

# MusicIC 2018

*Where Music &  
Literature Meet*

June 20-23

Tricia Park,  
Artistic Director



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Music  IC  
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## **Solera Quartet**

**Tricia Park** and **Miki-Sophia Cloud** – violins

**Molly Carr** – viola

**Andrew Janss** – cello

**Meagan Brus** – vocals

**Eric Douglas** – percussion

**Amanda Grimm** – viola

**Minji Kwon** – piano

**Laura Usiskin** – cello

**Tameka Cage Conley** – writer

**Daniel Khalastchi** – writer

**Nick Twemlow** – writer

**Jan Weissmiller** – writer

**Rachel Yoder** – writer

THERE WILL BE NO INTERMISSIONS

### **Note from the Artistic Director:**

As MusicIC's Founding Artistic Director, I want to welcome you to MusicIC 2018! As we enter our 8th season, we invite you to enjoy our legacy of thoughtful, innovative programming and our commitment to presenting the best chamber music and artists to the Iowa City community. This summer marks an exciting step forward for the festival as we present a series of concerts that explore the contemplation of the universe and our place in it, branching out into musical genres beyond the traditional classical staples, into contemporary classical and popular musical genres. The festival's musical arc begins with Wednesday's concert, "Stargazing", which explores Beethoven's musings on "the starry sky and thinking of the music of the spheres" in his Op. 59, No. 2; continues with Thursday's concert, "Night Music" and the lushly poignant sound painting of Schoenberg's Transfigured Night, inspired by poetry of Richard Dehmel; and culminates in our capstone event on Friday at the Englert Theatre: a chamber music arrangement of Pink Floyd's iconic album, The Dark Side of the Moon. The album's themes delve into elements of the human condition - conflict, greed, the passage of time, and mental illness - the latter of which links back to the first piece in our festival, Christopher Cerrone's aural meditation on depression, titled How To Breathe Underwater, a musical piece inspired by the Jonathan Franzen novel, Freedom.

As always, we present an impressive roster of musicians, including the returning Solera Quartet (of which I am founding member), plus the luminous singer and Iowa City native, Meagan Brus. We also are delighted to present Amanda Grimm and Laura Usiskin, whom you

may know from their performances with Orchestra Iowa, as well as other local artists, Eric Douglas and Minji Kwon.

Special thanks must be expressed to John Kenyon, for his tireless support of MusicIC as part of the Iowa City UNESCO City of Literature team and for the leadership role he has taken on in the production of Dark Side of the Moon; Amy Margolis, Director of the Iowa Summer Writing Festival, for her enthusiastic support and collaborative energy; Chris Brus for her substantial contributions as the festival's Managing Director; to Andrew Hicks, Minister of Music at Trinity Episcopal Church, for his generous hospitality of the festival; Andre Perry, Executive Director of the Englert Theatre, and his staff for their wonderful professional support; Kevin and Pat Hanick and Doug and June True for hosting our guest musicians; programming thanks must go to my Solera colleagues, Miki-Sophia Cloud, Molly Carr, and Andrew Janss -- Miki, for her keen programming mind and for introducing me to Christopher Cerrone's work; Molly, for suggesting the Schoenberg; and Andrew for sharing his great arrangement of Dark Side of the Moon with MusicIC.

This festival has been a labor of love and I can hardly believe how lucky I have been to continue to present these concerts to this community that I adore. I am so grateful to have been a part of the summer fabric of Iowa City and look forward to many seasons to come. Thank you for taking this journey with us!

-Tricia Park

# WEDNESDAY, JUNE 20

7:30 p.m., Trinity Episcopal Church

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Program I:

## **STARGAZING**

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

**Christopher Cerrone (b. 1984)**

### ***How to Breathe Underwater for String Quartet and Electronics***

(2011; version for string quartet 2016)

**Ludwig van Beethoven (1770-1827)**

### **String Quartet in E minor, Op. 59, No. 2**

- i. Allegro
- ii. Molto Adagio. Si tratta questo pezzo con molto di sentimento
- iii. Allegretto – Maggiore (Thème russe)
- iv. Finale. Presto

**Béla Bartók (1881-1945)**

### **String Quartet No. 4 (1928)**

- i. Allegro
- ii. Prestissimo, con sordino
- iii. Non troppo lento
- iv. Allegretto pizzicato
- v. Allegro molto

# THURSDAY, JUNE 21

7:30 p.m., Trinity Episcopal Church

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Program II:

## **NIGHT MUSIC**

Solera Quartet: Tricia Park, Miki-Sophia Cloud, Molly Carr, Andrew Janss  
Meagan Brus, soprano; Amanda Grimm, viola; Minji Kwon, piano; Laura Usiskin, cello

