rhythm and put in three pizzicato fast notes by the violin as in Schoenberg's original. The whole duo merges the tempos so quickly that one has little time to take a breath. The two instruments are constantly interacting, sometimes with a flair for revealing the prowess and virtuosity of the performers--cadenza-like-- that gives a listener the sense of improvisations. The moods change, sometimes tender, sometimes agitated, sometimes percussive. It is a dazzling piece, to behold in performance, more than just listening. Fortunately, this writer was able to review the videos of a performance of the Kirchner Duo No.2 as played by the Park/Hanick Duo that is currently available on YouTube to appreciate this fact.



Thursday, June 19

*A verbal art like poetry is reflective; it stops to think.
Music is immediate; it goes on to become. —W.H. Auden*

Samuel Barber (1910 - 1981)

Samuel Barber's musical propensities and talent were recognized and nurtured by his family when he was a young child. By the time he was six, playing the piano, he was composing melodies that his mother helped him to write down. When he was nine, he left a note for his mother "and nobody else" to the effect that he had a "worrying secret" that he was meant to be a composer, not an athlete and as he wrote: *"Don't ask me to try to forget this unpleasant thing and go play football."* This apparently was in reaction to his father's wish that he temper his musical preoccupation by getting more involved with sports and other traditional boyhood activities.

Encouraged and supported by his mother, his aunt Louise Beatty Homer, the opera singer, and uncle Sidney Homer, composer and teacher, Barber fulfilled his childhood ambition. In 1924, at age 14, he entered the newly opened Curtis Institute as a special protégé of its founder and patron, Mary Louise Curtis Bok. There he studied composition under Rosario Scalero and Isabelle Venegerova and singing under Emilio de Gogorza. He quickly came to be regarded as a "wunderkind" by teachers and fellow students alike. In 1928 he met Gian Carlo Menotti, an Italian student who had just entered Curtis to study under Scalero. In time, the association between the two blossomed into a lifelong friendship.

Early in 1929, Barber wrote to Sidney Homer, implying that he was hungry for work after completing a "Serenade for String Quartet" and "a violin sonata." In return, he was advised to go ahead but not overdo it: "We don't want weary counterpoint and tired melodies ... Why 'Serenade' as a title for a new work? Are you really serenading and to whom?" The advice may have affected his naming his compositions but did not deter Barber from continuing to write a variety of works throughout his career.

From the beginning Barber showed a disdain for the avant-garde of the "Boulangier-Paris" school of musical thought. As for jazz, he felt it did not belong in "serious creative music". He had a preference for the tonal language of the late nineteenth century, although after 1940 he did explore the use of dissonance, chromaticism, tonal ambiguity and limited serialism. However, these elements, when used, were incorporated into his works without sacrificing the principles of tonality and lyrical expression that he favored. He had a personal motivation for the way he wrote music, as he expressed to a columnist for the New York Times (October 9, 1971): "I write what I feel. I'm not a self-conscious composer."

The recognition and accolades for Barber's music mounted successively during his long career, a career slowed by his service in the US Army from 1942-1945. His completed compositions include ballets, opera, a wide variety of orchestral music, many songs, some band music, solo instrumental music (mostly piano),

choral music and a few chamber music pieces. His awards include the Pulitzer (1935), the American Academy's Prix de Rome (1936), the Music Critics Circle of New York Award on two separate occasions and the Gold Medal for Music (the highest award of the American Academy and Institute of Arts and Letters).

Barber was an avid reader of poems. It is said "he was never without a volume or two of poetry at his bedside." Thus, he was always on the lookout for poems, not only in English, but in German and French. He had intently studied Dante and Goethe in their original languages. He enjoyed contemporary poetry. His passion for Irish poetry began while he was in his teens, with the poetry of James Stephens, James Joyce and William Butler Yeats.

Four Songs for Voice and Piano, Op.13 (1937-40)

The Four Songs are not unified by subject matter or by musical elements. At the time of their composition the specific subject matter of the text just appealed to the composer. The finished songs were grouped together and published as a cycle in 1940 and first performed in this fashion by the soprano Barbara Troxell with pianist Eugene Bossart at the Curtis Institute in Philadelphia on April 4, 1991. (Only summaries about each are furnished below. Their complete texts are provided independently.)

