

A violin is centered vertically, with its body and neck visible. Behind the violin, an open book is spread wide, its pages fanning out to the left and right. The background is a soft, textured white with a subtle pink and yellow glow emanating from behind the book and violin. A large, white, stylized musical note (a treble clef) is positioned behind the text.

Music 2015

WHERE MUSIC AND LITERATURE MEET

Tricia Park, Artistic Director • Judith Hurtig, Managing Director

JUNE 17 - 19, 2015 • IOWA CITY, IOWA



Tricia Park, Miki-Sophia Cloud *violin*

Molly Carr *viola*

Andrew Janss *cello*

Yi-heng Yang *piano*

Meagan Brus *soprano*

THERE WILL BE NO INTERMISSIONS

Wednesday, June 17, 2015

Celebrating America

Meagan Brus, Yi-heng Yang, Tricia Park, Miki-Sophia Cloud, Molly Carr, Andrew Janss

Aaron Copland

Old American Songs (Selections) (1950 and 1952)

Boatman

Long time ago

Simple gifts

I bought me a cat

The Little Horses

Zion's Walls

At the River

Antonin Dvořák

String Quartet in F Major, Op. 96, "*American*" (1893)

Allegro ma non troppo

Lento

Molto vivace

Finale: Vivace ma non troppo

Samuel Barber

Knoxville: Summer of 1915 (1947)

This concert is sponsored by **Dunn Investments** and **Bradley & Riley PC**

Thursday, June 18, 2015

Unrequited Love

Tricia Park, Miki-Sophia Cloud, Molly Carr, Andrew Janss, Yi-heng Yang

Johannes Brahms

Piano Quartet in C minor, Op. 60, “Werther” (1854-56, 1875)

Allegro non troppo

Scherzo: Allegro

Andante

Finale: Allegro comodo

Leos Janáček

String Quartet No. 2, “Intimate Letters” (1928)

Andante – Con moto – Allegro

Adagio – Vivace

Moderato – Andante – Adagio

Allegro – Andante – Adagio

This concert is supported by **Doug** and **June True**

Friday, June 19, 2015

Abundant Happiness: The Music of Robert and Clara Schumann

Written and Directed by **Jennifer Fawcett**

Stage Manager **Rachele Ekstrand**

With **Saffron Henke**

Meagan Brus, Miki-Sophia Cloud, Tricia Park, Molly Carr, Andrew Janss, Yi-heng Yang

Robert Schumann

Frauenliebe und -Leben, Op. 42

Clara Schumann

Lieder, Op. 37/12

Robert Schumann, *Seit ich ihn gesehen*

Robert Schumann, *Ich Kann's nicht fassen*

Clara Schumann, *Warum willst du andre fragen*

Clara Schumann, *Liebst du um Schoenheit*

Robert Schumann, *Du Ring an meinem Finger*

Robert Schumann, *Suesser Freund, du blickest*

Robert Schumann

String Quartet in A Major, Op. 41, No. 3 (1842)

Andante espressivo: Allegro molto moderato

Assai agitato

Adagio molto

Finale: Allegro molto vivace

This concert is sponsored by **Hills Bank and Trust Co.**



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Program Notes

by Arthur Canter

Wednesday, June 17

An artist also has his country in which he must have firm faith and to which his heart must always warm. — Antonin Dvořák in a letter to his publisher, Simrock, 1885

Tonight's concert features compositions that pay homage to the diversity of origins of the people who are "Americans", permanently or temporarily. They also may be taken as nostalgic memories of the United States. Both Copland and Barber were twentieth century American composers while Dvořák was world famous as a nationalistic Czech composer in the late nineteenth century. Some of the lyrical passages he included in the so-called "American" quartet have been attributed to African American and Native American songs that the composer is said to have heard during his stay in America. However, it should be noted that the pentatonic scales that are so characteristic of these native songs are also prevalent in the folk music of his native Bohemia to which Dvořák's "heart must always have warmed!" In any case the music serves as his tribute to America.

Aaron Copland (1900-1990)
***Old American Songs* (1950 and 1952)**

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 enough money to go to Paris to attend the new American Conservatory at Fontainebleau near Paris where he became Nadia Boulanger's first American student. By the time he returned to the U.S. in 1924, he had been thoroughly indoctrinated with modernism in music. One of his earliest works, *Symphony for Organ and Orchestra* (1923-24), was premiered in January 1925, in New York with Mlle. Boulanger as organist and Walter Damrosch as conductor. Damrosch is said to have remarked to the audience "If a young man at 23 can write a symphony like that, in five years he'll be ready to commit murder."

Copland's compositions during the 1920s led critics to consider him a sort of American Prokofiev. His music was deemed overly chaotic, deafening and bewildering. Jazz influences were evident. 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. He shifted 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 composer Benjamin Britten asked Copland to arrange a set of American folk tunes for his Music and Art Festival in Aldeburgh, England. Copland's songs were drawn from several sources — politics, religion, children, love and loss, death and the minstrel

stage. In 1950, he completed five songs for male soloist and piano for the occasion: *The Boatmen's Dance*, *The Dodger*, *Long Time Ago*, *Simple Gifts* and *I Bought Me a Cat*. These were presented at the festival in June of that year by the famous tenor Peter Pears, with Britten at the piano. In 1951 the work was given its American premier with Copland on piano and baritone William Warfield. The songs were met with such success that Copland composed a second set in 1952 consisting of *The Little Horses*, *Zion's Walls*, *The Golden Willow Tree*, *At the River* and *Ching-a-Ring Chaw*. These premiered in 1953, again with the Warfield/Copland pairing. Copland transcribed both sets for vocal soloist and orchestra in 1957, and many of the songs have been arranged for chorus and piano or chorus and orchestra.

The Boatmen's Dance is a minstrel song credited to Dan Emmett in 1843 and arranged by Copland. The original version was considered a celebration of the lives and exploits of the bawdy and wily Ohio River boatmen. The song went through numerous revisions before a settled version passed into the repertoire. Both the minstrel version and the Copland arrangement are widely performed and recorded.

Long Time Ago is a minstrel song with words attributed to George Pope in 1837, possibly adapted from John Cole (1833), and music by Charles Edward Horn. The music conveys the sadness of lost love and death implied by the text.

Simple Gifts is the most familiar of the tunes that Copland used in part because it is the cornerstone melody of his 1944 ballet, *Appalachian Spring*. *Simple Gifts* is a Shaker hymn from 1848, the words and melody written by Elder Joseph Brackett, later quoted by Edward D. Andrews in his book *The Gift to be Simple: Songs, Dances and Rituals of the American Shakers* (1940). It is in a recital style enhanced by the simple accompaniment on weak beats, giving the illusion of a slower tempo even though the hymn is treated fairly briskly.

I Bought Me a Cat is a whimsical children's song in the style of "old MacDonald," with a verse repeating and adding a new animal with each iteration (the last "animal" being a wife!). The song affords the soloist the opportunity to impersonate the various animals and the accompaniment simulates barnyard sounds of the cat, duck, goose, hen, pig, horse and cow.

