

# The Chamber Music Society of Lincoln Center

## *New World Spirit*

Sunday, October 13, 2019  
3:00 pm



Photo: Tristan Cook



HANCHER AUDITORIUM  
2019/2020 SEASON



EST.  1853  
**HANDS**  
JEWELERS

109 E. WASHINGTON ST. • DOWNTOWN IOWA CITY • 319-351-0333 • 800-728-2888  
HANDSJEWELERS.COM • FACEBOOK.COM/HANDSJEWELERSIC • @HANDSJEWELERS

the knot  



# The Forevermark Tribute™ Collection



**FOREVERMARK**  
A DIAMOND IS FOREVER

DE BEERS GROUP

# The Chamber Music Society of Lincoln Center

GLORIA CHIEN, Piano  
CHAD HOOPES, Violin  
KRISTIN LEE, Violin  
ARNAUD SUSSMANN, Violin  
ANGELO XIANG YU, Violin  
MATTHEW LIPMAN, Viola  
PAUL NEUBAUER, Viola

NICHOLAS CANELLAKIS, Cello  
DAVID FINCKEL, Cello  
ANTHONY MANZO, Double Bass  
RANSOM WILSON, Flute  
DAVID SHIFRIN, Clarinet  
MARC GOLDBERG, Bassoon

Sunday, October 13, 2019, at 3:00 pm  
Hancher Auditorium, The University of Iowa

## PROGRAM

### *New World Spirit*

This concert celebrates the intrepid American spirit by featuring two pairs of composers that shaped the course of American music. Harry T. Burleigh was a star student of Dvořák at the National Conservatory in New York. A talented composer and singer, he exposed the Czech composer to American spirituals and was in turn encouraged by Dvořák to perform his native African American folk music. Two generations later, Copland and Bernstein conceived a clean, clear American sound that conveys the wonder and awe of open spaces and endless possibilities.

*Southland Sketches* for violin and piano (1916) Henry T. Burleigh  
(1866-1949)

- I. Andante
- II. Adagio ma non troppo
- III. Allegretto grazioso
- IV. Allegro

Chad Hoopes and Gloria Chien

Quintet in E-flat Major for two violins, two violas,  
and cello, Op. 97, ("American") (1893) Antonín Dvořák  
(1841-1904)

- I. Allegro non tanto
- II. Allegro vivo
- III. Larghetto
- IV. Finale: Allegro giusto

Arnaud Sussmann, Angelo Xiang Yu, Paul Neubauer, Matthew Lipman,  
and Nicholas Canellakis

## INTERMISSION

Sonata for Clarinet and Piano (1941-42) Leonard Bernstein  
(1918-1990)

- I. Grazioso
- II. Andantino; Vivace e leggiero

David Shifrin and Gloria Chien

*Appalachian Spring Suite* for ensemble (1944) Aaron Copland  
(1900-1990)

The *New World Spirit* Tour ensemble

*Please turn off cell phones and other electronic devices.  
Photographing, sound recording, or videotaping this performance is prohibited.*

EVENT PARTNERS

Mace and Kay Braverman

Bill Rubright in loving memory  
of Karen G. Rubright

William and Marlene W. Stanford



Photo: Tristan Cook

# About the Artists

Taiwanese-born pianist **GLORIA CHIEN** has a diverse musical life as a noted performer, concert presenter, and educator. She was selected by the *Boston Globe* as one of its Superior Pianists of the Year. She made her orchestral debut at the age of 16 with the Boston Symphony Orchestra with Thomas Dausgaard, and performed again with the BSO with Keith Lockhart. In recent seasons, she has performed as a recitalist and chamber musician at Alice Tully Hall, the Library of Congress, the Phillips Collection, the Kissinger Sommer festival, the Dresden Chamber Music Festival, and the National Concert Hall in Taiwan. She performs frequently with the Chamber Music Society of Lincoln Center and is an alum of CMS's Bowers Program. In 2009, she launched *String Theory*, a chamber music series at the Hunter Museum of American Art in downtown Chattanooga that has become one of Tennessee's premier classical music presenters. The following year, she was appointed Director of the Chamber Music Institute at the Music@Menlo festival by Artistic Directors David Finckel and Wu Han. In 2017, she joined her husband, violinist Soovin Kim, as Co-Artistic Director of the Lake Champlain Chamber Music Festival in Burlington, Vermont. The duo has recently been appointed Artistic Directors Designees at Chamber Music Northwest in Portland, Oregon. Ms. Chien received her bachelor's, master's, and doctoral degrees from the New England Conservatory of Music as a student of Russell Sherman and Wha-Kyung Byun. She is an artist-in-residence at Lee University in Cleveland, Tennessee, and is a Steinway Artist.