1. ***A Nun Takes a Veil*** (1937) is based on a poem by the Victorian poet Gerard Manley Hopkins. It deals with the subject of solitude which Barber had a keen interest in for much of his life. The Hopkins text is set to a rather simple melody, supported mainly by a chordal accompaniment in the piano. In effect the setting captures the peacefulness of the woman's commitment to become a nun.
2. ***Secrets of the Old*** (1938) sets a text by W. B. Yeats. It is more playful than the first song, set in an energetic vocal line with light piano accompaniment that depicts the friendship of old women.
3. ***Sure as this Shining Night***, on a text by James Agee, was also composed in 1938. This is perhaps the most well-known song of the collection. It is about yearning that is imbued with hope.
4. ***Nocturne*** (1940) is a gentle lullaby between lovers on a text by Frederic Prokosch. Barber's setting offers a delicate use of color to the music in its outer sections and the more actively challenging music to fit the episodes in its middle sections.



Gerard Manley Hopkins (1844-1889)

#1, *A Nun Takes the Veil* (*Heaven-Haven*)

I have desired to go
Where springs not fail,
To fields where flies no sharp and sided hail
And a few lilies blow.
And I have asked to be
Where no storms come,
Where the green swell is in the havens dumb,
And out of the swing of the sea.

W.B. Yeats (1865-1939)

#2, *The Secrets of the Old* –

from “Collected Poems of W.B. Yeats”

I have old women’s secrets now
That had those of the young;
Madge tells me what I dared not think
When my blood was strong,
And what had drowned a lover once
Sounds like an old song.
Though Marg’ry is stricken dumb
If thrown in Madge’s way,
We three make up a solitude;
For none alive today
Can know the stories that we know
Or say the things we say:
How such a man pleased women most
Of all that are gone,
How such a pair loved many years
And such a pair but one,
Stories of the bed of straw
Or the bed of down.

James Agee (1909-1955)

#3, *Sure on this shining night* – from “Permit Me Voyage”

Sure on this shining night
Of star made shadows round,
Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night
I weep for wonder wand’ring far alone
Of shadows on the stars.

Frederic Prokosch (1906-1989)

#4, *Nocturne* – from “The Carnival”

Close my darling both your eyes,
Let your arms lie still at last.
Calm the lake of falsehood lies
And the wind of lust has passed,
Waves across these hopeless sands
Fill my heart and end my day,
Underneath your moving hands
All my aching flows away.
Even the human pyramids
Blaze with such a longing now:
Close, my love, your trembling lids,
Let the midnight heal your brow.
Northward flames Orion’s horn,
Westward th’Egyptian light.
None to watch us, none to warn
But the blind eternal night.

Hermit Songs, Op. 29 (1952-53)

This cycle of ten songs was commissioned by the Elizabeth Sprague Coolidge Foundation and completed during 1952 and 1953. The texts are translations of anonymous writings from Irish monastic sources of the eighth through the thirteenth centuries. They were most likely copied from the notes in the margins of hand-copied manuscripts. Barber’s sympathetic settings of these brief poems tend to amplify the humor, wisdom and piety of the various texts. Some are literal translations and others were approximate re-translated guesses, where existing translations seemed inadequate for musical settings. Leontyne Price gave the first performance of the *Hermit Songs*, with the composer at the piano in Washington, D.C., October 30, 1953.

1. ***At Saint Patrick’s Purgatory*** (13th c. translated by Seán Ó Faoláin) is a prayer to God asking for protection on an upcoming voyage. The speaker also asks for forgiveness for his sins. This first song is musically similar, with mixed tempi, to the other songs of the cycle.

2. ***Church Bell at Night*** (12th c. translated by Howard Mumford Jones) is a short, calm song, claiming that the company of a bell is better than that of a “light and foolish woman.”

3. ***St Ita’s Vision*** (Attrib to St. Ita, 8th c. translated by Chester Kallman) consists of a recitative and aria. The aria section is a beautiful lullaby sung to the baby Jesus.