The Little Horses is Copland's version of a traditional lullaby called "All the Pretty Little Horses" (also known as "Hush-a-bye") from the southern U.S. based in part on John A. and Alan Lomax's version in *Folk Song U.S.A.* Its true origin is unknown.

Zion's Walls is a revivalist tune with words and music by John G. McCurry (1821 – 1886), a farmer from Georgia who published the song collection, *The Social Harp*. Copland used this song again in his opera, *The Tender Land* (1952-1954).

At the River is a gentle, much-loved hymn dating from 1865 by the Reverend Robert Lowry. Copland begins with a simple accompaniment that gains in strength and intensity before the third verse. *At the River* was used fittingly on memorial concerts for both Aaron Copland and Leonard Bernstein.

Antonin Dvořák (1841-1904)
Quartet No. 12 in F Major, Op. 96 “American”

Dvořák had come to New York from Prague in 1892 to serve as director of the National Conservatory of Music at the invitation by Mrs. Jeanette Thurber who had founded the conservatory in 1885. While he was never sure whether he liked America, Dvořák certainly did not like New York. When not engrossed in his work, he would meet his friends at the Café Fleishman, popular with the city's Czech community. What he did like about America was its democratic values. Dvořák could readily accept a lack of distinction to be made about people on the basis of nationality, race or religion. For him, the only difference that mattered was that between good and bad music, and in this, he was supported whole-heartedly by Mrs. Thurber. During the three years he spent in America, Dvořák became interested in the music and folklore of African-Americans and Native Americans. For a while he toyed with the idea of writing an opera based on the Hiawatha legend but gave up for lack of a suitable libretto.

Dvořák had intended to use his first summer vacation for a trip back to Bohemia, but changed his mind when he heard about the Bohemian community in Spillville, Iowa from his student, the violinist/violist Josef Kovařík (originally from Spillville) who was accompanying the composer and serving as his secretary. Thus, in June 1893, he eagerly accepted Kovařík's invitation to visit the small farming community of Bohemian immigrants. The entire Dvořák family, accompanied by Kovařík and servants, arrived in Spillville early in June. Shortly after their arrival, the family visited the nearby Riverside Park on the Turkey River and enjoyed the fishing there. By this time, the atmosphere, expansiveness and beauty of what he saw in this prairie land hit the composer so emotionally that during this fishing trip, he felt compelled to write musical notes on his shirt cuffs while roaming the park. He impulsively decided to return to the village, leaving the family to enjoy the rest of the day there. He was now totally pre-occupied with music in his head. Thus inspired, Dvořák immediately began sketching out a new string quartet.

Ordinarily a slow worker, Dvořák finished the sketches for the quartet by June 11. The next day he feverishly began writing the complete score for the new quartet and finished it four days later, signing the last page “Thank God, finished on June 16th, 1893” and tacked on additional remarks: “I am satisfied,” and “Done quickly.” A week later, on June 23, the composer on the viola, Kovařík on the violin, and two students, read through the final score. Refreshed and happy with himself, Dvořák returned to New York to complete his second season in the city. The formal “official” première was given in Boston by the Kneisel Quartet on January 1, 1894.

The F-Major quartet, following closely upon the heels of the *New World Symphony*, is one of Dvořák's best known chamber works. It is constructed in the classical four-movement form of traditional string quartets. Nearly all the themes in the quartet are pentatonic melodies.

The first movement, *Allegro ma non troppo*, in sonata form, opens with a lyrical melody sung by the viola and sustained by the violins with a tremolo. The theme is developed rhythmically in a relaxed but bright manner accompanied by the pizzicato from the cello. The second theme, also a pentatonic melody, moves the music into a more tranquil, restful mode as it develops without any dramatic thrusts, ending in a brief coda that reprises parts of the opening theme.

The second movement, *Lento*, is one of Dvořák's most evocative slow movements. Its endless, wistful melody flows, without interruption and without major contrasts, in a single, sweeping arc by the high voices against the repeated beats from the cello.

The third movement, *Molto vivace*, is a three-part scherzo constructed from a single rhythmical theme said to have been based on the call of the scarlet tanager that the composer heard during his walks along the Turkey River and notated on his cuffs. The violin sings the birdsong high in the treble range while there is the evocation of a country dance from the other strings. The trio section is merely a slower version of the opening tune.

The *Finale: vivace ma non troppo* is a merry rondo, full of melodies and dance rhythms. The tempo slows in its middle section where there is a short chorale-like interlude. This has been taken to be an allusion to the hymns sung in the church in Spillville where Dvořák played the organ. The movement closes with a restatement of what came before and ends on a joyous note.

Samuel Barber (1910-1981)
Knoxville: Summer of 1915

Samuel Barber's musical propensities and talent were nurtured by his family when he was a child. By the time he was six, he was composing melodies that his mother helped him write down. Encouraged by his mother; his aunt Louise Beatty Homer, the opera singer; and uncle Sidney Homer, composer and teacher, Barber fulfilled his childhood ambition to be a composer.

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 and quickly became regarded as a “wunderkind” by teachers and fellow students. From the beginning Barber showed a disdain for the avant-garde of the “Boulangier-Paris” school. 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.

The recognition and accolades for Barber's music mounted successively during his long career. 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's completed compositions include: ballets, opera, a wide variety of orchestral music, some band music, chamber music, solo instrumental music (mostly piano), choral music and songs. A number of his works remain unpublished, although recently there has been an attempt to record his entire collection of more than 100 completed songs.

Knoxville: Summer of 1915, was written in 1947 on a commission from the American soprano Eleanor Steber who had asked for a work for soprano with orchestra. Barber, at this time, was familiar with the poetical works by James Agee and had just read the poet's autobiographical essay called *Knoxville: Summer of 1915* which Agee later used to open his novel *A Death in the Family*. The essay is about the memories of a six-year old of a summer in Knoxville, Tennessee. The prose seemed so lyrical to Barber

that he felt compelled to set it to music for that commission. The story was told in irregular prose rhythms. Barber reorganized the text into a contemplative monologue and set its music with simple meters emphasizing phrases about nostalgia and concerns about mortality.

Its première performance was given on April 9, 1948, by Eleanor Steber and the Boston Symphony Orchestra conducted by Serge Koussevitzky. However, Barber was not present at the premiere. Koussevitzky wired him at the American Academy in Rome that the performance was “an outstanding success and made a deep impression on all”. In 1950, Barber arranged the work for solo high voice and piano and for chamber ensemble. Tonight’s concert features Barber’s arrangement for piano.

While the work is described as a rhapsody, it can be viewed as rondo-like in form. After a brief introduction, the piano begins to paint a picture of gentle rocking on chairs, supported by the narrative, as the soprano enters: “It has become that time of the evening when people sit on their porches, rocking gently.” The music maintains a rocking line but with tonal alterations reflective of being in an active stimulating environment while on a rocking chair. The soprano introduces the first melody. The melody is not repeated exactly but is altered in subtle ways when it does return.

