

MusicIC 2016

Inspiration and Hommage

June 15-18, 2016

Presented by the
Iowa City UNESCO City of Literature
Tricia Park, Artistic Director





Solera Quartet

Tricia Park – violin
Miki-Sophia Cloud – violin
Molly Carr – viola
Andrew Janss – cello

Meagan Brus – soprano
Minji Kwon – piano

Yannik Encarnacao – actor
Jessica Wade – actor

Robin Hemley – writer
Daniel Khalastchi – writer
Amy Margolis – writer
Sabrina Orah Mark – writer

THERE WILL BE NO INTERMISSIONS

MusicIC returns for a sixth season to present three programs exploring the theme of Inspiration and Hommage. Alongside the great string quartets of Haydn, Mozart, Beethoven and Mendelssohn, this summer's programming will feature a recent work by the Pulitzer prize-winning composer, Caroline Shaw, as well as an innovative evening of storytelling and live music at the Englert Theatre that will bring MusicIC's 2016 summer programming to an exciting and inventive finale.

MusicIC was inaugurated in 2010 by Artistic Director Tricia Park and Managing Director Judith Hurtig, and was supported by The University of Iowa Office of the Vice President for Research and the Division of Performing Arts, College of Liberal Arts and Sciences. In 2013, it moved to Summer of the Arts, which produced the festival through its 2015 season. This year, MusicIC moves to a new home with the Iowa City UNESCO City of Literature organization. Over the course of its five-year history, the festival has featured a theatrical adaptation of Tolstoy's Kreutzer Sonata in collaboration with Working Group Theatre, a performance of Stravinsky's A Soldier's Tale with Kurt Vonnegut libretto,

the commission of new work by University of Iowa Professor David Gompper with text by former Iowa poet laureate Marvin Bell, and much more.

In Park's words, she and Hurtig created the festival "out of our deep love for Iowa City and the community, and we wanted to be sure that the festival reflects what the community is about and also that it be rooted in this place. Not to offer just another generic music festival, but a festival that the community could connect to and be invested in as well. The City of Literature designation was a strong inspiration for the genesis of MusicIC and our fruitful relationship with Amy Margolis and Summer Writing Festival has strengthened these musical and literary ties."

A secondary mission has been to bring "Iowa grown" musicians and artists back to Iowa City; young performers who have the potential for or are embarked upon major careers in music. Soprano Meagan Brus, on the program this year, is among the many who have returned to perform at the festival.

WEDNESDAY, JUNE 15

7:30 p.m., Trinity Episcopal Church

An *Hommage to Haydn*

Solera Quartet: Tricia Park, Miki-Sophia Cloud, Molly Carr, Andrew Janss
Yannik Encarnacao

Joseph Haydn

String Quartet No. 67 in F Major, Op. 77, No. 2

I. Allegro moderato

II. Menuet: Presto

III. Andante

IV. Finale: Vivace

Caroline Shaw

Entr'acte for String Quartet (2011)

Mozart

String Quartet No. 19 in C Major, K. 465 "Dissonance"

I. Adagio-Allegro

II. Andante Cantabile

III. Menuetto: Allegro

IV. Allegro molto

THURSDAY, JUNE 16

7:30 p.m., Trinity Episcopal Church

Beethoven's Brilliance: *The Difficult Resolution*

Solera Quartet: Tricia Park, Miki-Sophia Cloud, Molly Carr, Andrew Janss
Jessica Wade, Yannik Encarnacao

Beethoven

String Quartet in F Major, Op. 18, No. 1

I. Allegro con brio

II. Adagio affettuoso ed appassionato

III. Scherzo: Allegro molto

IV. Allegro

String Quartet in F Major, Op. 135

I. Allegretto

II. Vivace

III. Assai lento, cantante e tranquillo

IV. “Der schwer gefaßte Entschluß (The difficult decision).” Grave, ma non troppo tratto (Muss es sein?/
Must it be?) – Allegro (Es muss sein!/It must be!) – Grave, ma non troppo tratto – Allegro