Acclaimed by critics for his exceptional talent and magnificent tone, American violinist **CHAD HOOPES** has remained a consistent performer with many of the world's leading orchestras since winning First Prize at the Young Artists Division of the Yehudi Menuhin International Violin Competition. He is a 2017 recipient of Lincoln Center's Avery Fisher Career Grant. Highlights of past and present seasons include performances with The Philadelphia Orchestra, Orchestre de Paris, Konzerthausorchester Berlin, and Orchestre National du Capitole de Toulouse for the French premiere of Qigang Chen's concerto *La joie de la souffrance*. He has performed with leading orchestras, including the San Francisco, Pittsburgh, Houston, and National symphonies, as well as the Minnesota, Colorado Music Festival, and National Arts Centre orchestras. He frequently performs with the Chamber Music Society of Lincoln Center. He has additionally performed recitals at the Ravinia Festival, the Tonhalle Zürich, the Louvre, and at Lincoln Center's Great Performers series in New York City. His debut recording with the MDR Leipzig Radio Symphony Orchestra under Kristjan Järvi featured the Mendelssohn and Adams concertos and was enthusiastically received by both press and public. His recording of Bernstein's Violin Sonata with pianist Wayne Marshall was released last autumn. Born in Florida, he began his violin studies at the age of three in Minneapolis and continued his training at the Cleveland Institute of Music. He additionally studied at the Kronberg Academy under the guidance of Professor Ana Chumachenko, who remains his mentor. He plays the 1991 Samuel Zygmuntowicz, ex Isaac Stern violin.

Recipient of a 2015 Avery Fisher Career Grant, as well as a top prizewinner of the 2012 Walter W. Naumburg Competition and Astral Artists' 2010 National Auditions, **KRISTIN LEE** is a violinist of remarkable versatility and impeccable technique who enjoys a vibrant career as a soloist, recitalist, chamber musician, and educator. She has appeared with top orchestras such as The Philadelphia Orchestra, St. Louis Symphony, New Jersey Symphony, St. Paul Chamber Orchestra, the Ural Philharmonic of Russia, the Korean Broadcasting



**kcrg.com**

**We are your 24-hour news source.**



**Joe  
WINTERS**

**Bruce  
AUNE**

**Beth  
MALICKI**

**Scott  
SAVILLE**

**Kaj  
O'MARA**

**Nicole  
AGEE**

**Chris  
EARL**

## About the Artists

Symphony, and in recital on many of the world's finest stages including Carnegie Hall, David Geffen Hall, Kennedy Center, Kimmel Center, Phillips Collection, Metropolitan Museum of Art, Louvre Museum, Korea's Kumho Art Gallery, and the Ravinia Festival. An accomplished chamber musician, she has appeared with Camerata Pacifica, Music@Menlo, La Jolla Festival, Medellín Festicámara of Colombia, the El Sistema Chamber Music festival of Venezuela, and the Sarasota Music Festival. She is the concertmaster of the Metropolis Ensemble, with which she premiered Vivian Fung's Violin Concerto, written for her, which appears on Fung's CD *Dreamscapes* (Naxos) and won the 2013 Juno Award. Born in Seoul, Ms. Lee moved to the U.S. to study under Sonja Foster and soon after entered The Juilliard School's Pre-College. She holds a master's degree from The Juilliard School under Itzhak Perlman. An alum of CMS's Bowers Program, she is a member of the faculty of the Aaron Copland School of Music at Queens College and the co-founder and artistic director of Emerald City Music in Seattle.