It is imperative that attention be given to the text as it is sung, for one cannot just sit back and “float” along with the more complex music as one can do when listening to the original orchestral version.

Thursday, June 18

‘Love can give no idea of music, music can give no idea of love’ — why separate them?

—Hector Berlioz, *Memoirs* (1865)

Tonight’s program features music inspired by unconsummated or hopeless love.

The Brahms piano quartet was instigated by the love bottled up in the composer, and expressed in his own variant of the disguised musical code that was devised by Robert Schumann to refer to “Clara”, the name of the woman both loved. In Janáček’s quartet, the very title the unhappily married composer gave the work, “Intimate Letters,” was the revelation of his love for a much younger woman, the wife of another man. Explicitly written to be a sort of musical diary of their one-sided relationship, the quartet in its musical form and language implicitly describes the woman the composer loved, and his imagining how their life could be if she were to be his wife and mother of his child.

Johannes Brahms (1833 - 1897)

Brahms was a man of contrasts. His many works reflected not only his bias toward the Baroque and Classical traditions but also his need to express sentiment and emotionality that would have been more in keeping with the then “new school” of Romanticism that he outwardly resisted. The episodic stresses and emotional upheavals he endured had their impact on his compositions although they were mostly controlled or disguised within their framework in keeping with the earlier tradition of not revealing one’s emotions in poetry or music.

Throughout his career Brahms was plagued by a fear of failure, a drive for perfection and habitual indecision leading him to constantly revise his sketches for the works. When he was an adolescent, he played piano in bars and brothels of Hamburg to supplement the family’s income. Such experiences and family stresses helped shape his tendency to hold negative views about relationships with women and marriage. As he matured into an independent young man his good looks attracted attention from women. Despite his tendency to avoid women, he got caught up in several emotional relationships that added to his stress as he sought to disentangle himself. The most widely known and written about of Brahms’s relationships is the one about the deep and unrequited love he developed, at age 20, for the much older Clara Schumann, wife of his friend and mentor, Robert Schumann. Whatever the reasons, after Robert’s death, Brahms managed to terminate the relationship while remaining a life-long friend and correspondent of Clara’s. Although Brahms had at least two other serious attachments, he never married and aged into a self-imposed and somewhat grungy-looking bachelor.

Piano Quartet in C minor, Op. 60 “Werther”

In 1854, Brahms began to work on his first piano quartet. In its original form he set it in C-sharp major as a three-movement piece, and worked and reworked the quartet. In April 1856, he sent the manuscript to Joseph Joachim in Hanover for his assessment. Clara Schumann received a revised copy in November, with the request to “practice it at some length” before passing judgment upon it. Joachim and Clara had kind things to say, but Brahms, a stern self-critic who habitually destroyed his sketches and unfinished compositions, refused to submit it for publication and hid the score away for two decades.

In 1874, he resurrected the quartet, transposed it to the key of C-minor and completely revised it as a four-movement work, but preserving the themes used in the first movement of the original version. It was published in 1875 as his Opus 60. After publication, the sub-title “Werther” became attached to the piano quartet from the earlier references Brahms had made to Goethe’s story of the *Sorrows of Young Werther*. Brahms’ reference to Werther is interesting and meaningful. Goethe’s Werther was the great Romantic hero of unrequited love who eventually commits suicide. The original three-movement version is lost, thought to have been destroyed by its composer.

The first movement, *Allegro non troppo*, opens with stormy octaves from the piano that are answered by the strings with the sliding, descending phrase of notes said to be a variant of Schumann’s “Clara theme” (with which Robert Schumann opens his string quartet to be performed tomorrow evening.) and now used here for the main theme of this movement. The music is broken into by a mixture of dark, stormy and quietly brooding passages that move into a secondary subject as it assumes a brighter legato mode and works through its development sequences. The movement ends in a coda composed of a pronounced brief reminder of the main theme and restatement of the second subject.

The *Scherzo: Allegro* is a wild, ferocious whirlwind that finally merges into a genial lyrical passage accompanied by groups of three-note intrusions that seem to rush the music of this movement. The *Andante* begins with a chorale-like statement from the piano introducing a tender song by the cello that serves as the movement’s main theme. This is followed by a series of elaborate syncopated melodic figures by the violin and piano as the movement combines the two subjects to its end.

The *Finale: Allegro comodo* is rushed through, as if in perpetual motion, with strings singing warm melodies accompanied by motor-like configurations from the piano. Imbedded in the end of the stream of music are two sections, one said to be suggestive of Beethoven's "Fate" motif from his fifth symphony and the other, a religious hymn bringing the quartet to a dramatic ending.

Leoš Janáček (1854-1928)

String Quartet No. 2 "Intimate Letters"

For nearly 50 years Janáček was practically unknown in the music mainstream except for a small number of choral and chamber works and his friendship with Dvořák. Nearly all of his early works were vocal and from the start showed a strong nationalistic flavor that had been inspired by Dvořák. Then Janáček became interested in collecting folk material and studying their speech rhythms and inflections. Also, he spent much of his time noting the sounds of his environment. Out of the study of these natural sounds and melodic features of speech he created a unique musical language that characterizes his later compositions. In 1903 he completed his first important work, the opera *Jenufa*, which was not staged until 1916 because of the musical politics of the time. Its success marked a turning point in Janáček's career. He subsequently produced a stream of brilliant works that established him as a major composer. His fame steadily grew thanks to such operas as *Kat'a Kabanova* (1919-21), *The Cunning Little Vixen* (1921-23), *The Makropulos Affair* (1923-25), and *The House of the Dead* (1927-8) as well as the orchestral suite, *Sinfonietta* (1926), *The Glagolitic Mass* (1926) and two string quartets, *The Kreutzer Sonata* (1923) and *Intimate Letters* (1928).

In the summer of 1917 Janáček met Kamila Stosslova and her husband David, an antique dealer in Bohemia. By this time Janáček's marriage had its problems. His wife, Zdenka, seemed unable to match the passion that her husband invested in everything he did. Accounts have it that the composer became infatuated with Kamila who was 38 years younger than he. It is also clear that she never reciprocated his feelings, while remaining an admirer and friend. Nevertheless, the relationship embittered Zdenka, increasing the emotional distance between composer and wife although it did not lead to any serious separation. Over the next 11 years Janáček wrote to Kamila nearly every day, pouring out his heart, anxieties and joys. His letters, over 600 of them, have been preserved and published, in translation, under the title *Intimate Letters*. This obsession with Kamila, one-sided as it was, apparently served as an important outlet and valve for the intense emotions felt by the composer at this time of his life. Kamila was the inspiration for a number of Janáček's greatest works. In the last years of his life he even kept a special diary "for Kamila".