FRIDAY, JUNE 17

7:30 p.m., Englert Theatre

Mendelssohn as Muse: A Storytelling Event

Solera Quartet: Tricia Park, Miki-Sophia Cloud, Molly Carr, Andrew Janss

Meagan Brus, Minji Kwon

With writers Robin Hemley, Daniel Khalastchi, Amy Margolis, and Sabrina Orah Mark

Felix Mendelssohn

Frage, “Ist es wahr?” (‘Is it true?’, op. 9, no. 1)

String Quartet in a minor, Op. 13

I. Adagio - Allegro vivace

II. Adagio non lento

III. Intermezzo: Allegretto con moto - Allegro di molto

IV. Presto - Allegro non lento

Special Thanks:

Chris Brus, Kevin and Pat Hanick, Iowa City Public Library, Iowa Summer Writing Festival, Ron McLellan,
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PROGRAM NOTES

Since the early days of dreaming up MusiclC, when Judy Hurtig and I sat drinking wine at her kitchen table, overlooking the lush summer countryside, I always hoped that part of what would make this festival special would be the uniqueness of its programming. Beyond presenting traditional chamber music concerts, I was then and still remain most curious about the ways in which classical repertoire might inspire new work, both musical and literary.

This year's festival theme is an attempt to trace inspiration in two directions; looking back into history and also looking forward to the future. The title, 'Inspiration and Hommage', is an umbrella for the journey that we will take, beginning with Haydn whose vast repertoire of string quartets provided the creative wellspring that not only inspired new work during his lifetime (in the works by Mozart and Beethoven) but also reaches centuries forward, extending into a lineage that includes Mendelssohn and music of the 21st century by Caroline Shaw.

A note about homage: In developing this year's theme, a debate arose pertaining to the correct spelling of homage. Should it have one or two m's? I was used to seeing the word homage in titles of musical compositions but perhaps this was an incorrect usage, an attempt to make the word 'fancier' and more French-inspired than it ought to be. After much back and forth about it, it turns out, according to the New York Times, the consensus is that homage with one 'm' means 'respect', as in to pay homage, while the spelling with two

'm's' is 'used as a term for a work that respectfully emulates that of another artist.' And although both terms revolve around the concept of R-E-S-P-E-C-T (thank you, too, Aretha Franklin), it was decided that the noun, homage, was the more appropriate usage to encapsulate the musical offerings that we will present to you. - Tricia Park

WEDNESDAY, JUNE 15 **An *Hommage* to Haydn**

Joseph Haydn (1732-1809) is considered the "Father of the String Quartet." In his endlessly inventive compositions, Haydn elevates the string quartet to such heights that it becomes the ultimate form in which a composer may demonstrate his or her purest artistic skill. In this program, Haydn's last completed string quartet is presented alongside Haydn-inspired string quartets by Caroline Shaw and Mozart.

String Quartet No. 67 in F, Op. 77 No. 2 By Joseph Haydn (1732-1809)

Haydn wrote sixty-eight string quartets in total and in this, his final completed string quartet, we see "Papa Haydn" at the height of his compositional sophistication. The overall character of this work is one of gentle, sunny optimism and belies the composer's failing health. The centerpiece of this quartet is the slow movement, an Italianate aria for violin and cello that gradually folds in the middle voices to create an exquisitely lush sonic landscape.

Entr'acte for String Quartet (2011)

By Caroline Shaw

The Haydn quartet featured on this program also contains a wonderfully cheeky Minuet and Trio movement. The inclusion of this traditional dance movement in the string quartet form is far from unusual but Haydn – ever the inventor and humorist – subverts the listener's expectation by placing this raucous dance directly after the first movement instead of the more customary placement of a slow movement. In addition, the Minuet transforms with startling swiftness into a Trio which is cast in the mysteriously remote key of D-flat major. It is this remarkable key change that Caroline Shaw “obsesses” over in her whimsical and haunting composition, *Entr'acte*.

In her own words, Shaw says of her composition: *Entr'acte was written in 2011 after hearing the Brentano Quartet play Haydn's Op. 77 No. 2 — with their spare and soulful shift to the D-flat major trio in the minuet. It is structured like a minuet and trio, riffing on that classical form but taking it a little further. I love the way some music (like the minuets of Op. 77) suddenly takes you to the other side of Alice's looking glass, in a kind of absurd, subtle, technicolor transition.*

String Quartet No. 19 in C Major, K. 465

By Wolfgang Amadeus Mozart

In total, Mozart wrote twenty-three string quartets, six of which he dedicated to his friend and mentor, Joseph Haydn. This quartet is the last in this set of six “Haydn” quartets and bears the nickname “Dissonance” for its unusual slow introduction.