### **Johannes Brahms (1833-1897)**

#### **Songs for voice and piano, Op. 59**

No. 3 “Regenlied” (“Rain Song”)

No. 4 “Nachklang” (“Distant Echo”)

*Meagan Brus, soprano; Minji Kwon, piano*

### **Johannes Brahms (1833-1897)**

#### **Violin Sonata No. 1 in G Major, Op. 78, “Regensonate” (Rain Sonata)**

i. Vivace ma non troppo

ii. Adagio

iii. Allegro molto moderato

*Tricia Park, violin; Minji Kwon, piano*

### **Wolfgang Amadeus Mozart (1756-1791)**

#### **String Quartet in D minor, K. 173**

i. Allegro moderato

ii. Andante Grazioso

iii. Menuetto

iv. Allegro moderato

*Solera Quartet*

### **Arnold Schoenberg (1874-1951)**

#### **Verklarte Nacht, (Transfigured Night), Op. 4**

*Solera Quartet; Amanda Grimm, viola; Laura Usiskin, cello*

# FRIDAY, JUNE 22

7:30 p.m., The Englert Theatre

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Program III:

## ***DARK SIDE OF THE MOON***

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

Meagan Brus, vocals; Eric Douglas, percussion

Writers: Tameka Cage Conley, Daniel Khalastchi, Nick Twemlow, Jan Weissmiller, Rachel Yoder

**Oswaldo Golijov (b. 1960)**

**Tenebrae**

Solera Quartet

**Pink Floyd**

## ***Dark Side of the Moon***

Solera Quartet, Meagan Brus, vocals; Eric Douglas, percussion

Projections by the Single Wing Turquoise Bird

# SATURDAY, JUNE 23

10:30 a.m., Iowa City Public Library, Meeting Room A

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The MusicIC annual Family Concert will feature MusicIC musicians, joined by young writers of the Iowa Youth Writing Project who will share original text inspired by classical music.

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## **Sponsors:**



# PROGRAM NOTES

WEDNESDAY, JUNE 20

730 p.m., Trinity Church

Program I:

## **STARGAZING**

**Christopher Cerrone (b. 1984)**

### **How to Breathe Underwater for String Quartet and Electronics**

“‘How to Breathe Underwater’ is a portrait of depression. In the same way that Schumann wrote miniatures based on the literary figures in *Carnaval*, ‘How to Breathe Underwater’ was inspired by a character in the Jonathan Franzen novel, *Freedom*. While reading the novel, I was struck by the character named Connie Monaghan. The author described her as having ‘no notion of wholeness—[she] was all depth and no breadth. When she was coloring, she got lost in saturating one or two areas with a felt-tip pen.’ This kind of singular obsessiveness, and the sense of being overwhelmed and eventually drowned by it, inspired me to compose this piece. In fact, I initially called the piece ‘All Depth and No Breadth.’”

“However, I decided that ‘How to Breathe Underwater’ was a more appropriate title. In the end, I wanted to suggest optimism, not fatalism.”

- Christopher Cerrone

**Ludwig van Beethoven (1770-1827)**

### **String Quartet in E minor, Op. 59, No. 2**

In 1805, Russia’s ambassador to Vienna, Prince Andreas Razumovsky, commissioned Beethoven to write a set of three quartets incorporating music from his native Russia. Razumovsky’s contributions to the first Viennese School of string quartets deserve to be better known. Although he was the grandson of illiterate Cossack peasants, Andreas grew up in the

court of Empress Catherine the Great. Unfortunately for Andreas, but fortunately for us, the now handsome young naval officer became involved in a family tragedy for which Catherine the Great sentenced him to permanent exile. He spent the rest of his life as her ambassador to various states, ultimately to Vienna. Charming and highly educated and with considerable skill on the violin, he came to exert a major influence on the cultural life of Vienna as a strong supporter of the chamber music of Haydn, Mozart, and Beethoven. In the early 1800s, Count Razumovsky was finally invited back to Russia by Tsar Alexander. On his return to Vienna he brought a collection of folksongs, *Sobranie Russkykh Narodnykh Pesen*, for the commissioned works. It was almost certainly Razumovsky who chose the particular songs.