The String Quartet No.2 is the one work of all his late works inspired by his love for Kamila that was written as an explicit expression of that love. It was composed early in 1928 during a three-week period when he had taken time off from writing the opera *The House of the Dead*. Janáček's own nickname for the quartet was "Love Letters" but he changed its subtitle to "Intimate Letters." He hinted that the work was a musical diary of his feelings and did not want to divulge its contents, as he wrote: "I do not reveal my feelings to idiots." In his letters to Kamila he implied that the quartet was about the two of them, how they met and his feelings toward her. In these letters he frequently referred to the work as "my/your" quartet. Originally he wrote it for a viola d'amore but returned to the modern viola as the older instrument lacked the power desired for the prominent role (as Kamila) that he gave it in the quartet.

The music of *Intimate Letters* is passionate and compressed. There are no extended melodic figurations. The quartet contains sharply delineated musical episodes that are disconnected from each other. There are passages with the short, abrupt tempo shifts and rhythmic patterns that imitate the sounds of the Czech language being sung, a style developed and fostered by the composer in his late operas. Tightly drawn simple themes, some with eerie or haunting melodies, some harshly dramatic, are repeated in a cyclic fashion in different forms. Use is made of pizzicato, trills, the eerie metallic sounds produced by bowing strings close to the bridge and percussive raps adding to the dissonance. Each movement was apparently designed to represent a particular theme of Janáček's feelings for Kamila. As he neared the end of working out the different movements, he wrote that he felt "as if I'm living through everything beautiful once again."

The first movement, *Andante-Con moto-Allegro*, was intended to describe their meeting and the love he felt at first sight. The second movement, *Adagio-Vivace*, in which he originally planned to feature the viola d'amore, was his expression of the depths of his love and the hope that she would bear him a son.

The third movement, *Moderato-Andante-Adagio*, was written to be perceived as "very cheerful and then dissolve into a vision that would resemble your image, transparent, as if in the mist, in which there should be the suspicion of motherhood." Thus, as he hoped: "Only the most beautiful melodies can find a place in it." The movement may be taken as his musical portrait of Kamila and her bearing the child they never had.

Janáček projected the last movement (*Adagio-Andante-Adagio*) to reflect his fear that he would entrap Kamila, "that I'd bind your feet like a pretty little lamb's so you wouldn't run away."

On May 25, 1928 Janáček wrote, "Today they finished playing the whole of the your/my work. The players (the Moravian Quartet of Brno) are bowled over by it." The day after completing the quartet he wrote, "Now that I'm finished with those 'Love Letters' I have an empty head. I'm like a completely ordinary man in the street – except for you." The plan was to have the first public performance of *Intimate Letters* early in the fall, but fate intervened. While searching for Kamila's son who got lost in the woods during a visit with his mother to the composer's home, Janáček caught a chill that in a few days became pneumonia. He died on August 12, 1928.

Friday, June 19

Tonight's concert is focused on the passion that Robert and Clara Schumann had for each other and its celebration in their music. To appreciate the depth of this relationship it is important to note that while Clara found it easy to engage interpersonally, Robert's method of communication was highly idiosyncratic, based on his personality and the inroads a bipolar emotional disorder was making. Their relationship became so involved from its very start that Clara adapted to Robert's idiosyncrasies in order to keep their relationship intact. The core of their communication was in the form of an actual marriage diary, augmented to some extent by the implicit means of music. Their desires, fears and grievances were not voiced aloud but rather written in the entries for each to read. Given their contrasting personalities, life styles and intensity of their feelings about each other, this system fit their needs. Outside observers noted "a disconnect between the eloquence of the music and the extreme social awkwardness of the couple themselves."

Clara Josephine Wieck Schumann (1819-1896)

Clara Wieck was one of the leading pianists of the Romantic era, as well as a composer and wife of Robert Schumann. Her career was one of the longest sustained by any pianist of the nineteenth century and included over 1,300 public recitals. Only recently have her compositions been recognized on a par with her husband's. The reasons for this neglect were typical of the times when the role of a woman was restricted to that of wife and mother. Although Clara had anything but the typical upbringing, recognition as a composer was not forthcoming.

Clara was trained to play the piano by her father, the well-known pedagogue Friedrich Wieck and owner of a Leipzig piano firm. When she was only five years old, her mother divorced Friedrich who was then assigned by Saxon law the legal care of Clara and her siblings. Her father began Clara's formal instructions on the piano and shortly followed this with lessons in theory, harmony, counterpoint composition, singing and even violin. When she was nine, her father remarried and the household became a center for publishers, writers and musicians for whom Clara always performed. Her first public appearance, in the Leipzig Gewandhaus, was on October 20, 1828. The same year she wrote her first piano composition, *Four Polonaises*, Op.1. By age 15 she had been acclaimed a child prodigy. It wasn't long before she attained a brilliant career as a pianist.

Then Clara met and fell in love with Robert Schumann, a promising student who came to study with Wieck and live in their household. In 1837, Robert formally asked Wieck's permission to marry her. Wieck denied permission for he deemed the youth unfit to marry his daughter. A bitter court battle ensued for three years until the court granted permission. They were married on September 12, 1840.

Clara continued to perform and compose even as she raised seven children. She accompanied Robert on tours that helped to build her own reputation. She is said to have loved touring while Robert hated it, preferring to sit at the piano and compose. He admired her work but felt that she should be a traditional wife, a sore spot in their relationship. However, she often had to take care of the finances and run the household because of Robert's illness patterns, and add to their financial stability by her earnings as a

pianist. Many of her performances included Robert's works. It was through her efforts that his compositions became known. It may also be said that the tastes of audiences became refined through Clara's presentation of works by earlier composers, including Bach, Mozart and Beethoven as well as those of Schumann and Brahms.

After Robert's death, Clara began to regard herself chiefly as a pianist rather than a composer. She ceased to compose altogether, most likely because she accepted the then prevalent negative view of women's ability to compose. She said, "I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose - there has never yet been one able to do it. Should I expect to be the one?" Today her compositions are increasingly performed and recorded. Her works include songs, piano pieces, a piano concerto, a piano trio, choral pieces, and three romances for violin and piano, inspired by her husband's birthday in 1853 and dedicated to Joseph Joachim who performed them for George V of Hanover. He declared them a "marvelous, heavenly pleasure." In 1878 she was appointed teacher of the piano at the Hoch Conservatory in Frankfurt am Main, a post she held until 1892. Clara Schumann played her last public concert in 1891. She died five years later, in 1896, due to complications from a stroke.