It begins with an ominously low and repetitive C pedal-tone “heartbeat” in the cello which soon gives way to an incredibly clashing and alien piling on of the other voices, giving this opening a stunningly avant-garde cast. This innovative choice is fitting tribute to Haydn who, like Mozart, was in many ways an artistic iconoclast of his time.

Mozart was unabashed in his admiration and debt to Haydn, which we see here in his written introduction to this set of six “Haydn” quartets:

*To my dear friend Haydn,
A father who had resolved to send his children out into the great world took it to be his duty to confide them to the protection and guidance of a very celebrated Man, especially when the latter by good fortune was at the same time his best Friend. Here they are then, O great Man and dearest Friend, these six children of mine. They are, it is true, the fruit of a long and laborious endeavor, yet the hope inspired in me by several Friends that it may be at least partly compensated encourages me, and I flatter myself that this offspring will serve to afford me solace one day. You, yourself, dearest friend, told me of your satisfaction with them during your last Visit to this Capital. It is this indulgence above all which urges me to commend them to you and encourages me to hope that they will not seem to you altogether unworthy of your favour. May it therefore please you to receive them kindly and to be their Father, Guide and Friend! From this moment I resign to you all my rights in them, begging you however to look indulgently upon the defects which the partiality of a Father's eye may have concealed from me, and in spite of them to continue in your generous Friendship for him who*

*so greatly values it, in expectation of which I am,
with all of my Heart, my dearest Friend, your most
Sincere Friend,*

W.A. Mozart

- Notes by Tricia Park

THURSDAY, JUNE 16

Beethoven's Brilliance: *The Difficult Resolution*

This program features two string quartets in the key of F Major by Ludwig van Beethoven, his first quartet and his last quartet. Socially defiant and temperamentally fiery, Beethoven's Op. 18 string quartets mark the early years of his career ascent and show us a Beethoven full of youthful swagger and passion. It is with the publication of these extraordinary early string quartets that we see the passing of the compositional torch from Haydn to Beethoven as the younger man's compositions begin where the older master's works end.

String Quartet in F major, Op. 18, No. 1 By Ludwig van Beethoven

According to Beethoven's friend Karl Amenda, the second movement of Op. 18 No. 1 was inspired by the tomb scene from William Shakespeare's *Romeo and Juliet*. This program will feature actors who will perform an excerpt from this scene, including Juliet's final words from the play. (The inclusion of this text will also pay homage to Shakespeare, as 2016 marks the 400th anniversary of his death):

*What's here? A cup, closed in my true love's
hand?*

*Poison, I see, hath been his timeless end.—
O churl, drunk all, and left no friendly drop
To help me after! I will kiss thy lips.*

*Haply some poison yet doth hang on them,
To make die with a restorative.*

Thy lips are warm!

*Yea, noise? Then I'll be brief. O happy dagger,
This is thy sheath. There rust, and let me die.*

Beethoven was heavily indebted to Haydn and, much like a painter who copies masterpieces to develop his skill, he regularly wrote out Haydn's string quartets in laborious long hand. The Op. 18 No. 1 quartet went through multiple revisions and of these modifications, Beethoven wrote to his editor:

"Be sure not to hand on to anybody your quartet, in which I have made some drastic alterations. For only now have I learnt to write quartets; and this you will notice, I fancy, when you receive them."

String Quartet in F Major, Op. 135 By Ludwig van Beethoven

The String Quartet in F, opus 135, was the last complete work Beethoven composed, only a few months before his death in March 1827. By this point in his life, Beethoven was completely deaf, having succumbed to the fate that he had fought against for almost his entire adult life. Unlike the monumental length and breadth of his other late string quartets, Op. 135 is remarkable for its seeming return to classical formal traditions and is marked by its concision as well as its playful, airy texture and character. In many ways, it is similar to his Op. 18 quartets, and seems to illustrate

the inner life of a man who has found peace after extraordinary struggle.