Winner of a 2009 Avery Fisher Career Grant, **ARNAUD SUSSMANN** has distinguished himself with his unique sound, bravura, and profound musicianship. Minnesota's *Pioneer Press* writes, "Sussmann has an old-school sound reminiscent of what you'll hear on vintage recordings by Jascha Heifetz or Fritz Kreisler, a rare combination of sweet and smooth that can hypnotize a listener." A thrilling musician capturing the attention of classical critics and audiences around the world, he has recently appeared as a soloist with the Mariinsky Orchestra under Valery Gergiev, the Vancouver Symphony, and the New World Symphony. As a chamber musician, he has performed at the Tel Aviv Museum in Israel, London's Wigmore Hall, Lincoln Center's Alice Tully Hall, the White Nights Festival in Saint Petersburg, the Dresden Music Festival in Germany, and the Phillips Collection in Washington, DC. He has been presented in recital in Omaha on the Tuesday Musical Club series, New Orleans by the Friends of Music, and at the Louvre Museum in Paris. He has also given concerts at the OK Mozart, Moritzburg, Caramoor, Music@Menlo, La Jolla SummerFest, Mainly Mozart, Seattle Chamber Music, Chamber Music Northwest, and the Moab Music festivals. He has performed with many of today's leading artists including Itzhak Perlman, Menahem Pressler, Gary Hoffman, Shmuel Ashkenasi, Wu Han, David Finckel, and Jan Vogler. An alum of the Bowers Program, he regularly appears with CMS in New York and on tour. Mr. Sussmann is Co-Director of Music@Menlo's International Program and teaches at Stony Brook University.

Violinist **ANGELO XIANG YU**, recipient of both a 2019 Avery Fisher Career Grant and a 2019 Lincoln Center Emerging Artist Award as well as First Prize in the 2010 Yehudi Menuhin competition, has won consistent critical acclaim and enthusiastic audience response for his astonishing technique and exceptional musical maturity. In North America, his recent and upcoming performances with orchestra include appearances with the San Francisco, Pittsburgh, Toronto, Vancouver, Houston, Colorado, North Carolina, San Antonio, and Charlotte symphonies and the Rochester and Calgary philharmonics. Internationally, he has appeared with the New Zealand Symphony, Shanghai Philharmonic, Auckland Philharmonia, Norwegian Radio Symphony, and the Oslo Philharmonic. An active recitalist and chamber musician, he has appeared in recital in Berlin, Paris, Beijing, Singapore, Shanghai, Chicago, New York, and Boston. He is also a frequent guest at summer music festivals, including Aspen, Ravinia, Grant Park, Music@Menlo, Sarasota Music Festival, Chamber Music Northwest, Saratoga, and Verbier. Born in Inner Mongolia, China, Mr. Yu moved to Shanghai at the age of 11 and received his early training from

THE

Art

OF REAL ESTATE.  
PERFECTED.



**THE A-TEAM**  
**ATEAMLISTENS.COM**

Alan Swanson and Tim Conroy are the A-Team, the premier real-estate duo in the greater Iowa City area. Alan and Tim take listening, advising, marketing, and negotiating to the next level, offering experience and a sophisticated approach.



Tim Conroy and Alan Swanson

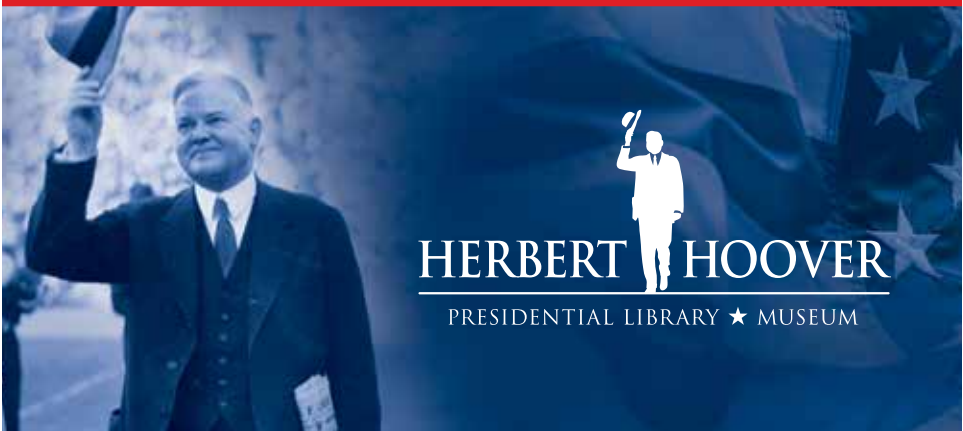
**CLASSIC,  
BLANK &  
McCUNE**  
The Real Estate Company