4. ***The Heavenly Banquet*** (Attrib. to St. Brigid, 10th c. translated by Seán Ó Faoláin) is festive and describes the speaker’s wish to feed and entertain biblical figures.

5. ***The Crucifixion*** (from *The Speckled Book* 12th c. translated by Howard Mumford Jones) is a tender lament highlighted by dissonance bringing out the suffering entailed by the speaker.

6. ***Sea-Snatch*** (8-9th c. anon. translated by Kenneth Jackson) is frantic and describes a ship lost to a storm at sea.

7. ***Promiscuity*** (9th c. anon. translated by Kenneth Jackson) is short and mischievous.

8. ***The Monk and his Cat*** (8th or 9th c. translated by W.H. Auden), has a relaxed mood and compares the daily lives, eyes and joys of the two figures in the title.

9. ***The Praises of God*** (11th c. translated by W.H. Auden) points to the foolishness of those who do not enjoy singing.

10. ***The Desire for Hermitage*** (8th-9th c. translated by Seán Ó Faoláin) is calm yet dissonant, and contemplates hermitage and death. Barber had an interest in the idea of reclusion and hermitage throughout his career.



At Saint Patrick's Purgatory

Pity me on my pilgrimage to Loch Derg!
O King of the churches and the bells
bemoaning your sores and your wounds,
but not a tear can I squeeze from my eyes!
Not moisten an eye after so much sin!
Pity me, O King!
What shall I do with a heart that seeks only its own ease?
O only begotten Son by whom all men were made,
who shunned not the death by three wounds, pity me on my
pilgrimage to
Loch Derg
and I with a heart not softer than a stone!

Church bell at night

Sweet little bell, struck on a windy night,
I would liefer keep tryst with thee
than be with a light and foolish woman.

Saint Ita's vision

"I will take nothing from my Lord," said she,
"unless He gives me His Son from Heaven
In the form of a Baby that I may nurse Him".
So that Christ came down to her
in the form of a Baby and then she said:
"Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.
Infant Jesus at my breast,
By my heart every night,
You I nurse are not a churl
But were begot on Mary the Jewess
By Heaven's light.
Infant Jesus at my breast,
What King is there but You who could
Give everlasting good?
Wherefore I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven's King
Who every night
Is Infant Jesus at my breast."

The heavenly banquet

I would like to have the men of Heaven in my own house;
with vats of good cheer laid out for them.
I would like to have the three Mary's,
their fame is so great.
I would like people from every corner of Heaven.
I would like them to be cheerful in their drinking.
I would like to have Jesus sitting here among them.
I would like a great lake of beer for the King of Kings.
I would like to be watching Heaven's family
Drinking it through all eternity.

The crucifixion

At the cry of the first bird
They began to crucify Thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake
Came upon His Mother.

Sea-snatch

It has broken us, it has crushed us,
it has drowned us, O King of the starbright
Kingdom of Heaven!
The wind has consumed us, swallowed us,
as timber is devoured by crimson fire from Heaven.
It has broken us, it has crushed us,
it has drowned us, O King of the starbright Kingdom of
Heaven!

Promiscuity

I do not know with whom Edan will sleep,
but I do know that fair Edan will not sleep alone.

The monk and his cat

Pangur, white Pangur,
How happy we are
Alone together, Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me study.
Your shining eye watches the wall;
my feeble eye is fixed on a book.
You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.
Pleased with his own art
Neither hinders the other;
Thus we live ever
without tedium and envy.
Pangur, white Pangur,
How happy we are
Alone together, Scholar and cat.

The praises of God

How foolish the man who does not raise
His voice and praise with joyful words,
As he alone can, Heaven's High King.
To whom the light birds with no soul but air,
All day, everywhere laudations sing.

The desire for hermitage

Ah! To be all alone in a little cell
with nobody near me;
beloved that pilgrimage before the last pilgrimage to death.
Singing the passing hours to cloudy Heaven;
Feeding upon dry bread and water from the cold spring.
That will be an end to evil when I am alone
in a lovely little corner among tombs
far from the houses of the great.
Ah! To be all alone in a little cell, to be alone, all alone:
Alone I came into the world
alone I shall go from it.