The heart of Op. 135 lies within the third and fourth movements. In early sketches, Beethoven marked the third movement “Süsser Ruhegesang oder Friedengesang,” a sweet song of calm or peace. A theme and variations movement, it is written in the mysteriously dark key of D-flat major (as we heard in the Haydn quartet from the June 15 program) and spins a web of deep introspection. This prayerful movement gradually rises above and floats upward into the ether, with a resignation that is nevertheless shot through with very real hope.

The fourth and final movement contains the vague musical and textual inscription: “Der schwer gefasste Entschluss,” or “The Difficult Resolution.” The slow introduction is marked “Muss es sein” — must it be? Over the years, multiple theories have arisen about what the answer to this murky query might be. Some seriously considered options, from the existential to the mundane, include: “Must I die?” “Must I write another movement?” and “Must I pay the laundry bill?”

The movement begins with this question posed in very dark tones, indeed, beginning with an ascending line in the lower voices that cast an ominous shadow over the work. And though the movement’s main character is that of boisterous rambunctiousness, this opening cloud resurfaces in the middle of the movement, with little warning and for a long, frightening moment, we feel the heavy weight once again of this seemingly existential question. However, Beethoven’s note to his publisher indicates otherwise; perhaps this

question was merely his way of saying goodbye to the string quartet form:

“Here, my dear friend, is my last quartet. It will be the last; and indeed it has given me much trouble. For I could not bring myself to compose the last movement. But as your letters were reminding me of it, in the end I decided to compose it. And that is the reason why I have written the motto: “The difficult resolution—Must it be?—It must be, it must be!”

- Notes by Tricia Park

FRIDAY, JUNE 17

Mendelssohn As Muse: A Storytelling Event

Felix Mendelssohn

“Ist es wahr?” (‘Is it true?’, op. 9 no. 1)

String Quartet in a minor, Op. 13

The year Beethoven died, 1827, was also the year that his last five quartets appeared in print. They must have been lightning on the brain of the teenaged Felix Mendelssohn, who studied them avidly. Another bolt of lightning struck him at about the same time: he fell in love. History does not record any specifics about this episode, even who the girl was, but it left some significant mementos. In June Mendelssohn wrote the words and music to a song titled “Frage” (Question). It was published as Op. 9, No. 1, with a fictitious “Voss” getting credit for the words, which are:

Is it true? Is it true that over there in the leafy walkway, you always wait for me by the vine-draped wall? And that with the moonlight and the

*little stars you also ask about me?
Is it true? Speak! What I feel, only she grasps --
she who feels with me and stays ever faithful to
me, ever faithful to me, eternally faithful.*

A few months after writing the song, Mendelssohn composed his second string quartet. The song underlies the entire quartet, as Mendelssohn emphasized when he had the published quartet include the complete song.

He wrote to a friend: "The song that I sent with the quartet is its theme. You will hear it -- with its own notes -- in the first and last movements, and in all four movements you will hear its emotions expressed. If it doesn't please you at first, which might happen, then play it again, and if you still find something 'minuetish,' think of your stiff and formal friend Felix with his tie and valet. I think I express the song well[.]"

So Mendelssohn wrote a quartet about being in love, and there is nothing stiff, formal, or old-fashioned about it. Young as he was, Mendelssohn had already produced a series of mature masterpieces, including the Octet and Midsummer Night's Dream Overture, but nothing in those shining works foreshadowed the stormy power of this quartet.

The transformation can be attributed to a combination of early love and late Beethoven quartets. Listeners who know those quartets will hear many echoes of them in Mendelssohn's. It begins with a gentle, reflective prologue in A major, the end of which quotes the song's opening phrase, "Ist es wahr?" (Is it true?) The long-short-

long of that phrase is the basis for much of what follows. Mendelssohn includes the title of the song in the score of the quartet, recalling the title Beethoven wrote on the last movement of his Op. 135 string quartet "Muss es sein?" (Must it be?). But, unlike the introspective, existential quality of Beethoven's quartet, Mendelssohn's work is passionate and richly romantic.