The Songs of Clara and Robert Schumann

Clara's early exposure to opera and vocal concerts while still a child resulted in her absorbing the style of writing for the voice early in her career. Right after her marriage she began composing lieder (art songs). She favored the lieder of earlier German poets whose subjects were romantic love and love for nature, with musical settings that would balance words and music. She knew that many of Robert's published works contained, in one sense or another, coded references and messages to her. Instead of matching him in this, she chose to write her songs in a way that would fit her style but still please Robert by their core topics and textual content without resorting to his coded techniques. Robert chose to set his songs to poetry that is full of metaphor, vivid imagery and classical themes at the same time revealing a man's viewpoint. Around 1840, the year of his most productive songwriting and the year of their marriage (he wrote over 300), Robert suggested that Clara join him in composing a group of songs and publishing them intermingled. They chose poems from the collection *Love's Springtime* by Friedrich Rückert. Clara's were written in June 1841, while she was six months pregnant with their first child, Marie. Robert secretly had Clara's 12 songs printed, with his, in two volumes (later published in a collection of a variety of Lieder, entitled *Gedichte aus Liebesfrühling*) and presented them to her on their first anniversary, September 12, 1841.

Songs by Clara Schumann

The following are two of Clara's songs set to the poetry of Franz Rückert that were published in 1841. Clara later insisted that they be designated as Opus 12 songs when she published them in her revised catalogue.

Liebst du um Schönheit (If you love beauty) Opus 37 or Opus 12, No.4

Each verse is comprised of two lines of text, except for the last verse which is extended with a repeat of the text. It is kept simple and in slow tempo with the piano taking an unobtrusive role.

Warum willst du andre fragen (Why do you ask others) Opus 37 or Op. 12. No. 11

The song, in two verses, has a questioning nature about why one seeks advice when you can't trust the words of strangers or what your lips may say. The piano introduces the melody of each verse and/or answers the question with harmonic resolutions. Thus in a sense we hear a dialogue between singer and piano, especially in the second verse.

Robert Schumann, *Frauenliebe und -Leben*, Op. 42

Robert Schumann began composing songs even before the final verdict against Wieck was reached, allowing him to marry Clara. Thus, it is not surprising that he chose a group of poems for his early song cycle that dealt with the intensity of falling in love and marrying a woman who would be a devoted wife and mother.

Frauenliebe und Leben (Woman's Love and Life), a group of poems about a woman extolling the virtues of her lover, was set to poems by Adalbert von Chamisso (1781-1838). Von Chamisso was born in France and as a child fled with his family to settle in Germany in 1790. Among his many accomplishments he was widely known for his novel, *Peter Schlemiel*, about a foolish adolescent who loses his shadow.

The slant of the texts of the poems was considered rather chauvinistic and in Schumann's time they met with much criticism. But Robert, though not necessarily agreeing with the ideas and having a more liberal view, was quite taken by the texts. He felt they fully described the intense feelings of being intoxicated with love and how this mounts to a peak and finally ends tragically. (In retrospect it is apparent that Robert was identifying his own passions as those that were being experienced by the story's protagonist when he selected the poems). Schumann chose only eight of von Chamisso's nine poems for his song cycle that traces the arc of a woman's first meeting her lover, how the love intensifies and fears about it, marriage, childbirth, becoming a grandmother and, in the last poem, confronting the death of her husband. Schumann omitted this last poem from his cycle-- ironically, in the real world, he was the partner of the love relationship who suffered the tragic death!

Only four songs of the cycle will be presented in tonight's concert. The texts are explicit in their contents. Their length increases successively, as the passions grow and intensify, supported by the music befitting the mood, as cycle nears its end:

No. 1 *Seit ich ihn gesehen* (Since seeing him). In two verses, eight lines each, the song describes the impact of falling in love at first meeting and how this haunts one. The music rises and falls, and then gets darker as it reflects these moods

No. 3 *Ich Kann's nich fassen, nicht glauben* (Cannot grasp it, believe it) The three verses of four lines each go into the spell-like qualities of the love that dominates one's thinking.

No. 4 *Du Ring an meinem Finger* (Ring on my finger) In four verses, of four lines, now she has become more confident and with the ring more certain of her place in the world. As she presses the ring to her lips, the tempo of the music increases. She "will serve him, live for him".

No. 6 *Süßes Freund, du blickest* (Sweetest friend, you gaze) In four verses of eight lines each, she ruminates if her mate realizes how much joy he brings. She wonders if he knows the tears he causes and of her fear about him leaving when she lingers by a cradle.

Robert Schumann (1810 - 1856), the composer and his quartet

He (Schumann) is the first composer to conceive of his music as an extension of his soul, as the medium through which his conflict with the world is expressed — No one, before or since, has written music so personal, emotionally specific, and unflinchingly honest." — Jonathan Biss, pianist

Despite championing Classicism in his writings, Schumann's compositions had a strong Romantic bent, evident in his songs, song cycles and his interest in the German Romantic poetry as well as his own poems. In his most creative and productive moments he worked obsessively for long periods almost exclusively on one form of composition. After he seemed to exhaust this mode, or perhaps had suffered a depressive episode, he tackled another form just as obsessively.

Schumann had to give up a promising career as a concert pianist in 1832 when he permanently injured the fourth finger of his right hand by his crude invention to keep it immobile while practicing. Depressed by the situation, he turned his attention to writing, editing a journal and composition. Over the next several years, he wrote many of his piano pieces for Clara Wieck, who was to become a concert pianist in her own right, and whose career was just beginning when they married in 1840. At this time he became interested in writing for string quartet and intensively studied the quartets by Haydn, Mozart, Beethoven and Mendelssohn.

Schumann described his requirements for the string quartets in his journal. He noted that the quartet should avoid "symphonic furor"; all the parts should be equally emphasized: "everyone has something to say," and the music is "an abstrusely woven conversation among four people." However, Schumann's own early quartets often lay unfinished and Clara chided him for his ambition to write quartets according to the precepts he had outlined. In January 1842, the composer went into a severe depression accompanied by bouts of heavy drinking. As the depression started to lift, he would work on counterpoint exercises and write fugues, which he found helpful in countering the effects of his black moods, but he could do no serious composing. In June, just before his 32nd birthday, he broke out of his depression, and with an intense fervor and enthusiasm, began to write string quartets. He returned to studying the quartets of the masters, particularly Beethoven's late quartets and worked on his own quartets for the next two weeks. On June 22, he announced to Clara that he had "three children, barely born, and already completed and beautiful." These were the string quartets of Op. 41, which he dedicated to his close friend Mendelssohn. The quartets had been composed in a helter-skelter manner. Schumann would complete a movement of one quartet, shift suddenly to another quartet, then shift back to what he had worked on, and so on through the set of the three. They were first played through several times by an ensemble attended by a few friends at the home of the violinist/composer, Ferdinand David, before Schumann considered them finished. They received their premier on September 23, 1842 as a gift to Clara on her 23rd birthday. He submitted them for publication in 1843, informing the publisher, Breitkopf & Härtel, that the quartets had been played by the ensemble and that "they seemed to give pleasure to players and listeners, and especially to Mendelssohn."

The String Quartet in A-major, Op. 41 No. 3 has been regarded as the greatest of the Opus 41. The construction of its first movement,

Andante espresso—Allegro molto moderato, follows more of a Romantic than classical sonata form. It opens with a delicate expression of the descending five-note interval that Robert used so often to signify “Clara” in other works. This melodic theme dominates the entire movement even when interwoven with modified thematic material as the movement develops. There are moments of turbulence and dramatic tension that interrupt the overall gracefulness and calm of the music. The movement ends quietly with a complete restatement of the downward “Clara” theme expressed echo-like by the cello.