String Quartet in B minor, Op. 11

The origin and fate of the B minor Quartet have an interesting history. Early in May, 1936, while in Europe, Barber resumed working on a string quartet that he had started in 1935 after having been awarded both the Prix du Rome and the Pulitzer Scholarship for traveling. Now that he had been given an extension of the scholarship he could stay in Europe another year. He heard that the Curtis Quartet was planning a European tour later in 1936 and hoped he could have his quartet ready for the Curtis to give its première. He joined Menotti in France and the two headed for the Tyrol where they were able to rent a cottage in the village of St. Wolfgang, in the mountains not far from Salzburg, where both could work on their separate compositions.

Barber had misgivings about how he should proceed with the form that slowed him down. There were also some distractions caused by the need to complete work on his *Symphony in One Movement*, among other activities. He felt pressed for time to have the quartet ready for the Curtis and thus made little progress on the new quartet. However, on September 19, Barber could report that he had “just finished the slow movement of my quartet today —it is a knock-out! Now for the Finale!” Winter was setting in and by the end of October, the two composers had to move to southern Germany to escape the cold, thus delaying their work. Barber had almost finished the quartet in November when he learned that he had to forgo its première by the Curtis Quartet that had to end its tour. As a result, Barber’s quartet, in its provisional form, with the last movement hastily finished, had its première by the Pro Arte Quartet on December 14, 1936 at the Villa Aurelia in Rome. This took place the very next day after his *Symphony in One Movement* (Op.9) had been given its first performance at the Villa Aurelia!

Barber was so uneasy about the quartet’s last movement that he withdrew the quartet for revision immediately after the concert. He was scheduled to visit the US from January 25 to April 24, 1937 and assist in the rehearsals of the American première of his symphony. This caused him to set the quartet aside for the time

being. He had to be prodded by his uncle Homer not to let the aftermath of the acceptance of his symphony interrupt work on his revision. On March 7, 1937, the Curtis Quartet gave a private performance of only the first two movements at the Curtis Institute. The piece was reviewed rather negatively by the Institute’s critic even for its second movement that in a modified form was to become so highly acclaimed as the *Adagio for Strings* (1938). The full three-movement work received its first public performance on April 20, 1937 as the first work on a program by the Gordon Quartet which included a mixture of vocal and instrumental works by Debussy and Virgil Thomson and Schoenberg’s Quartet No. 2. However, Barber was still not satisfied with the third movement, and after several more revisions made at different times, it received its final première by the Budapest Quartet on May 28, 1943 at the Library of Congress. The *Adagio for Strings*, derived from the second movement, and bearing the same opus number 11 as the original quartet, has become so popular that it has overshadowed the mother work that is rarely performed.

The Quartet in B minor is in a conventional form: a sonata first, a song-like second and a sonata-rondo finale. The first movement, *Molto allegro e appassionato*, has an intense dramatic opening theme expressed by all four instruments, much in the manner of Beethoven. The development proceeds in a continuous manner into a chorale-like second theme and then to a lyrical third theme. These are recapitulated and interwoven as they are repeated.

The second movement, *Molto adagio*, considered the heart of the work, consists of an extended slow, harmonious melody that is unwound in successive intervals by violin, viola and cello. It is repeated with slight variations as the music rises high in the range of the instruments and then recedes to the more contemplative nature of the melody and its mournful character. The music merges (*attacca*) without pause into the third movement, *Molto allegro - Presto*, with the sounds of the first movement. (There is reason to suggest that Barber originally conceived of the quartet as a two-movement work.) The movement is short, lasting about two minutes, and revisits the themes of the opening movement, rondo-like, closing the whole quartet and giving it a cyclic form.