It plays a role in all four movements, though it is sometimes less obvious to the ear than it is on paper. It dominates the principal theme of the allegro that follows, which is ushered in with a dramatic touch: a flurry of sixteenth notes sets the agitated mood, then the three lower parts foreshadow the theme, much as the orchestra might introduce a big operatic aria by hinting at the theme before the diva takes it up. An even more operatic touch is the movement's final cadence, a closing formula common in opera arias since Mozart (think of the Queen of the Night's famous second-act aria in *The Magic Flute*). What comes between is a tightly constructed movement about yearning and conflict, driven by dissonance and intricate counterpoint.

In the second movement, like the first, a peaceful major-key prelude gives way to an unsettling contrapuntal movement - this time a fugue with a chromatic subject. It sounds very modern for 1827 and at the same time archaic and modal, like a mannerist fantasy of the 17th century (or some movements in Beethoven's late quartets). It is doubly unsettling for being rhythmically puzzling. Though the basic rhythm is in three, the fugue subject is seven beats long, and the next voice unexpectedly enters as the first one reaches the

seventh beat. The prelude returns, and its strains are blended with those of the fugue, now softened into major.

The third movement is another three-part structure. It begins as a graceful, sober nocturne, but soon runs off to fairyland for one of those shimmering, darting scherzos that Mendelssohn always had up his sleeve. The nocturne returns, but the fairies and moonbeams get the last word.

The fourth movement starts with another device characteristic of opera and Beethoven's last quartets: a tempestuous recitative by the violin over tremolos in the three lower parts. The main body of the movement recalls the mood of the first movement, and literally recalls its main theme, along with the second movement's fugue, now in duple rhythm instead of triple in one more rhythmic surprise. As themes from the different movements are telescoped together, the movement subsides into the music that began the first movement, and then the quartet ends with a quotation of the second half of "Frage" - "What I feel can only be understood by someone who feels it with me, and who will stay forever true to me." Mendelssohn seems to be telling us that we've just spent half an hour listening to what love feels like to him. Rarely did he let his listeners see so much of him.

- Notes by Howard Posner

NOTES ABOUT INCORPORATING THE WRITERS

In the spirit of continuing this year's theme of "Inspiration and *Hommage*," as well as MusicIC's mission to present chamber music concerts "Where Music and Literature Meet," I have asked four writers to participate in this evening's concert. These wonderful writers join us as part of our ongoing partnership with the Iowa Summer Writing Festival and I am delighted that they have been inspired to write new work for this special performance.

Drawing inspiration from Mendelssohn's *Frage* and Op. 13 in any number of potential ways, the writers were invited to write short pieces that will be woven in between the four movements of the Mendelssohn quartet to create a unique evening of storytelling that brings together spoken word, personal narrative, and musical soundscape.

Inspiration could be found in the notion of *hommage*, creating new artistic work that is inspired by and pays tribute the work of another. Or, given that the 18-year-old Mendelssohn was likely writing about a first love when noting the person waiting for him in the arbour by the vineyard wall, the writer could delve into his or her own tale of early love. Different still, the notion of the question that drives the piece - "Is it true?" - could serve as inspiration. Overall, I sought to inspire writers to use the music as a source of reflection and response. - Tricia Park

THE ARTISTS and WRITERS

SOLERA QUARTET



The New York City-based Solera Quartet is the Quartet in Residence at the University of Notre Dame. Members Tricia Park and Miki-Sophia Cloud, violins; Molly Carr, viola; and Andrew Janss, cello, have been featured in such world-renowned international venues as Carnegie Hall, Royal Festival Hall in London, Orchard Hall in Tokyo, The Kennedy Center and Lincoln Center. They have also participated in prestigious festivals such as the Marlboro Music Festival, Music@Menlo, Perlman Music Program, LaJolla Summerfest, Santa Fe Chamber Music Festival, and Music from Angelfire. Noteworthy accomplishments include an Avery Fisher Career grant, a Grammy Award nomination, top prizes at international competitions, and a CMS2 artist roster appointment at the Chamber Music Society of Lincoln Center. Members are graduates of the Juilliard School, Harvard College, New England Conservatory, and the Manhattan and the Yale Schools of Music.