As to Beethoven, in the six years since his Opus 18 quartets, Napoleon’s army had come and gone from Vienna. Beethoven had continued to compose while struggling with depression, economic insecurity, and deepening deafness. By 1805 he had completed the first version of *Fidelio*, the Fourth Symphony, and the Violin Concerto. Work on the Opus 59 quartets began in the spring of 1806. All three were finished by the end of the year. They were not well received. Even the most musically sophisticated were unprepared for their increased length, complexity, expanded instrumental range, and a musical language that could be fragmented and condensed. He had given symphonic scope to an intimate genre. The music was met with scorn and ridicule by audience and performer. Phrases like “very long and very difficult,” “not generally comprehensible,” “a waste of money,” “not music,” and “crazy music” were used to describe them, but also “deep in thought, well-worked out,” by one prescient reviewer.

The opening movement of Opus 59, No. 2 begins with two stormy chords immediately followed by silence. Three short related subjects of sharply contrasting

mood follow, from which the fragmented melodic themes and vigorous rhythmic elements heard in the rest of the movement are derived. The energy and tension of this movement stem from the alternation of a gentle 6/8 rhythm against slashing chords, silences, changes of rhythmic accent, sudden dynamic changes, and false harmonic cadences. The supremely concise development section concentrates on rhythmic elements and harmonic modulations. In the coda, too, rhythm and harmony preside over melody, so that the arrival of the *Molto adagio* comes as an enormous contrast in mood. This grandly melodious second movement marked “to be played with great feeling” was inspired, according to Beethoven’s student Carl Czerny, “when contemplating the starry sky and thinking of the music of the spheres.”

The Scherzo movement starts out as a three-legged waltz, stumbling and off-balance. It leads abruptly to the famous Russian folk tune, “Slava Bogu ne nebe, Slava!” (“Glory to God in Heaven, Glory!”) later used by Mussorgsky in the Coronation Scene of *Boris Godunov*. Beethoven gives this cheerful theme first to the viola, then, in three variations, to each of the other instruments. Thereafter he allows it to turn into a “round” (like *Frère Jacques*) contorting itself into a scholarly maze of dissonance which Beethoven, with sublime indifference, spins out before relieving the listener with a merciful return to traditional harmony. We can only hope that with this display of contrapuntal mastery, Razumovsky, at least, felt he had gotten his money’s worth!

The finale, a *Presto* in sonata-rondo form, starts in the “wrong” key, settling firmly into the home key only after a series of dramatic harmonic shifts. It provides an immensely energetic and provocative finale – a furious gallop on horseback – to this varied and highly original quartet.

- Nora Avins Klein

## **Béla Bartók (1881-1945)**

### **String Quartet No 4 (1928)**

Bartók’s third and fourth quartets were written within a year of each other, fully 10 years after his second quartet. In July 1927, Bartók heard Alban Berg’s *Lyric Suite* for string quartet at a concert in Germany. According to Stephen Walsh in his BBC guide to Bartók’s *Chamber Music*, this was the likely stimulus for Bartók returning to quartet writing. Berg had incorporated Schoenberg’s atonality into a wide range of techniques, producing extreme contrasts of mood, texture and tempo, whilst still aiming for the traditional virtue of beauty of sound. Bartók married Berg’s eclectic approach to his own enthusiasm for Hungarian folk-music, with its powerful rhythms and harsh, dissonant sounds. He did this within that most refined and intellectual of musical forms – the string quartet.

For example, a significant theme in the first and last movement of this quartet is a violent six-note arch-shaped motif which first occurs near the beginning. The motif moves in semitones – one of the characteristic intervals of Hungarian folk-music. But notice also that the original motif in the first violin is immediately echoed by an inverted version in the second violin, to produce a dissonant series of seconds with the original.

A major structural feature of Bartók’s Fourth Quartet, and one that it shares with those of Haydn’s Op 1, is that the five movements form an arch-like structure ABCBA, with the middle, slow movement the heart of the work. Bartók described the quartet as follows:

*The slow movement is the nucleus of the piece, the other movements are, as it were, bedded around it: the fourth movement is a free variation of the second one, and the first and fifth movements are of the identical thematic material. Metaphorically speaking, the third movement is the kernel, movements I and V the outer shell and II and IV, as it were, the inner shell.*

Although the fourth movement is a 'free variation of the second one', the two movements have very different sounds. The second is extremely fast and muted, like fluttering moths but with a variety of strange sounds – slithering semitones, slides and strums; the fourth is from a land of darting invertebrates, punctuated by the "Bartók pizzicato" where the string is pulled so that its release slaps the fingerboard.

Between all this restlessness, the third movement is a very different world – the stillness of Bartók's "night music." The upper strings hold long chords against the cello's initial plaintive melody. The slowly changing chords become more dissonant, the melody more decorated and the tempo more agitated before settling back down again. The chords do not traditionally harmonise the melody, rather they supply notes that the melody lacks.