Friday, June 20

INTRODUCTION

In order to appreciate the relationship between the two works presented in tonight's concert, the use of the name "Kreutzer" for both works needs clarification. "Kreutzer" is the popular name for the Beethoven sonata taken from the name of the dedicatee applied by the composer after a quarrel, as will be described below. In the Janáček quartet, the title "Kreutzer" is the composer's subtitle for the quartet derived from Tolstoy's novella entitled "The Kreutzer Sonata" and used by Janáček as the programmatic basis for his music. Tolstoy's story is to be told independently with attention to that portion of the story that is critical to Tolstoy's choice of the title for the novella and Janáček's musical references during today's concert. If there had been no jealousy, would there have been two "Kreutzer" Sonatas?

Ludwig van Beethoven (1770-1827)

Sonata for Piano and Violin, No. 9 in A Major, Op.47, Kreutzer

Although primarily a virtuoso pianist in his time, Beethoven was a moderately accomplished violist and competent enough violinist to have performed in ensembles during his years in Bonn. After arriving in Vienna, he formed friendships with the prominent violinists, Schuppanzigh and Krumpholtz, from whom he took violin lessons and whose advice he respected for his compositions for the violin. Beethoven began writing his first set of violin sonatas in 1797-78 by drawing upon the tradition of Mozart, labeling them sonatas "for the harpsichord or piano-forte with a violin." As he progressed with "sonatas for piano-forte with violin", he gave an increasingly independent role to the violin. The Sonata No. 9 in A Major is the culmination of this progression.

Beethoven rapidly wrote the A-Major sonata in 1803 for the prominent African-European violinist George Bridgetower whose recitals in Dresden and Vienna made a great impression upon him. The first performance of the sonata was given by Bridgetower and Beethoven in Vienna on May 24, 1803 to great acclaim. However, before the work was published, a quarrel between the two men, said to be about a woman, so angered Beethoven that he altered the dedication of the sonata to the French violinist Rodolphe Kreutzer, whom the composer first met in 1798. Kreutzer did not appreciate the dedication as it was not originally intended for him. He never acknowledged the dedication nor played the work in public, and was hostile toward both Beethoven and his music from that moment on. It has been surmised that Kreutzer's antipathy toward this sonata may also have been due to the prominent role given to the piano. However, Beethoven himself had inscribed as part of the work's title that it was "in the manner of a concerto" and in its first edition, at the head of both the violin and piano parts, is the notation: *Grande Sonate*.

Only the first movement (*Adagio sostenuto - Presto - Adagio*) of the A-Major sonata is to be played tonight as it is critical to the Tolstoy story. It opens with a slow introduction by the unaccompanied violin using multiple stops. The piano enters and the mood darkens as their harmony develops into lengthy brilliant displays by both instruments. Near its end, the instruments retreat to the more sublime pace of the opening of the movement and close it in an anguished tone.

Leoš Janáček (1854-1928)

String Quartet No.1, Kreutzer Sonata

Janáček's early musical education was both choral and religious. At the age of 11, he became a chorister at the Augustinian "Queen's" Monastery in Old Brno where Moravia's leading composer, Pavel Krizkovsky, took an interest in his musical education. He studied at the Prague Organ School (1874-75) and then returned to Brno to resume his teaching, conducting the monastery choir and the Svatopluk Choral Society (from which he resigned in 1876). He studied at the Leipzig Conservatory (1879-80) and then at the Vienna Conservatory (1880).

Nearly all Janáček's early works were vocal and from the start showed a strong nationalistic flavor that had been inspired by his close friendship with Dvořák. Janáček became interested in collecting folk material and studying the speech rhythms and inflections that could be incorporated into music. Also, he spent much of his time noting the sounds of his environment. It is out of the study of these natural sounds and melodic features of speech that he created a unique musical language that characterizes his compositions.

Janáček's First Quartet was completed in a nine-day period toward the end of 1923. It bears the title *The Kreutzer Sonata* reflecting specific programmatic material as commonly used by the composer. The work is not really his first in this genre. He had written one (now lost) in 1880, as a student in Vienna. It is also not the first work he wrote inspired by Tolstoy's short story *The Kreutzer Sonata*. In 1908-9 Janáček had composed a piano trio on the same subject but only fragments of that work remain.