MEAGAN AMELIA BRUS, soprano



Known for her consistently dynamic performances, Soprano MEAGAN AMELIA BRUS's rising career has included many operatic roles and concerts, both in the United States and abroad (including

Canada, Japan, Germany, Mexico, and New York City). The Iowa native's May 2014 premiere of Mr. Kievman's *Fairy Tales* with the SoBe institute in Miami prompted Greg Stepanich of the Palm Beach Arts Paper to write, "Brus... was remarkable as the Dandelion Woman. 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."

Ms. Brus' 2015/2016 season included many performances with her chamber music trio, sTem. A major proponent of new and modern music, her performances with sTem included an English arrangement of Schoenberg's *Erwartung*, made especially for them, Ricky Ian Gordon's dramatic song cycle, *Orpheus and Euridice*, and original commissions. sTem will release their debut album the summer of 2016. Ms. Brus resides in New York City and holds degrees from both the Manhattan School of Music and the Oberlin Conservatory of Music.

MOLLY CARR, viola



Violist MOLLY CARR, praised for her "ravishing sound" (STRAD) and her "passionate talent and beautiful poise... all in one package" (AVS), was a top prize winner in the 2008 Primrose International Viola Competition. As winner of

the 2010 Juilliard Viola Concerto Competition, Carr 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, Carr has appeared across the U.S., Canada, Mexico, Europe, Israel and Asia. Her 2014-15 concert season 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, and the International Musicians Seminar and Open Chamber Music at Prussia Cove (Cornwall, UK).

She has collaborated with Itzhak Perlman, Carter Brey, Peter Wiley, Ida Kavafian, Pamela Frank, Donald and Alisa Weilerstein, the Orion Quartet, the American Quartet, and the Attacca Quartet, 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 in Israel. She is a former member of the Serafin Quartet, she performs regularly with the New York-based Omega, Solisti and Salome Chamber Ensembles, and also has toured Korea with the Sejong Soloists.

A native of Reno, Nevada, Carr holds a B.M. and M.M. from the Juilliard School, having studied with Heidi Castleman, Steven Tenenbom, and Pinchas Zukerman. She is on the Viola Faculties of the Juilliard precollege program and the Academia Internacional de Música IVAN GALAMIAN in Málaga, Spain. Carr is the founding and artistic director of Project: Music Heals Us, a new series of chamber music and outreach concerts on the Connecticut Shoreline.

MIKI-SOPHIA CLOUD, violin



New York-based violinist, MIKI-SOPHIA CLOUD, enjoys a rich musical life as a recitalist, chamber musician, orchestra-leader, and artistic director. 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, Cloud 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. Committed to the power of music as an agent of social change, Cloud directs the ensemble's community partnerships and educational programs behind the scenes. A passionate chamber musician, Cloud is a member of the Solera Quartet, Quartet in Residence at the University of Notre Dame, the Arte Trio, and the New York Chamber Soloists. She is also artistic director of the White Mountains Music festival, a six-week chamber music festival in Northern New Hampshire.

An acclaimed artistic director and creator of adventurous and insightful programming, Ms. Cloud's concert programs have been hailed as "ingeniously crafted" by the Boston Globe. Dreams and Prayers, the first album she developed for A Far Cry, 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 note in 2014.

An alumna of Harvard College, Vienna Music University, Yale School of Music, and the Perlman Music Program, Cloud is currently a doctoral candidate at New England Conservatory.

YANNICK ENCARNACAO, actor



YANNICK ENCARNACAO is a theater major at the University of Iowa. Past credits include Cowboy Mouth (Slim), Wendigo (Eric), American Idiot: The Musical! (Joshua/Favorite Son), and Cut and Run (Nicolai).

ROBIN HEMLEY, writer



ROBIN HEMLEY has published 12 books of nonfiction and fiction, and has won numerous awards for his writing, including a Guggenheim Fellowship, three Pushcart Prizes in both fiction and nonfiction, The Independent Press Book Award, an Edi-

tors Choice Award from The American Library Association, and many others.