**Alan Swanson**  
319.321.3129  
**Tim Conroy**  
319.321.3679

Blank and McCune, The Real Estate Company, 506 E. College St. Iowa City, IA 52240. Licensed to sell real estate in Iowa

**VISIT IOWA'S  
PRESIDENTIAL MUSEUM.**

WEST BRANCH, IOWA | [HOOVER.ARCHIVES.GOV](http://HOOVER.ARCHIVES.GOV)



**HERBERT HOOVER**

PRESIDENTIAL LIBRARY ★ MUSEUM



## About the Artists

violinist Qing Zheng at the Shanghai Conservatory. He earned his bachelor's and master's degrees as well as the prestigious artist diploma at the New England Conservatory, where he was a student of Donald Weilerstein and Miriam Fried and served as Mr. Weilerstein's teaching assistant. He resides in Boston and performs on a 1729 Stradivarius violin generously on loan from an anonymous donor. He joined CMS's Bowers Program in September 2018.

American violist **MATTHEW LIPMAN** has been praised by the *New York Times* for his "rich tone and elegant phrasing." He has appeared with the Minnesota Orchestra, BBC Philharmonic, Academy of St Martin in the Fields, Grand Rapids Symphony, Wisconsin Chamber Orchestra, Montgomery Symphony, Juilliard Orchestra, and at Chicago's Symphony Center. Recent solo appearances include the Aspen Music Festival, Carnegie Hall, New World Symphony, Seoul's Kumho Art Hall, and CMS's Rose Studio. *The Strad* praised his "most impressive" debut album *Ascent*, released by Cedille Records in February 2019, and his recording of Mozart's *Sinfonia Concertante* with violinist Rachel Barton Pine and Sir Neville Marriner on the Avie label topped the *Billboard* Charts. He was featured on WFMT Chicago's list of "30 Under 30" of the world's top classical musicians and has been published in *The Strad*, *Strings*, and *BBC Music* magazines. He performs regularly with the Chamber Music Society of Lincoln Center and at renowned chamber music festivals including Music@Menlo, Marlboro, Ravinia, Bridgehampton, and Seattle. The recipient of an Avery Fisher Career Grant and a winner of the Primrose, Tertis, Washington, Johansen, and Stulberg International Viola competitions, he studied at The Juilliard School with Heidi Castleman, and was further mentored by Tabea Zimmermann at the Kronberg Academy. A native of Chicago and an alum of CMS's Bowers Program, Mr. Lipman is on faculty at Stony Brook University and performs on a 1700 Matteo Goffriller viola on generous loan from the RBP Foundation.