The exciting last movement lashes us with harsh chords and leads us in a wild peasant dance throwing around and finally flinging in our face the six-note motif that we started with.

- Chris Darwin

THURSDAY, JUNE 21

7:30 p.m., Trinity Church

Program II:

## **NIGHT MUSIC**

### **Johannes Brahms (1833–1897)**

#### **Songs for voice and piano, op. 59**

This set of songs is less cohesive and more of a heterogeneous collection than the Opus 57 or Opus 58 songs. In fact, the four songs set to texts of Klaus Groth were at one time put together as a separate cycle by Brahms. Ultimately, though, Brahms insisted upon the final ordering. This set is probably best known for Numbers 3 and 4, known as the *Regenlieder* (Rain Songs) for their common subject and shared musical

content. These were the songs Brahms used as the melodic material for the final movement of his Violin Sonata, Opus 78.

3. *Regenlied* (Rain Song). Here, the protagonist dreams of happier times of the past. The incessant rain is depicted in the repeated notes of the piano's accompaniment, while the voice sings its plaintive melody above. A chorale-like central section expresses a childlike belief in the soul and creation that is in stark contrast to the melancholy of the outer sections.

4. *Nachklang* (Lingering Sound). This entire song is constructed from material from *Regenlied*. As such, the text must be read as an ironic commentary, or afterword, which likens the raindrops to tears, expressing grief for the lost innocence of childhood.

- Steven Colburn

### **Johannes Brahms (1833–1897)**

#### **Violin Sonata No. 1 in G major, Op. 78**

Johannes Brahms completed his Violin Sonata in G Major, Op. 78 in 1879. In three movements, the sonata has many stylistic contrasts and rhythmic ingenuities. Brahms frequently used such elements in his larger orchestral settings, and he completed the sonata in the interlude between his symphonies No. 2 in D Major (1871) and No. 3 in F Major (1881). Brahms composed Op. 78 for his close friend Joseph Joachim, a violinist, conductor, composer and teacher who worked with Brahms on Brahms's Violin Concerto, Op. 77 (1879). Celebrated as the successor to chamber music after Robert Schumann (1810–56), Brahms wrote a total of 24 chamber works over a period of four decades.

The historical link between Brahms and Schumann was predicted by none other than Schumann himself. In his famous essay from 1853 entitled "New Paths," Schumann's unabashed reverence of Brahms is obvious to any reader. Schumann praised Brahms as a hero of Biblical proportions. In Schumann's eyes, Brahms's compositional path had profound



implications, for he believed that Brahms was the “chosen one.” Schumann wrote:

*Following the paths of these chosen ones with the utmost interest, it has seemed to me that, after such a preparation, there would and must suddenly appear some day one man who would be singled out to make articulate in an ideal way the highest expression of our time, one man who would bring us mastery, not as the result of gradual development, but as Minerva, springing fully armed from the head of Cronus. And he is come, a young creature over whose cradle graces and heroes stood guard. His name is Johannes Brahms, and he comes from Hamburg . . . Even outwardly, he bore in his person all the marks that announce to us a chosen man.*

Frequently characterized as pastoral, the first movement opens with a rhythmic motive that reappears in each movement. The return of this motive makes the Sonata a cyclic work: an opening idea continually transforms and develops not only within the course of the movement in which it is introduced but also throughout the entire piece. Soon after the first movement begins, Brahms develops the rhythm itself, frequently using hemiola, or a temporary metric displacement. Some scholars have noted similarities between the end of the slow movement and possible source material in Schumann’s violin concerto in D Minor (1853). Meanwhile, the finale features musical borrowing from Brahms’s own *Regenlied* (“Rain Song,”) and *Nachklang* (“Echo”) from his op. 59.

- Kathryn White

### **Wolfgang Amadeus Mozart (1756-1791)**

#### **String Quartet in D minor, K 173**

The string quartet developed as a form in the second half of the eighteenth century, coming to assume the greatest importance for composers. Stendhal’s account of the matter, in his *Lettres sur J. Haydn*, is well known. He recalls the description given by a woman of intelligence who found the quartet similar to the conversation of four friends, the first violin, a

middle-aged man and a good speaker, leading the discourse, supported by his friend, the second violin, who would seek to allow the first to shine, the viola would be a knowledgeable man of sound opinions, occasionally adding his own laconic but truthful comments, while the cello was a woman who had nothing very important to say, and yet always sought to take part in the conversation, adding an element of gracefulness and sometimes allowing the others time to draw breath. It is true that with the later quartets of Haydn and those of Mozart in which he rivalled the example of the older man, there is an equilibrium between the four instruments, each with its essential contribution to a form that epitomizes the music of the period, a microcosm into which the essence of music is subsumed.