His work has been published in the U.S. Great Britain, Canada, Australia, Japan, Germany, the Philippines, Singapore, and elsewhere. Among his works are two popular craft books, *Turning Life into Fiction*, now in its fifth edition and *A Field Guide for Immersion Writing*. He has also written two memoirs: *Do-Over* and *Nola: A Memoir of Faith, Art, and Madness*, four collections of short stories, a novel, and a book of investigative journalism, *Invented Eden: The Elusive, Disputed History of the Tasaday*, which centers on a purported anthropological hoax in the Philippines. With Michael Martone, he co-edited the ground-breaking literary anthology, *Extreme Fiction: Fabulists and Formalists*, and with Hope Edelman, he co-edited an anthology representing the first thirty years of writing from Iowa's Nonfiction Writing Program.

A graduate of the Iowa Writers Workshop, he returned to Iowa to direct the Nonfiction Writing Program for nine years before moving to Singapore to direct the writing program at Yale-NUS College and also serve as Writer-in-Residence there. His websites are: Robnhemley.com and AALauthors.com.

ANDREW JANSS, cello



Hailed by the *New York Times* for his “glowing tone”, “insightful musicianship”, and “sumptuous elegance,” and by the *Washington Post* for his “amber tone,” cellist ANDREW JANSS’ performances have taken him across four continents, to some of

the most prestigious venues in the world, including Carnegie Hall, The Kennedy Center, Lincoln Center, and the Louvre.

Mr. Janss has collaborated in concert with a long list of iconic artists, including Itzhak Perlman, Pinchas Zukerman, Kim Kashkashian, Paul Neubauer, Lynn Harrell, Gary Hoffman, Leon Fleisher, Richard Goode, Wu Han, Jeffrey Kahane, and David Shifrin.

He has also performed alongside chart-topping performers such as Lana Del Rey, Mary J. Blige, Estelle, Florence + the Machine, Erykah Badu, Kurt Elling, and The Roots.

In March 2012 he was invited to serve as guest principal cellist of the world-renowned Saint Paul Chamber Orchestra. From 2010-12, he was an artist at the Marlboro Music Festival. Mr. Janss has been engaged as a soloist by the New West Symphony, the Astoria Symphony, and the Round Rock Symphony.

Janss was the founding cellist of the Escher Quartet, one of the most highly acclaimed string quartets of its generation. He also is respected nationally as a teacher and coach. He has given masterclasses at Tulane University, Virginia Commonwealth University, and the University of Idaho. He began his training on the cello at age ten with cellist Andrew Cook, and continued at the Manhattan School of Music, studying cello with David Geber, and chamber music with Sylvia Rosenberg and David Soyer, founding cellist of the Guarneri Quartet. He graduated in May 2006 with the Hugo Kortschak award for outstanding achievement in chamber music. In 2011, Andrew was accepted to the prestigious Artist Diploma program at

the Manhattan School of Music, where he graduated in 2012 with the Kreuter Foundation Musical Awards.

Janss is Assistant Artistic Director of the Omega Ensemble, a chamber music series in New York City that promotes young artists in the beginning stages of major careers. He is a regular Artist Faculty member of the Gold Coast Chamber Music Festival.

DANIEL KHALASTCHI, writer



DANIEL KHALASTCHI is a graduate of the Iowa Writers' Workshop and a former fellow at the Fine Arts Work Center in Provincetown. He is the author of two books of poetry, *Manoleria* (Tupelo Press, 2011) and *Tradition* (McSweeney's,

2015), and his poems have appeared in a variety of publications, including *Colorado Review*, *Fence*, *Iowa Review*, *jubilat*, *Mississippi Review*, *The Rumpus*, and *Best American Experimental Writing* 2014.

Daniel has taught advanced writing and literature courses at Augustana College and Marquette University, and he is currently the director of the University of Iowa's Frank N. Magid Center for Undergraduate Writing. He lives in Iowa City and is the co-founder and managing editor of *Rescue Press*.

MINJI KWON, piano



Korean-Born pianist MINJI KWON is an active chamber and solo musician. Kwon earned her Bachelor and Master of Music degrees at Ewha Women's University, where she awarded

numerous scholarships, and Graduate Assistantship. Minji was granted the Ambassadorial Scholarship from the Rotary Foundation to study in the states. She was also the recipient of Iowa Performance Fellowship while she studied DMA in piano performance and pedagogy with Dr. Uriel Tsachor at the University of Iowa.