Violist **PAUL NEUBAUER** has been called a "master musician" by the *New York Times*. He recently made his Chicago Symphony subscription debut with conductor Riccardo Muti and his Mariinsky Orchestra debut with conductor Valery Gergiev. He also gave the U.S. premiere of the newly discovered *Impromptu* for viola and piano by Shostakovich with pianist Wu Han. In addition, his recording of the Aaron Kernis Viola Concerto with the Royal Northern Sinfonia was released on Signum Records, and his recording of the complete viola/piano music by Ernest Bloch with pianist Margo Garrett was released on Delos. Appointed principal violist of the New York Philharmonic at age 21, he has appeared as soloist with over 100 orchestras including the New York, Los Angeles, and Helsinki philharmonics; National, St. Louis, Detroit, Dallas, San Francisco, and Bournemouth symphonies; and Santa Cecilia, English Chamber, and Beethovenhalle orchestras. He has premiered viola concertos by Bartók (revised version of the Viola Concerto), Friedman, Glière, Jacob, Kernis, Lazarof, Müller-Siemens, Ott, Penderecki, Picker, Suter, and Tower and has been featured on CBS's *Sunday Morning*, *A Prairie Home Companion*, and in *The Strad*, *Strings*, and *People* magazines. A two-time Grammy nominee, he has recorded on numerous labels including Decca, Deutsche Grammophon, RCA Red Seal, and Sony Classical and is a member of SPA, a trio with soprano Susanna Phillips and pianist Anne-Marie McDermott. Mr. Neubauer is the artistic director of the Mostly Music series in New Jersey and is on the faculty of The Juilliard School and Mannes College.



# WESTmusic

*Play now. Play for life.*



- *Band*
- *Orchestra*
- *Percussion*
- *Piano • Guitar*
- *Music Therapy*
- *Lessons • Repair*

**westmusic.com**

CEDAR FALLS • CEDAR RAPIDS • CORALVILLE • DECORAH  
DES MOINES PIANO GALLERY • DUBUQUE • QUAD CITIES

## About the Artists

Hailed by the *New Yorker* as a “superb young soloist,” **NICHOLAS CANELLAKIS** has become one of the most sought-after and innovative cellists of his generation. In the *New York Times* his playing was praised as “impassioned...the audience seduced by Mr. Canellakis's rich, alluring tone.” His recent highlights include his Carnegie Hall concerto debut with the American Symphony Orchestra; concerto appearances with the Albany, Delaware Lansing, Bangor, and New Haven symphonies; Erie Philharmonic; and Europe and Asia tours with the Chamber Music Society of Lincoln Center. He also performs recitals throughout the United States with his longtime duo collaborator, pianist-composer Michael Brown, including a recent recital of American cello-piano works presented by CMS. He is a regular guest artist at many of the world's leading music festivals, including Santa Fe, Ravinia, Music@Menlo, Bard, La Jolla, Bridgehampton, Hong Kong, Moab, Music in the Vineyards, and Saratoga Springs. He was recently named artistic director of Chamber Music Sedona. An alum of CMS's Bowers Program, Mr. Canellakis is a graduate of the Curtis Institute of Music and New England Conservatory. Filmmaking and acting are special interests of his. He has produced, directed, and starred in several short films and music videos.

Co-artistic director of the Chamber Music Society, cellist **DAVID FINCKEL** is a recipient of *Musical America's* Musician of the Year award, one of the highest honors granted to musicians from the music industry in the United States. He leads a multifaceted career as a concert performer, recording artist, educator, administrator, and cultural entrepreneur that places him in the ranks of today's most influential classical musicians. He appears annually at the world's most prestigious concert series and venues, as both soloist and chamber musician. As a chamber musician, he appears extensively with duo partner pianist Wu Han and in a piano trio alongside violinist Philip Setzer. David Finckel served as cellist of the nine-time Grammy Award-winning Emerson String Quartet for 34 seasons. His wide-ranging musical activities also include the launch of ArtistLed, classical music's first musician-directed and Internet-based recording company, whose catalogue has won widespread critical praise. Along with Wu Han, he is the founder and artistic director of Music@Menlo, Silicon Valley's acclaimed chamber music festival and institute. The first American student of Rostropovich, David Finckel serves on the faculty at The Juilliard School and Stony Brook University. His new website now hosts *Resource* ([davidfinckelandwuhan.com/resource](http://davidfinckelandwuhan.com/resource)), an innovative exploration of challenges and opportunities facing today's classical musicians.