Janáček's *Kreutzer Sonata*, befitting an operatic setting, is scaled down to a string quartet in four movements. Each short movement serves as a tableau of the dramatic contrasts in the elements of the story. The first is a portrait of the woman, with her despair and conflicted feelings. One gets a sense of a love theme, passion and yearnings that are countered by the sporadic sharpness and near-ferocity in sounds. The second movement depicts her fateful encounter with the "foppish" violinist. There is a swaggering melody broken up by sudden changes in the texture and the complex rhythms that revolve about the major theme expressed in the first movement. Agitation sets in with the eerie tremolo played near the bridge of the high strings (*sul ponticello*) that produces harsh metallic sounds.

The third movement, which is thought to contrast the genuine love of the woman against the jealousy of her husband, opens with an apparent reference to Beethoven's *Kreutzer Sonata*. The calmness is disrupted by the fore-mentioned *sul ponticello effect* and we hear conflicting agitated sounds until the movement ends with the opening theme.

The final movement, representing a fusion of the catastrophic events, opens with a wistful sounding statement. Then it shifts into a disturbing mode accompanied by loud pizzicato, followed by restatements of the primary theme of despair.



The Artists

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 operatic roles and concerts both in the US and abroad. Her 2014 season began with the role of Frasquita with the Cedar Rapids Opera Theatre’s production of *Car-*



men and continued with Carson Kievman’s *Fairy Tales (Songs of the White Woman)* with the SoBe Institute in Miami, FL. In 2012 she created role of Ophelia in the world premiere performance of Kievman’s *Hamlet* with Shakespeare’s original text and electronic orchestra. She also performed Schoenberg’s *Pierrot Lunaire* in 2012 with both MusicIC and Chatter Cabaret (Santa Fe and Albuquerque), returning to both festivals in 2013 to sing Robert Schumann’s *Dichterliebe*. Other performance highlights include a 30-city US tour as a vocal soloist with the group Ten O’Clock Classics, Oberto in Handel’s *Alcina* and soprano soloist in Handel’s *Neun Deutsche Arien* with Bourbon Baroque as well as singing Pamina in Opera Theatre of Weston’s *Die Zauberflöte*. Other recent performances include Gianetta and Barbarina in the Green Mountain Opera Festival’s productions of Donizetti’s *L’Elisir d’Amore* and Mozart’s *Le Nozze di Figaro*, Frou-frou in Lehar’s *The Merry Widow* and Susanna in *Le Nozze di Figaro* with Coopera: Project Opera of Manhattan. Comfortable as well in concert, she has been soprano soloist in Vivaldi’s *Gloria*, Haydn’s *Harmoniemesse* and Bach’s *Magnificat* and *Jesu, Meine Freude*, among others. She holds degrees from the Manhattan School of Music and the Oberlin Conservatory of Music.

JENNIFER FAWCETT is Associate Artistic Director of Working Group Theatre for whom she has written *The Broken Chord* (Hancher), *Out of Bounds* (Hancher commission), *The Toymakers War*, *Atlas of Mud*, *Telling: Iowa City* (co-written with Jonathan Wei) and *Odysseus, Iowa* (co-written with Sean Lewis). Her play, *Birth Witches*, premiered at Riverside Theatre and was nominated for the ATCA/Steinberg Award. She was the NPN Emerging-Playwright-in-Residence at Curious Theatre Company (Denver) and is the winner of the National Science Playwriting Award from the Kennedy Center. A graduate of The University of Iowa MFA Playwrights Workshop, her plays have been produced at the Tennessee Women’s Theatre Project (Nashville), The Drilling Company (New York), Riverside Theatre, Available Light Theatre (Columbus), the Adirondack Theatre Festival (Glen Falls, NY), Alcyone Festival (Chicago), Theatre Masters (Aspen/West Palm Beach), the Hatchery Festival (Washington, DC) and in festivals across Canada.





After receiving her B.F.A from the University of Washington's Professional Actor Training Program, **SAFFRON HENKE** has worked nonstop as a professional actor, director and educator. Travelling 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, 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. She has served as the assistant director for the Grant Wood Arts Colony at The University of Iowa.