In the autumn of 1772, Wolfgang Amadeus Mozart travelled with his father to Milan, where an opera had been commissioned for the opening of the carnival season. Leopold Mozart had hoped that his son would be offered a position at the court of the governor of Milan, the Archduke Ferdinand, son of the Empress, but in this he was disappointed. The next opportunity to seek advancement came in the summer. During the absence from Salzburg of the Archbishop, father and son travelled to Vienna, where they remained from mid-July until late September, and here Mozart wrote a further set of six string quartets, works that were in the four movement form familiar to the Viennese, rather than the three-movement Italian form of the six quartets he had written during his time in Italy. Like that set, however, these quartets are in a related sequence of keys and were written in August and September, while he and his father continued to hope for some positive sign of court patronage. The stay had some effect on Mozart’s style, particularly in the string quartets, which show the influence of Haydn.

The last of the set, the Quartet in D minor, K. 173, is the only one in a minor key. There is a first movement, marked *Allegro ma molto moderato*,

and making use of a descending figure in the first subject of a sonata-form structure, used here to considerable dramatic effect. The second movement, marked *Andantino grazioso* and in D major, has all the air of a courtly dance. It opens with the violins playing in octaves introducing a rondo-form structure. The original key of D minor returns, as it should, for the Minuet, contrasted rhythmically with the triplet figuration of an F major Trio. The interesting last movement has a chromatically descending figure stated by the cello and imitated by viola, second violin and first violin. The material is worked out fugally with use of inversion and, briefly, of augmentation, when the notes of the fugal figure are prolonged.

- From Naxos

### **Arnold Schoenberg (1874-1951)**

#### **Verklärte Nacht, Op. 4**

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

Impressed both by the chromaticism of the music of Wagner and by Brahms' technique of developing variations, Schoenberg composed the original sextet *Verklärte Nacht* (Transfigured Night) during three weeks in September 1899. The inspiration for the specific program for the music came from one of the

poems in *Weib und Welt* (*Woman and the World*) by the German poet Richard Dehmel (1863-1920). The first performance of the sextet did not take place until March 18, 1902, in Vienna and had a mixed reception.

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

1. A somber introductory theme portrays the lovers, a woman and a man, walking through the forest on a cold moonlit night.
2. An agitated-sounding viola theme depicts the woman beginning to speak of her guilt and builds in intensity as she despairs over the fact that she is bearing another man's child. She did not love the father-to-be but had longed for the happiness of motherhood. Now she feels life is taking its revenge upon her as she has fallen in love.
3. The introductory music theme reappears as the woman continues to walk unsteadily under the moonlight.
4. There is a brief pause and then the man speaks. Through a long radiant passage of sustained melody he tells her that the child should not be a burden to her and she should bear it as if it were his. He beseeches her to look at the potential warmth and brightness of the world about her and the love they feel for each other.
5. The work ends with a return to the music of the introduction in a serene coda as the couple embrace and walk on through the bright night.

- Arthur Canter

FRIDAY, JUNE 22

7:30 p.m., The Englert Theatre

Program III:

## ***DARK SIDE OF THE MOON***

**Osvaldo Golijov (b. 1960)**

***Tenebrae* (2002)**

Osvaldo Golijov was born in La Plata, Argentina, some thirty miles from Buenos Aires, the son of a piano teacher mother and a physician father. He grew up in a richly diverse artistic environment and from childhood onwards, was exposed to classical chamber music, Jewish liturgical and klezmer music, and the nuevo tango of Astor Piazzolla. He moved to Jerusalem in 1983 and then to the United States in 1986 where he did his doctoral studies with George Crumb. Golijov originally composed *Tenebrae* in 2002 for soprano, clarinet and string quartet for the Spoleto USA Festival in Charleston, South Carolina, where it was premiered in June 2002. The following year he arranged the work for string quartet on a commission in honor of the 50th anniversary season of the Friends of Chamber Music, Denver; the Kronos Quartet premiered that version in 2003.

The term *Tenebrae* or “darkness” refers to the Roman Catholic services that occur during the Holy Week leading up to Easter. During this most solemn period of the Christian year, fifteen candles are lit to represent the final moments of Christ’s life and are extinguished one at a time after the singing of Psalms. The services end in *tenebris*. The most important musical parts of *Tenebrae* are the Biblical lessons for Matins, taken from the Lamentations of Jeremiah. Each verse begins with a letter from the Hebrew alphabet and ends with the words, “Jerusalem, Jerusalem, turn to the Lord your God.” As early as the 15th century, composers set the lessons, often with florid melismas for the beginning Hebrew letters, to create a kind of musical illuminated text. One of the most famous examples is the *Leçons de Ténèbres* of François Couperin and Marc-Antoine Charpentier.