**ANTHONY MANZO's** vibrantly interactive and highly communicative music-making has made him a ubiquitous figure in the upper echelons of classical music, performing at noted venues including Lincoln Center in NYC, Boston's Symphony Hall, and the Spoleto Festival in Charleston. He appears regularly with the Chamber Music Society of Lincoln Center, both in New York and across the country. He serves as the solo bassist of San Francisco's New Century Chamber Orchestra and as a guest with the Orpheus Chamber Orchestra and A Far Cry. He is a regular guest with the National Symphony Orchestra, the Smithsonian Chamber Society, and the Baltimore Symphony when he happens to be near his home in Washington, DC. Formerly the solo bassist of the Munich Chamber Orchestra in Germany, he has also been guest principal with Camerata Salzburg in Austria, where collaborations have included a summer residency at the Salzburg Festival and two tours as soloist alongside bass/baritone Thomas Quasthoff, performing Mozart's “Per questa bella mano.” He is an active performer on period instruments, with groups including The Handel & Haydn Society of Boston (where his playing

*"Playing Jazz 88.3 KCCK-FM"*

**Gee, I guess  
it really is a  
smart speaker.**



Listener-Supported Public Radio  
from Kirkwood Community College



IOWA PUBLIC RADIO.  
**NEWS**



**CLAY MASTERS**  
Host of *Morning Edition*  
Iowa Public Radio News

**NEWS  
YOU CAN  
TRUST.**



**90.9** FM  
NEWS | STUDIO ONE

**910** AM  
NEWS

Stream online: [IowaPublicRadio.org](http://IowaPublicRadio.org) or the IPR app.

## About the Artists

was lauded as “endowed with beautiful and unexpected plaintiveness” by the *Boston Musical Intelligencer*), Philharmonia Baroque in San Francisco, and Opera Lafayette in Washington, DC. He is on the double bass and chamber music faculty of the University of Maryland. Mr. Manzo performs on a double bass made around 1890 by Jerome Thibouville Lamy in Paris (which now has a removable neck for travel!).

Flutist and conductor **RANSOM WILSON** has performed in concert with major orchestras the world over. As a flutist, he recently launched an ongoing series of solo recordings on the Nimbus label in Europe. As a conductor, he is starting his fourth season as music director of the Redlands Symphony in Southern California, and he has become the Director of Orchestral Programs at Idyllwild Arts. He has led opera performances at the New York City Opera, and was for ten years an assistant conductor at the Metropolitan Opera. He has been a guest conductor of the London, Houston, KBS, Kraków, Denver, New Jersey, Hartford, and Berkeley symphonies; the Orchestra of St. Luke's; the Philadelphia Chamber Orchestra; the Hallé Orchestra; and the chamber orchestras of St. Paul and Los Angeles. He has also appeared with the Glimmerglass Opera, Minnesota Opera, and the Opera of La Quincena Musical in Spain. As an educator, he regularly leads master classes at the Paris Conservatory, The Juilliard School, Moscow Conservatory, and Cambridge University. A graduate of The Juilliard School, he was an Atlantique Foundation scholar in Paris, where he studied privately with Jean-Pierre Rampal. His recording career, which includes three Grammy Award nominations, began in 1973 with Jean-Pierre Rampal and I Solisti Veneti. Since then, he has recorded over 35 albums as flutist and/or conductor. Mr. Wilson is a professor at the Yale University School of Music and has performed with the Chamber Music Society since 1991. He plays exclusively on a hand-made Haynes flute.

A Yale University faculty member since 1987, clarinetist **DAVID SHIFRIN** is artistic director of Yale's Chamber Music Society series and Yale in New York, a concert series at Carnegie Hall. He has performed with the Chamber Music Society of Lincoln Center since 1982 and served as its artistic director from 1992 to 2004, inaugurating CMS's Bowers Program and the annual Brandenburg Concerto concerts. He is in his final season as artistic director of Chamber Music Northwest in Portland, Oregon, a post he has held since 1981. He has collaborated with the Guarneri, Tokyo, and Emerson quartets, and frequently performs with pianist André Watts. Winner of the Avery Fisher Prize, he is also the recipient of a Solo Recitalist Fellowship from the National Endowment for the Arts. A top-prize winner in competitions throughout the world, including Munich, Geneva, and San Francisco, he has held principal clarinet positions in The Cleveland Orchestra and the American Symphony under Leopold Stokowski. His recordings have received three Grammy nominations, and his performance of Mozart's Clarinet Concerto with the Mostly Mozart Festival Orchestra was named Record of the Year by *Stereo Review*. He has also released two CDs of Lalo Schifrin's compositions, one of which was nominated for a Latin Grammy. Recent Delos recording releases include Carl Nielsen's Clarinet Concerto in a chamber version by Rene Orth and a volume of quintets for clarinet and strings with the Miró, Dover, and Jasper quartets of music by Peter Schickele, Richard Danielpour, and Aaron J. Kernis.