RIKO HIGUMA is a highly sought-after pianist and collaborator, performing with the world's leading artists throughout the US, Europe and Asia. As a soloist, she was a top-prize winner at the Jacob Flier International Piano Competition and the Santa Fe International Piano Competition. Notably, she was one of the Young Artists for the Van Cliburn Piano Institute in Fort Worth, where she appeared with the Fort Worth Symphony. Ms Higuma's collaborations on the recital and concert stage have included distinguished artists such as Aaron Rosand, Albert Markov, Neil Rosenshein, Cho-Liang Lin, Alan Gilbert, Steven Tenenbom, Dora Schwarzberg, Timothy Eddy, Yovan Markovitch, Suren Bagratuni and Jeffrey Solow, among others. As a vocal accompanist, she has worked for such festivals as Lidal North at the Norwegian Opera House, Intermezzo program in Belgium and Summer Voice Program in New York. She



was also a regular pianist for the International Academy of Music in Tuscany and for the Summit Music Festival in New York, where she performed a gala recital with the legendary violinist Aaron Rosand. With her acclaimed ensemble, the Zodiac Trio, she has been claiming top prizes at international competitions, including the International Peninsula Young Artist Festival, Yellow Spring Chamber Music Competition, Joyce Dutka Arts Foundation and the Cziffra Foundation audition. Amongst its many engagements over the past six years, the Zodiac Trio has performed at Ottawa Chamberfest, Festival Radio France Montpellier, International Colmar Festival, the Oriental Performing Arts Center in Shanghai, National Performing Arts Center in Beijing, Izumi Hall in Japan, Lincoln Center's Bruno Walter Auditorium, Tishman Auditorium and Merkin Concert Hall in New York, UCLA Clark Library; has been broadcast by France 3 Television, Beijing's CCTV News, Canada's CBC Radio and Television, NBC, New York's WXQR (including an hour-long in-studio

feature on the Young Artist Showcase), had performances broadcast live on WFMT, featured on WGBH's "Live from Frasier" in Boston, and has recorded multiple times for Radio France in Paris. Ms Higuma studied with Phillip Kawin at the Manhattan School of Music and chamber music with the Ysaye String Quartet in their Superior Chamber Music Program in Paris. Currently she is engaged as a staff pianist and vocal coach at the Manhattan School of Music.

SEAN CHRISTOPHER LEWIS is Artistic Director of Working Group Theatre. For them he has directed *Mayberry* (Hancher, Bucksbaum Performing Arts Center), *The Broken Chord* (Hancher), *Out of Bounds* (Hancher), *The Toymakers War* (Riverside Theatre), *Atlas of Mud* (Riverside Theatre), *Denali* (Riverside Theatre, Actors Theatre of Grand Rapids, Know Theatre of Cincinnati, Acorn Theatre), *Rust* (Legion Arts), *Drinks by the Pool* and *Odysseus*, Iowa. He has also directed *We Stood Up* (Centre X Centre International Theatre Festival, Kigali, Rwanda), *Goat Show* (Adirondack Theatre Festival, Riverside Theatre), *Who's Afraid of Virginia Woolf* (Old Creamery) and *Venus in Fur*, *Marion Bridge*, *Syringa Tree* and *Mary's Wedding* (Riverside Theatre). Most recently he directed the first part of the *Riot Ballet* at the Institut del Teatre in Barcelona. His directing has won the Acclaim Award and was nominated for the Zelda Fichandler Award from SDC.





Praised by critics for her “astounding virtuosic gifts” (*Boston Herald*) and “achingly pure sound” (*The Toronto Star*), **TRICIA PARK** is a recipient of the Avery Fisher Career Grant. She is Artistic Director of MusicIC. Since appearing in her first orchestral engagement with the Baltimore Symphony Orchestra, Tricia has performed with numerous orchestras, including the English and St. Paul Chamber Orchestras, Frankfurt Radio Symphony Orchestra and the Montreal, Dallas, Cincinnati, KBS (Korea) and Seattle Symphonies. The 2013-14 season includes a performance of Lalo's *Symphonie Espagnole* with the South Bend Symphony and a recording on the TZADIK label with the ECCE Ensemble. Tricia is the founding member of the Gesualdo Quartet, the new Quartet-in-Residence at the University of Notre Dame. She received her Bachelor and Master of Music from the Juilliard School where she studied with Dorothy DeLay and Felix Galimir. Currently, she is Violin Faculty and Artist-in-Residence at the University of Notre Dame.