Notes from the composer:

*I wrote Tenebrae as a consequence of witnessing two contrasting realities in a short period of time in September 2000. I was in Israel at the start of the new wave of violence that is still continuing today, and a week later I took my son to the new planetarium in New York, where we could see the Earth as a beautiful blue dot in space. I wanted to write a piece that could be listened to from different perspectives. That is, if one chooses to listen to it ‘from afar,’ the music would probably offer a ‘beautiful’ surface but, from a metaphorically closer distance, one could hear that, beneath that surface, the music is full of pain. I lifted some of the haunting melismas from Couperin’s Troisième Leçon de Tenebrae, using them as sources for loops, and wrote new interludes between them, always within a pulsating, vibrating, aerial texture. The compositional challenge was to write music that would sound as an orbiting spaceship that never touches ground. After finishing the composition, I realized that Tenebrae could be heard as the slow, quiet reading of an illuminated medieval manuscript in which the appearances of the voice singing the letters of the Hebrew Alphabet (from Yod to Nun, as in Couperin) signal the beginning of new chapters, leading to the ending section, built around a single, repeated word: Jerusalem.*

**Pink Floyd**

***Dark Side of the Moon* (1973)**

**Arranged for string quartet, voice, and percussion  
by Andrew Janss**

When Pink Floyd set out to create what became its biggest selling album (and one of the biggest-selling pop albums of all time), *Dark Side of the Moon*, de facto leader Roger Waters sought to address some rather quotidian themes: the way we spend our time, how money affects our decisions, and how we deal with mortality. Madness, both caused by mental illness and that simply a byproduct of the frustrations of our day-to-day existence, also featured prominently.

As Waters, who penned all of the lyrics for the album, explained in a 2003 interview, “It was about all the pressures and difficulties and questions that crop up in one’s life and create anxiety, and the potential you have to solve them or to choose the path that you’re going to walk... if there’s a central message, it’s this: This is not a rehearsal.”

To carry this message, the band augmented the typical lineup of guitar, bass, drums, and keyboards with basic elements often altered through the use of tape loops, effects pedals, synthesizer manipulations and more. The result of this experimentation is a swirling suite of songs that veer from the frenetic instrumental “On the Run” to the idyllic and meandering “Us and Them,” which itself bursts into a tense crescendo on the chorus.

The larger themes of the album lead to pedestrian lyrics that can feel slight when divorced from their musical accompaniment -- the opening, “Breathe, breathe in the air/don’t be afraid to care” an example of this. Yet in the context of the work as a whole, these statements carry weight. Waters’ does have his share of poignant turns of phrase, his lyrics at their best when he comments on our inevitable march toward the grave: “So you run and you run to catch up with the sun but it’s sinking/Racing around to come up behind you again.”

Tonight’s arrangement came about as a special performance for the 40th anniversary of the release of *The Dark Side of the Moon*. The Levitt Organization in Los Angeles wanted to do something, beyond the normal cover band performance, and in honor of the radical techniques the band employed in creating the album, they decided to take their own left turn by commissioning an acoustic version of the album. They asked cellist Andrew Janss if he would take on the project, and he enthusiastically jumped on board because this album played a huge role in his musical upbringing.

“Upon listening to the album again -- for the thousandth time as a fan, but the first as an arranger -- I developed

a newfound awe for just how unique and singular this album was, from its release to this day. My goal was to create a version for classical strings that paid homage to the unique character and sonic complexity of the original,” Janss says. “The story goes that even though original album was recorded using a state-of-the-art (at the time) 16 track recording system, the band often needed so many extra tracks that a second system was required. Additionally, the band employed newly developed audio technology such as looping and delays in tracks like ‘Any Colour You Like,’ ‘Money,’ and ‘Us and Them.’ Finding acoustic work-arounds for these complex methods was a gratifying creative process. For those who know the album inside and out, listen for two violins to perform live-action loops and delays in ‘On the Run’ and ‘Any Colour You Like.’”

Some of the most arresting words on the album don’t come from Waters’ pen or guitarist and singer David Gilmour’s mouth, but rather from the musings of people who were around when the album was being recorded. Waters wrote a series of questions on note cards, and then recorded various people as they responded. As Janss notes, “Waters aimed to add a human touch by stitching into the fabric of the album recorded testimonies by people in the band’s proximity, from the most famous celebrities (Paul McCartney) to the most inconspicuous (the studio’s doorman, Gerry O’Driscoll). These questions ranged from the light (‘What is your favorite color’) to heavy (‘When was the last time you were violent’), and everywhere in between. Tellingly, while McCartney’s answers were deemed too contrived for use, it was Mr. O’Driscoll’s answers that ended up providing the album’s most haunting monologue.”