A LEGACY OF SERVICE SINCE 1906.



# PHELAN TUCKER LAW LLP

[www.phelantuckerlaw.com](http://www.phelantuckerlaw.com)

**Integrity. Commitment. Quality.**

- Adoption
- Business Formation, Transactions and Contracts
- Civil Litigation
- Criminal Defense
- Defense of Medical Malpractice Claims
- Employment Law
- Estate Planning, Trusts, and Probate
- Family Law
- Healthcare and Hospital Law
- Insurance Claims
- Medical Professional Licensure
- Real Estate Development, Zoning, and Transactions
- Tax Exempt Organizations
- Tax Planning and Returns
- Worker's Compensation
- Wrongful Injury

321 East Market  
Iowa City, Iowa  
(319) 354-1104



*Call me today for your personal tour*

**319-351-1720**

*Steve Roe  
Executive Director*

*Experience all the comforts of home... and then some*

**Oaknoll**

*An active LifeCare community since 1966*

*1 Oaknoll Court • Iowa City, IA 52246 • [www.oaknoll.com](http://www.oaknoll.com) • [oaknoll@oaknoll.com](mailto:oaknoll@oaknoll.com)*

## About the Artists

A member of the New York Woodwind Quintet and St. Luke's Chamber Ensemble, **MARC GOLDBERG** is principal bassoonist of Lincoln Center's Mostly Mozart Festival Orchestra, American Ballet Theatre, NYC Opera, Orchestra of St. Luke's, Riverside Symphony, and a member of the American Symphony Orchestra. Previously the associate principal bassoonist of the New York Philharmonic, he has also been a frequent guest of the Metropolitan Opera, Boston Symphony Orchestra, and Orpheus Chamber Orchestra, touring with these ensembles across four continents and joining them on numerous recordings. Solo appearances include performances throughout the U.S., in South America, and across the Pacific Rim with the Brandenburg Ensemble, Mostly Mozart Festival Orchestra, Saito Kinen Orchestra, American Symphony Orchestra, Orchestra of St. Luke's, Chamber Music Society of Lincoln Center, Riverside Symphony, Jupiter Symphony, New York Chamber Soloists, and the New York Symphonic Ensemble. He has been a guest of the Chamber Music Society of Lincoln Center, Da Camera Society of Houston, Musicians from Marlboro, Music@Menlo, the Brentano Quartet, Carnegie Hall's Zankel Band, and the Boston Chamber Music Society. Summer festival appearances include Spoleto, Ravinia, Chautauqua, Tanglewood, Caramoor, Saito Kinen/Ozawa Music Festival, Bard Music Festival, and Marlboro. He is on the faculty of The Juilliard School Pre-College Division, Mannes College, New England Conservatory, The Hartt School, Bard College Conservatory of Music, Columbia University, and NYU.



# TOYOTA

*of Iowa City*

*We* make it *Easy!*

**Locally owned  
and managed by  
the Dreusicke family  
since 1981**



## Why Buy From Toyota of Iowa City?

**Proven  
Record for  
Customer  
Satisfaction**

**Competitive  
Prices**

**LARGE  
Selection**

**Respectful  
of Your  
Time**

**Transparency**

**Continuity of  
Ownership  
and Staff**

[www.toyotaiowacity.com](http://www.toyotaiowacity.com)  
1445 Hwy 1 West



Find us on **facebook**™  
888-580-8797



# Program Notes

by Mark Rheame

What does it mean for an artist to have an “American” voice?