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, Wigmore Hall in London and Gewandhaus in Leipzig. 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 where he performed with the Guarneri String Quartet. 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 new 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.



ANDREW JANSS has worked as a cellist in New York for most of a decade. In his time in the boiler room, he has had the opportunity to play with some of the greatest musicians across many genres, including classical music legends Leon Fleisher, Richard Goode, Itzhak Perlman; jazz gurus Kurt Elling and Lawrence Hobgood; and pop icons Mary J. Blige, Eryka Badu, Questlove, and Florence and the Machine. In 2005, while an undergrad at the Manhattan School of Music, he founded the Escher String Quartet, which has gone on to tour the US, Japan, China, Australia and the UK. The ESQ was invited to be the Chamber Music Society2 resident string quartet at the Chamber Music Society of Lincoln Center from 2007-10. Since moving on from the ESQ in spring 2010, he has kept busy touring with the Mark Morris Dance Group, and running the Omega Ensemble, a concert series that features musicians in the beginning stages of major careers. He has spent three summers at the Marlboro Music Festival, and in March 2012 he began performing periodically as Guest Principal Cellist of the Saint Paul Chamber Orchestra. Andrew began studying cello with Andrew Cook in Los Angeles, and has a BM and an AD from the Manhattan School of Music, where he worked with David Geber, Clive Greensmith and David Soyer.





At home as a soloist, chamber musician, and concertmaster, violinist **ROBIN SCOTT** enjoys a burgeoning and vibrant 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 Montgomery Symphony

Orchestra, the Springfield (OH) Symphony Orchestra and others. He has given numerous recitals and performances throughout the US 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 Marlboro Music Festival, the Ravinia Festival's Steans Institute for Young Artists, the Yellow Barn Festival, the Kneisel Hall Festival, the Maine Chamber Music Festival and others. For two years he was concertmaster of the Montgomery Symphony Orchestra, at which he was an Artist-in-Residence. He also serves as concertmaster of the New York Classical Players. Scott's principal teachers include Donald Weilerstein, Kim Kashkashian, Miriam Fried, and Mimi Zweig. He plays on a Jean-Baptiste Vuillaume violin generously lent to him by Marlboro, whither he will return in the summer of 2014.

As a junior at The University of Iowa, **LAUREN WATT** has stage managed productions within the Theatre Arts Department. She most recently worked on the reading series for the Iowa New Play Festival.

YI-HENG YANG is equally at home with modern and period instruments, maintaining a diverse range of musical activities from performing in a historically informed style to premiering works by living composers. Recent and upcoming performances include a recital debut at the Boston Early Music Festival as well as solo and chamber music concerts at the Serenata of Santa Fe Series, the Apple Hill Festival (NH), the Dayton Early Music Series at Connecticut College, the Frederick Collection (MA), the Finchcocks and Cobbe Collections (United Kingdom), the Sirakawa Gallery (Japan), Bach Vespers Series (NYC), the Metropolitan Museum of Art, the Utrecht Early Music Festival Fringe and the Geelvinck Museum (Amsterdam). Ms. Yang won First Prize at the first Square Piano Competition during the Amsterdam Virtuosi Festival, The Juilliard School's Mozart Piano Concerto Competition and the Haddonfield Symphony Concerto Competition. She has been a soloist with the New Juilliard Ensemble, the York Symphony Orchestra (Toronto) and The Juilliard Orchestra. An active chamber musician, she plays regularly with Gretchen's Muse, the Davidsbund Piano Trio and the Sebastian Chamber Players. She is a regular faculty member at the Apple Hill Center for Chamber Music (NH). Ms. Yang holds a doctorate in piano from the Juilliard School. She also studied fortepiano at the Amsterdam Conservatory. Born in Iowa City and raised in New Jersey, she now lives in Manhattan.





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