The second movement, *Assai agitato—Un poco adagio—Tempo risoluto*, is a set of five variations around a theme. The first three variations are tersely agitated and breathlessly paced. They are followed by a fourth, more evenly paced lyrical passage in the violin and viola in a contrapuntal manner. Some have designated this as the main theme of the movement that in a conventional

theme-and-variations structure would have been stated first. The fifth variation returns with the turbulence of the opening section and ends with the cello quietly making the final statement.

The third movement, *Adagio molto*, the longest of the four, may be thought of as a deliberate revelation of the two-sided nature of the composer’s personality that were at odds with each other. It opens with a warm, lyrical and rhapsodic song that is quickly broken by bits of changes in the melody with march-like plodding steps. These briefly surge forth to obscure the song and then slowly fade away as the movement ends quietly the way it began.

The finale, *Allegro molto vivace*, changes everything as if the dualism of the “Schumann persona” has been wiped away. The movement is full of vitality with a flood of ideas arranged in a symmetrical recurring refrain, giving the impression of a rondo that ends in a grand style.

Texts and translations

Robert Schumann

Selections from *Frauenliebe und -leben*, Op. 42 (1840)

Texts by Adelbert von Chamisso (1781-1838)

Seit ich ihn gesehen

Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.

Sonst ist licht - und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehrt ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

Ich kann's nicht fassen, nicht glauben

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?
Mir war's, er habe gesprochen:
“Ich bin auf ewig dein,”
Mir war's - ich träume noch immer,
Es kann ja nimmer so sein.
O laß im Traume mich sterben,
Gewieget an seiner Brust,
Den seligsten Tod mich schlürfen
In Tränen unendlicher Lust.

Ever since I saw him

Ever since I saw him,
I think I must be blind;
Where ever I might glance,
I see but him alone;
As in a waking dream
His image floats before me,
Rising up from deepest dark,
All the brighter then aloft.

All else is light- and colorless,
All that's round about me,
For my sisters' games
I yearn no more,
Would rather weep,
Silent in my little chamber;
Ever since I saw him,
I think I must be blind.

I cannot grasp it, nor believe

I cannot grasp it, nor believe,
A dream has bewitched me for sure;
How, from among all others, could he
Have exalted me and given me joy?
It seemed to me, as if he'd spoken:
“I am forever thine,”
It seemed to me - I still were dreaming,
For it cannot ever be so.
Oh let me die while dreaming,
Cradled upon his breast,
Most blessed death imbibing
In tears of unending bliss.

Clara Schumann

Selections from *Lieder*, Op. 37/12

Texts by Friedrich Rückert (1788-1866)

Warum willst du andre fragen

Op. 12 No. 11

Warum willst du and're fragen,
die's nicht meinen treu mit dir?
Glaube nicht, als was dir sagen
diese beiden Augen hier!

Glaube nicht den fremden Leuten,
glaube nicht dem eignen Wahn;
nicht mein Tun auch sollst
du deuten,
sondern sieh die Augen an!

Schweigt die Lippe deinen Fragen,
oder zeugt sie gegen mich?
Was auch meine Lippen sagen,
sieh mein Aug', ich liebe dich!

Why will you question others

Why will you question others,
who are not faithful to you?
Believe nothing but what
both these eyes say!

Believe not strange people,
believe not peculiar fancies;
even my actions you shouldn't
interpret,
but look in these eyes!

Will lips silence your questions,
or turn them against me?
Whatever my lips may say,
see my eyes: I love you!

Liebst du um Schönheit

Op. 12 No. 4

Liebst du um Schönheit,
o nicht mich liebe!
Liebe die Sonne,
sie trägt ein gold'nes Haar!

Liebst du um Jugend,
o nicht mich liebe!
Liebe den Frühling,
der jung ist jedes Jahr!

Liebst du um Schätze,
o nicht mich liebe.
Liebe die Meerfrau,
sie hat viel Perlen klar.

Liebst du um Liebe,
o ja, mich liebe!
Liebe mich immer,
dich lieb' ich immerdar.

If you love for beauty

If you love for beauty,
oh, do not love me!
Love the sun,
she has golden hair!

If you love for youth,
oh, do not love me!
Love the spring,
it is young every year!

If you love for treasure,
oh, do not love me!
Love the mermaid,
she has many clear pearls!

If you love for love,
oh yes, do love me!
love me ever,
I'll love you evermore!

Robert Schumann

Selections from *Frauenliebe und -leben*, Op. 42 (1840)

Texts by Adelbert von Chamisso (1781-1838)

Du Ring an meinem Finger

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.

Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.

Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.

Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.

Thou ring upon my finger

Thou ring upon my finger,
My golden little ring,
I press thee devoutly to my lips,
Devoutly thee upon my heart.

I had finished dreaming
Childhood's peaceful, lovely dream,
I found myself alone, forlorn
In bleak and boundless space.

Thou ring upon my finger
Thus didst thou first instruct me,
Didst open up mine eyes
To life's profound, unfathomed worth.

I shall serve him, for him live,
Belong to him entire,
Shall yield and find myself
Transfigured in his luster.

Thou ring upon my finger,
My golden little ring,
I press thee devoutly to my lips,
Devoutly thee upon my heart.

Süßer Freund, du blickest

Süßer Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Laß der feuchten Perlen
Ungewohnte Zier
Freudig hell erzittern
In dem Auge mir.

Wie so bang mein Busen,
Wie so wonnevoll!
Wüßt ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will in's Ohr dir flüstern
Alle meine Lust.

Weißt du nun die Tränen,
Die ich weinen kann?
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Daß ich fest und fester
Nur dich drücken mag.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.

Sweet friend, thou dost look

Sweet friend, thou dost look
At me in wonder,
Can'st not grasp,
That I could weep;
Let moist pearls'
Unwonted ornament
Joyous-brightly shimmer
In mine eye.

How anxious my bosom,
How enraptured!
If I but knew with words,
How I might tell it;
Come and rest thy visage
Here upon my breast,
I would whisper in thine ear
All my happiness.

Knowest thou now the tears,
That I can shed?
Should'st thou not behold them,
Thou belovèd man?
Rest upon my heart,
Feel its beat,
That I, fast and faster,
Might embrace thee yet.

Here, beside my bed,
The cradle shall have room,
Where it quietly conceal
My delightful dream;
The morning shall arrive,
When the dream shall waken,
And from it thine image
Toward me shall smile.