As a winner of the University of Iowa Concerto Competition, she performed with UI chamber orchestra. Minji has appeared internationally in numerous concert venues in Iowa City, Des Moines, Chicago, New York, London, Prague, and Seoul.

Kwon served as an adjunct faculty at New York University, where she earned Master's degree in Collaborative Piano under Dr. Grant Wenaus, Daniel Gortler and Dr. Deirdre O'Donohue. In New York, Minji actively performed in such as Piano@ Poly series, Black Box Theatre, Provincetown Play House, Tenri Cultural Center, St. Joseph's Church, Columbia University, NYU Steinhardt at Saklad Concert Series, Music with a "Vue" Concert Series at Bellevue Hospital, Stern Auditorium and Weill Recital Hall in Carnegie Hall.

Recent concert highlights include a duo concert with violinist Tricia Park, who won Avery Fisher Career Grant Prize, in Young San Grace Hall in Seoul, Korea, "Project Infinity" launching chamber concert in New York City, and "Dual Pianos" for one piano four hands concerts in Chicago area with pianist Ji-min Yun, the founder of Apas Trio.

Currently, Minji Kwon is a staff pianist for Dance, Voice and Opera Department at the University of Iowa.

AMY MARGOLIS, writer



AMY MARGOLIS received her M.F.A. from the Iowa Writers' Workshop. She joined the staff of the Iowa Summer Writing Festival in 1990 and has directed the program since 2001. Margolis has taught fiction writing as part of the

Festival and at The University of Iowa as a writing fellow. She currently at work on a nonfiction narrative about her experience as a modern dancer in the late 1970s, before the AIDS crisis. Her short fiction is forthcoming in *The Iowa Review*.

SABRINA ORAH MARK, writer



SABRINA ORAH MARK is the author of the poetry collections *The Babies* and *Tsim Tsum*. Mark's awards include a National Endowment for the Arts Fellowship, a fellowship from the Fine Arts Work Center in Provincetown, and a Sustainable Arts

Foundation Award. Her poetry and stories most recently appear in *Tin House (Open Bar)*, *American Short Fiction*, *jubilat*, *B O D Y*, *The Collagist*, *The Believer*, and in the anthology *My Mother She Killed Me, My Father He Ate Me: Forty New Fairy Tales*.

TRICIA PARK, violin



Praised by critics for her "astounding virtuosic gifts" (Boston Herald) and "achingly pure sound" (The Toronto Star), concert violinist, TRICIA PARK, enjoys a diverse and eclectic career as soloist, chamber musician, concertmaster, educator, and festival

curator. Tricia is the Founding Artistic Director of MusicIC. Tricia is a recipient of the prestigious Avery Fisher Career Grant and was selected as one of "Korea's World Leaders of Tomorrow" by the Korean Daily Central newspaper.

Since appearing in her first orchestral engagement at age 13 with the Baltimore Symphony Orchestra, she has performed with the English Chamber Orchestra, St. Paul Chamber Orchestra, Frankfurt Radio Symphony Orchestra, and National Symphony Orchestra of South Africa; the Montreal, Dallas, Cincinnati, Seattle, Honolulu, Nevada, and Lincoln Symphonies; and the Calgary, Buffalo, and Westchester and Naples Philharmonics. She has also given recitals throughout the United States and abroad, including a highly acclaimed performance at the Ravinia Rising Stars series.

As First Violinist of the Maia Quartet from 2005-2011, she performed at Lincoln Center and the 92nd Street Y in New York and Beijing's Forbidden City Hall and was on faculty at the University of Iowa. Other career highlights include Tricia's recital debut at the Kennedy Center, appearances at the Lincoln Center Festival in Bright Sheng's *The Silver River*, her Korean debut performance with the Korean Broadcasting System (KBS) Orchestra and collaborations with composer Tan Dun, Cho-Liang Lin, Paul Neubauer, Timothy Eddy and Steven Tenenbom.

Tricia is also the founding member of the Solera Quartet, the Quartet-in-Residence at the University of Notre Dame.

JESSICA WADE, actor



JESSICA WADE is a rising senior at the University of Iowa where she majors in Theatre Arts. Recent credits include "Great Emergencies" (Henrietta) and "Iphigenia Crash Land Falls on the Neon Shell that was Once Her Heart" (Camila).



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