For this performance of *Dark Side of the Moon*, Iowa City area writers were asked to respond to the general themes of “time,” “money,” “mortality” and “madness,” and they will read their work during transitory portions of the performance.

- John Kenyon



# THE ARTISTS and WRITERS

## MEAGAN BRUS, vocals

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Praised for her “vocal warmth... natural expressiveness” and “glorious instrument,” Iowa native Meagan Brus is known for her consistently dynamic performances, both on the operatic stage and in concert. A major proponent of new music, her recent

seasons included performances with her chamber trio, sTem. Most recently, sTem served as visiting artists at Manhattan School of Music, as artists-in-residence at Cornell University, and released their debut album *Lieder/Canciones*. Brus has performed across the US and abroad, including Japan, Germany, and Mexico. Brus holds degrees from Manhattan School of Music and the Oberlin Conservatory of Music.

## MOLLY CARR, viola

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Violist MOLLY CARR enjoys a diverse musical career as recitalist, chamber musician, educator and artistic director. She was a top prize winner in the Primrose International Viola Competition, made her New York solo debut at Lincoln Center with the Juilliard Orchestra, and has performed in festivals across North America, Europe, the Middle East and Asia. Ms.

Carr is a member of the Solera Quartet, violist of the Carr-Petrova Duo, and is the Founder/Director of the non-profit

Project: Music Heals Us. Ms. Carr serves on the viola faculties of the Juilliard School’s PreCollege Program and the Alberto Jonas International School of Music in Valencia, Spain.

## MIKI-SOPHIA CLOUD, violin

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Violinist Miki-Sophia Cloud is a member of the Solera Quartet, winners of the 2017 Pro Musicis International Award. A core member of the self-conducted chamber orchestra, A Far Cry, her work as one of the ensemble’s concertmasters, soloists, and program curators has been hailed by The New York Times and Boston Globe. In 2014, *Dreams & Prayers*, the first album she developed for A Far

Cry, was nominated for a GRAMMY. In 2016, she joined the music faculty of Dartmouth College where she relishes mentoring twelve bright and enthusiastic young violinists.

## ERIC DOUGLAS, percussion

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Eric Douglas is a professional musician, producer, song writer, and audio engineer with more than 35 years of experience. The Iowa native is a first call studio/touring musician for many local, regional, and national acts, playing on average 150-200 shows per year. He also stays

busy recording and producing various artists out of his studio situated in rural Northeast Iowa. In 2008, Eric had the honor of being the youngest musician inducted into the Iowa Rock n' Roll Music Association's Hall of Fame with the band Enoch Smoky, where he plays in with his dad, Richard.

## AMANDA GRIMM, viola

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Violinist and violist Amanda Grimm enjoys a versatile career as a freelance artist in the greater Chicago area. A graduate of the Oberlin Conservatory and Carnegie Mellon University, she has performed as a soloist, recitalist, and concertmaster in both the United States and abroad. An active orchestral musician,

she is Principal Viola of both the Elgin Symphony and Orchestra Iowa and is Assistant Principal of the Illinois Philharmonic. A passionate chamber musician, she is also a member of the KAIA String Quartet, a Chicago-based ensemble that advocates for the music of Latin America.

## ANDREW JANSS, cello

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*The New York Times* has hailed cellist Andrew Janss for his “glowing tone,” “insightful musicianship,” and “sumptuous elegance.” Janss has performed with artists such as Itzhak Perlman, Pinchas Zukerman, Leon Fleisher, and Richard Goode, and as principal cellist of the Saint Paul Chamber Orchestra. He was a 2010-12 CMS 2 artist at the Chamber Music

Society of Lincoln Center. He has toured with the cello rock band Break of Reality throughout Central and East Asia and the Americas.

## MINJI KWON, piano

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Pianist Minji Kwon was granted the Ambassadorial Scholarship from the Rotary Foundation to study in the U.S. and she further studied her DMA with Dr. Uriel Tsachor at the University of Iowa and her Collaborative Piano Studies at New York University. Ms.

Kwon taught as Adjunct Professor at New York University. Recent collaboration includes with oboist Courtney Miller for a recording project on Portugal composers. Currently Ms. Kwon serves as a staff pianist for University of Iowa.