Translations Philipp O. Naegele © Marlboro Music

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 in the U.S. and abroad. Her 2014-



15 season has included concerts in Mexico City, Washington DC, Iowa City, New York City and Philadelphia. These include soprano soloist in Handel's *Messiah* in Bryn Athyn Cathedral, Frasquita in *Carmen* with the Cedar Rapids Opera Theatre, and the Dandelion Woman in Carson Kieley's world premier opera, *Fairy Tales* with the SoBe Institute. Her May 2014 performance in *Fairy Tales* prompted Greg Stepanich of the Palm Beach Arts Paper to write, “Brus was remarkable... Brus's performance was a tour de force in every way, with fresh,

fierce power in abundant supply, a rock-solid command of an exceedingly difficult part and an ability to hold onto her audience through some thorny terrain.” A major proponent of modern music, her season also included many performances with her chamber music trio, sTem. Most recently, sTem gave the NYC premier of an English arrangement Schoenberg's *Ertwartung*, made especially for sTem (www.stemmusic.org). Comfortable both on operatic stage and in concert, Ms. Brus has been soprano soloist in Schoenberg's *Pierrot Lunaire*; Vivaldi's *Gloria*; Haydn's *Harmoniemesse*; Bach's *Magnificat* and *Jesu, Meine Freude*; Handel's *Laudate Pueri Dominum* and *Dixit Dominus*; and Scarlatti's opera *Venere, Amore e Ragione* in Montreal. She has given recitals in Japan, Germany and New York City where she resides. She holds degrees from both the Manhattan School of Music and the Oberlin Conservatory of Music. She is overjoyed to be performing with MusicIC again this summer!

Violist **MOLLY CARR**, praised for her “ravishing sound” (STRAD) and her “passionate talent and beautiful poise” (AVS), was a top Prize Winner in the 2008 Primrose International Viola Competition. As winner of the 2010 Juilliard Viola Concerto Competition, she made her New York concerto debut with the Juilliard Orchestra



under Xian Zhang in Alice Tully Hall. She is the recipient of top prizes and major scholarships from the Davidson Institute, the Virtu Foundation, ASTA, NFAA-ARTS and The Juilliard and Manhattan Schools of Music. An avid soloist, recitalist and chamber musician, Ms. Carr has appeared across the U.S., Canada, Mexico, Europe, Israel and Asia. Her 2014-15 season has included solo and chamber performances in Brussels, Malaga and Jaen, as well as New York, Sarasota and Washington, D.C. She is currently an artist

of the Marlboro Music Festival and has performed at Ravinia's Steans Institute, Music@Menlo, the International Musicians Seminar and Open Chamber Music at Prussia Cove (Cornwall, UK), Bari International Music Festival (Italy), Mozartfest (Wurzburg, Germany), Nevada Chamber Music Festival, Music from Angel Fire, Yellow Barn Music Festival, YAP Ottawa, and the Perlman Music Program. She has collaborated with Itzhak Perlman, Carter Brey, Peter Wiley, Ida Kavafian, Pamela Frank, Donald and Alisa Weilerstein; the Orion, American and Attacca quartets performing at Carnegie Hall, Lincoln Center, Chicago's Symphony Center, Princeton's McCarter Theatre, New York's Metropolitan Museum of Art and the Jerusalem Music Center. She is a former member of the Serafin Quartet. She performs regularly with the New York-based Omega, Solisti and Salome Chamber Ensembles, and has toured Korea with the Sejong Soloists.

A native of Reno, Nevada, Ms. Carr holds a B.M. and M.M. from The Juilliard School. She is on the Viola Faculties of The Juilliard School's PreCollege Division and the Academia Internacional de Música Ivan Galamian in Málaga, Spain. She is also the founding director of Project: Music Heals Us, a new series of chamber music and outreach concerts on the Connecticut Shoreline. www.molly-carr.com

New York-based violinist **MIKI-SOPHIA CLOUD** enjoys a rich musical life as a recitalist, chamber musician, orchestra-leader and innovative arts advocate.

As a soloist and recitalist, she has appeared at Boston Symphony Hall, the Kennedy Center and on NPR. Performance highlights include Barber's Violin Concerto with Maestro Peter Oundjian, Berio Duos with Ani and Ida Kavafian at Lincoln Center and a European recital debut in Graz, Austria presented by ORF, Austrian National Radio. Since 2009, she has been a core member of the self-conducted chamber orchestra, A Far Cry, where her leadership as concertmaster and soloist as well as her concert programming have been acclaimed by the New York Times and Boston Globe. Behind the scenes, she directs the ensemble's community partnerships and educational programs. An active orchestra-leader, she is also co-concertmaster of the Mozart Orchestra of New York and the New York Chamber Soloists Orchestra. Passionate about chamber music, Ms Cloud is a former member of the Fidelio Quartet, and first violinist and artistic director of the White Mountains Music festival, a six-week chamber music festival in Northern New Hampshire. Her other chamber music festival appearances include Perlman Music Program, Halcyon Music Festival and Music@Menlo.



An acclaimed artistic director, her concert programming has been hailed as “ingenious” by the Boston Globe. *Dreams and Prayers*, the first album she developed for A Far Cry as artistic curator was nominated for a “Best Chamber Music & Small Ensemble” 2015 Grammy award, and the second, *Law of Mosaics*, was hailed by Alex Ross in the New Yorker as one of the top ten albums of 2014.

JENNIFER FAWCETT is the Associate Artistic Director of Working Group Theatre for whom she has written *Out of Bounds* (Hancher commission, winner of the NEFA National Theatre Project), *The Broken Chord* (Hancher commission), *After Ana* (In the Raw/ Englert Theatre), *The Toymaker's 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. Last



year she created *The Kreutzer Sonata: A Play in Five Tiny Movements* for MusicC. She has just returned from Berkeley Rep (Berkeley, CA) where she and Sean Lewis developed a new play as part of the Ground Floor Summer Residency Lab, and from Palm Beach Dramaworks (West Palm Beach, FL) where she is developing her new play, *Buried Cities*. Up next: Working Group will head to San Francisco to workshop *Out of Bounds* at Z Space before starting a national tour in January 2016.

SAFFRON HENKE has worked as a professional actor, director and educator after receiving her M.F.A. from the Professional Actor Training Program at the University of Washington. She has performed at many regional theatres, including Montana Shakespeare in the Parks, Idaho Rep, Seattle Children's Theatre, the Recklinghausen Ruhrfestspiele in Germany, and the Oregon Shakespeare Festival where she also devised and directed *The Pale Fire Project*. She was also an Associate Artist and resident acting company member for four seasons at the Sacramento Theatre Company, where she was also the Director of STC-2, a 10-month young professionals training conservatory. With STC-2, she developed and directed *The Tale*, a rock musical about Greek mythology that toured Greece and headlined the Mioulia Festival. In Los Angeles, she taught at the University of Southern California, the Center Theatre Group, and at A Noise Within Theatre, assistant directed *The Heretic Mysteries* with LA Theater Ensemble, and expanded her on-camera resume, including a web series for HBO's *True Blood*, and played Fiona in the online series for *Web Therapy*, as well as acting with the Furious Theatre Company. She is Assistant Professor of Acting and Directing at Miami University in Oxford, OH.