## TRICIA PARK, violin

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Praised by critics for her “astounding virtuosic gifts” (Boston Herald), violinist Tricia Park enjoys a diverse and eclectic career. Tricia is a recipient of the Avery Fisher Career Grant and is the founding member of the Solera Quartet. She has appeared in concert on five continents and is co-founder and Artistic Director

of MusicIC. She also performs as half of the violin-fiddle duo, Tricia & Taylor, with fiddler-violinist, Taylor Morris. Tricia is a published author and her writing has appeared in Cleaver and Alyss magazine.

## LAURA USISKIN, cello

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Cellist Laura Usiskin enjoys a career that spans solo to orchestral playing and early to 21st century music. She recently released Reimagining Bach, a solo album that features music of J.S. Bach as well as two commissioned

works. Usiskin received a B.A. from Columbia University, M.M. from The Juilliard School, and D.M.A. from the Yale School of Music. She resides in Birmingham, Alabama, where she is on faculty at the University of Alabama at Birmingham and Birmingham-Southern College.

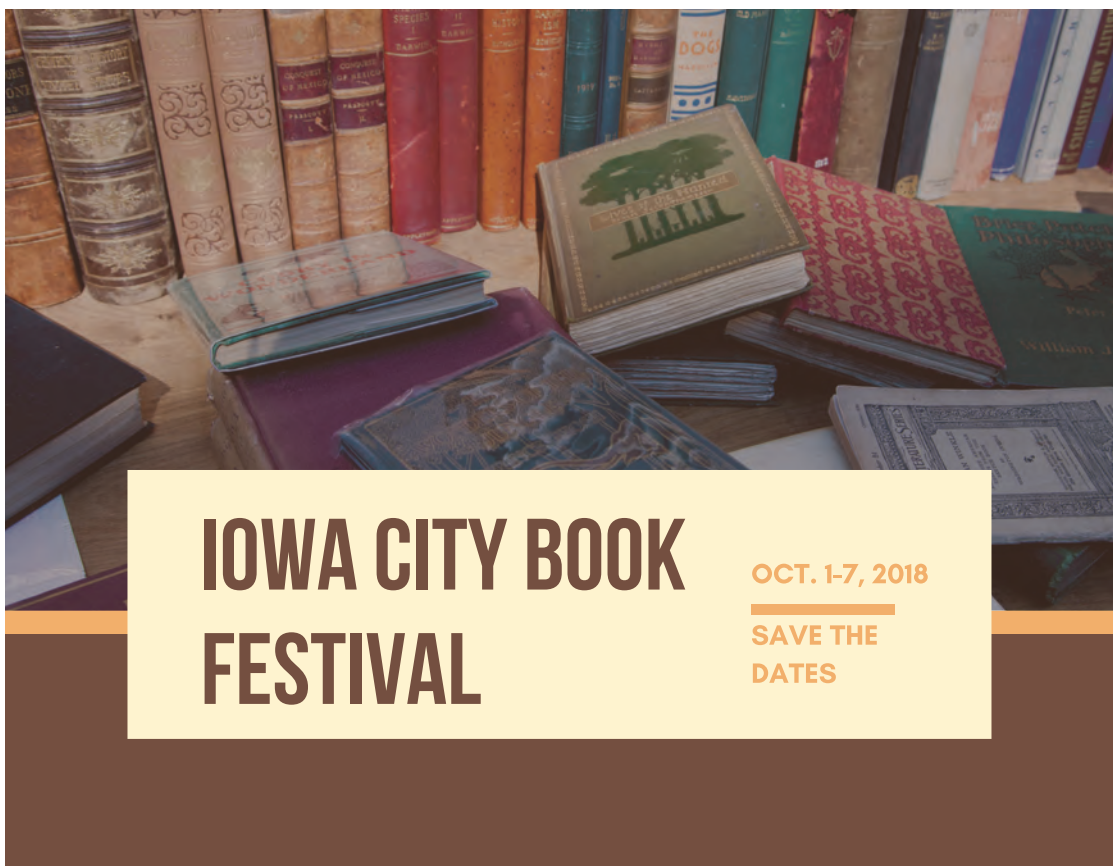
## SOLERA QUARTET

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Winners of the 2017 Pro Musicis International Award and the first and only American chamber ensemble chosen for this distinction, the Solera Quartet is acclaimed as “top-notch, intense, stylish, and with an abundance of flare and talent.” The Quartet will be presented in a debut recital at Carnegie Hall’s Weill Hall in 2018 to celebrate their addition to Pro Musicis’ roster. Additional upcoming highlights include recitals in New York and Boston and the Quartet’s highly anticipated European debut. This season will see the release of the Soleras’ first studio album and the launch of a two-album recording project for Naxos.





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