Subsequent acting, directing and teaching credits include: Riverside Theatre in the Park as an actor and voice/text coach, and is Artistic Associate with Working Group Theatre. She has directed at Coe and Augustana colleges (*Women in the Shadow*, *Metamorphoses*, *The Bock-Eye*), St. Ambrose University (*Les Liaisons Dangereuses*), Cornell

College (*In the Next Room/Vibrator Play*), ChiARTS, and the Englert School of Performing Arts (*Bugsy Malone*), and Miami University (*Avenue Q*).

A longtime member of the Actor's Equity Association, she is also the recipient of the 2005 Princess Grace Foundation Honorarium for Emerging Artists, a certified actor/combatant and yoga teacher. She is currently training to be certified in Fitzmaurice Voicework TM. www.saffronhenke.com.

The New York Times has hailed cellist **ANDREW JANSS** for his "glowing tone", "insightful musicianship", and "sumptuous elegance". He has been featured at Lincoln Center, the Kennedy Center, Carnegie Hall, and the Louvre Museum. Classically, Janss 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, and members of the Emerson, Guarneri, Juilliard, and Takacs quartets. He has



performed as principal cellist of the renowned Saint Paul Chamber Orchestra. From 2007 to 2010, Janss was a CMS 2 artist at the Chamber Music Society of Lincoln Center with the Escher String Quartet, which he helped found in 2005. He has performed at the Ravinia, Music@Menlo, Santa Fe, La Jolla Summerfest, and Marlboro Music Festivals.

While chamber music is his first love, Janss loves collaborations that take him

outside the realm of classical concert hall. He tours regularly with the Mark Morris Dance Group across the U.S. and on their recent tours to Italy, China, and soon Australia (2015). In 2015 he will join the cello rock band Break of Reality for tours of Kazakhstan, Turkmenistan, Azerbaijan and Brazil. The 2013 premiere of Janss' arrangement of Pink Floyd's *Dark Side of the Moon* for string quartet and singer was attended by over 5,000 people at the Levitt Pavillion in Los Angeles to rave reviews.

Respected as a teacher, he has been invited to residencies at Notre Dame, Tulane, VCU, SUNY Stony Brook and the University of Idaho. He also consulted for Christopher Walken on how to play the cello for the critically acclaimed movie *A Late Quartet*.

Janss is program director of the Omega Ensemble, where he curates a season of concerts of the best emerging artists in New York, and runs their benefit concert and Silent Auction at the Racquet and Tennis Club on Park Avenue.

Praised by critics for her “astounding virtuosic gifts” (Boston Herald) and “achingly pure sound” (The Toronto Star), concert violinist **TRICIA PARK** is the co-founder and artistic director of MusicIC. She is a recipient of the prestigious Avery Fisher Career Grant. Since appearing in her first orchestral engagement at age 13 with the Baltimore Symphony Orchestra, she has performed with numerous orchestras, including the English and St. Paul Chamber Orchestras, and the Montreal, Dallas, Cincinnati, KBS (Korea) and Seattle Symphonies. Recent season highlights



include a performance of Lalo's *Symphonie Espagnole* with the South Bend Symphony; a recital at Carnegie Hall with Ensemble Peripherie; a performance of the Brahms Double Concerto with the Notre Dame Symphony; and a recording of works by Per Bloland on the TZADIK label with the ECCE Ensemble. She is also the founding member of the Gesualdo Quartet, the new quartet-in-residence at the University of Notre Dame. Ms Park maintains an ongoing interest in new music and non-classical styles. She has performed with jazz musicians

Matt Ulery and Zach Brock, with the rock band Another Dead Clown and with fiddler-violinist Taylor Morris.

She received her Bachelor and Master of Music from The Juilliard School where she studied with Dorothy DeLay and Felix Galimir. She has performed chamber music with Pinchas Zukerman, Cho-Liang, Robert McDonald, and members of the American, Guarneri, Juilliard, Tokyo and Orion string quartets as well as the new music group, Eighth Blackbird. Currently, she is full-time Violin Faculty and Artist-in-Residence at the University of Notre Dame.

YI-HENG YANG has been noted for “astonishing skill and vividness” (The New York Times) and “absolute mastery” (Boston Musical Intelligencer).

Equally at home on modern and historical keyboards, she has appeared as soloist and chamber musician at the Friends of Mozart Series, the Boston Early Music Festival, the Serenata of Santa Fe Series, the Kosmos Albuquerque, the Dayton Early Music Series at Connecticut College, the Frederick Collection, the Apple Hill Festival, the Midtown Series at St. Bart's, the Finchcocks Collection, the Cobbe Collection, the Metropolitan Museum of Art and the Utrecht Early Music Festival Fringe. She won first prize at the “Amsterdam Virtuosi” Festival, as well as at 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 of Toronto, and The Juilliard Orchestra. Ms. Yang holds a doctorate in piano from The Juilliard School, and studied there



with Robert McDonald, Julian Martin and Veda Kaplinsky. She studied fortepiano with Audrey Axinn, and with Stanley Hoogland at the Amsterdam Conservatory. She has received grants from The Mustard Seed Foundation's Harvey Fellowship, and The Dutch Ministry of Culture's Huygens Award. Born in Iowa City and raised in New Jersey, she resides in Manhattan with her husband and son.

Each year MusicIC presents a free concert for families at the Iowa City Public Library on the Saturday following the festival's public concerts. These have always included festival musicians. MusicIC will again present a family concert on Saturday, June 20 at 10:30 am at the library. But this year Artistic Director Tricia Park has invited Taylor Morris to join her for this concert. Tricia and Taylor have been working together for some time and recently Taylor participated in a residency with Tricia at the University of Notre Dame. We thought you'd like to know a bit about Taylor and hope that you will bring the children in your life to Saturday's concert.

Hailed by a class of 2nd graders as “wreely nice and kind” and “the coolest man on erth,” Arizona native **TAYLOR MORRIS** enjoys blurring the line between violin and fiddle. After studying classical violin at Arizona State University with Dr. Katie McLin, he spent four years touring the world as one of five fiddlers with Barrage, a Canadian-based, world-music violin troupe. His travels, both with Barrage and personally, have led to performances in 47 states and 13 countries with musicians from a multitude of backgrounds. Some



recent performers with whom Taylor has collaborated include MusicIC Artistic Director and violinist Tricia Park; multi-style cellists Mike Block and Rushad Eggleston; fiddlers Hanneke Cassel, Casey Driessen, Jeremy Kittel and Lauren Rioux; arts educator Steve Seidel; and the Tetra String Quartet. Taylor is also a founding member of The Sound Accord, a chamber-folk string sextet dedicated to exploring folk traditions from around the world. Off the stage, Taylor obtained a master's degree in education from Harvard University and is a passionate advocate for arts education. He co-founded and currently serves as artistic director of the Gilbert Town Fiddlers, maintains a private violin studio outside of Phoenix, and regularly works with students and educators around the country to explore the violin's unique relevance to a variety of genres.



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