For some, it means conjuring images of prairies and mountains. For others, it might mean preserving hymns and folk songs, or interjecting layers of jazz or spirituals in their music. The American artist might study, embrace, and occasionally appropriate someone else’s history. And sometimes, the “American” voice simply describes one that rebels against the European heritage of the modern classical world. In short, the intense mixture of generations and geographies in our nation breeds something unique to our world and our time.

But I think the “American” voice is less about locating or even solidifying said voice. For many artists, it seems to be more about the discovery and exploration of a voice that drives their innovations and craft. On today’s program, we’ll enjoy several works by composers who have lit markers on that path. Here are composers who have mined their own history and surroundings to help document the search for their own voice.

Today, the Chamber Music Society of Lincoln Center presents a stunning program of works that seek out their own voice. I’d contend that the *New World* isn’t a destination; it’s a journey.

## **Southland Sketches**

### **Harry Thacker Burleigh**

Born December 2, 1866, in Erie, PA

Died September 12, 1949, in New York City

If one were to leaf through any musical survey textbook, it might seem that the only music worth studying was written in a palace or a conservatory in Europe. But the truth is that people all over the world have contributed to the robust and rich catalog of music history. Harry T. Burleigh is perhaps best known for sharing negro spirituals and folk melodies with his teacher, the Czech composer Antonín Dvořák (up next on this program). Yet, he was also an accomplished composer in his own right. His grandfather, a freed slave, taught Burleigh traditional spirituals and slave songs. Burleigh bridged this heritage with art-song, and the *Southland Sketches* is a superb example of this synergy.



Harry Thacker Burleigh in 1936

In these four movements, Burleigh binds the pentatonic pitches of folk music with sophisticated melodies and progressive harmonies. What strikes me most about the solo part is its singability: no technical work or ornamentation intrudes on the intimacy of the melodic line. The *Sketches* are expressive, restrained, and honest.

• • •

For more by Harry Burleigh, consider “*Lovely Dark and Lonely One*,” for piano and voice.

Interested in more early American music? Consider “*Creation*,” by William Billings.

# Program Notes

## **Quintet in E-flat Major for two violins, two violas, and cello, Op. 97, (“American”)**

### **Antonín Leopold Dvořák**

Born September 8, 1841, in Nelahozeves, Czechia

Died May 1, 1904, in Prague, Czechia



Antonín Dvořák in 1882

Spillville, Iowa, sits in a small valley about 126 miles north of Iowa City. Antonín Dvořák spent the summer of 1893 there, writing several pieces that helped establish an “American” voice in an otherwise Eurocentric classical music scene.

There’s plenty of information about the String Quintet and Dvořák’s time in the U.S. There are anecdotes of his travels, transcriptions of his letters sent home to the Czech Republic, and dim descriptions of how hearing birds and going for morning walks helped inspire the composer to write some of his most iconic works. But Spillville isn’t far from the University of Iowa, and I wondered what it might be like to touch the rocks that Dvořák sat on, to walk those same streets, to hear that same dawn chorus. Here is my account of that journey.

*I leave my home in Coralville at 5 am, partially to beat some of the I-380 traffic, and partially so I can experience a bit of Dvořák’s morning routine. The trip is mostly county roads: rolling hills, foggy dips, brown cows strolling the edges of forests. Now and then I pass through a blip of a small town, the kind where people wave to each passing car. I drive with my windows down and breathe deeply of the cool summer air.*

*Spillville sits at the bottom of a small hill. The main street is quiet and quaint, dotted with old brick buildings and a faux-blacksmith. There’s a gazebo at the center of a roundabout, built to honor the men this town sent to Japan, Europe, Vietnam, and Korea. At 8 am, a young man unlocks the front door of the bank, and a couple emerges from the general store with cups of coffee.*

*Dvořák walked through town and the countryside every morning at daybreak, before manning the organ at 6 am Mass. I wander the neighborhood on foot, stopping to record a sample of morning birds after the passing of a grain truck. The trees are thick, and the birds sit high and out-of-sight.*

*I walk up to Dvořák’s church, St. Wenceslaus, which sits at the highest point in town. The stone building is massive compared to any modern structures in the area. Headstones pepper the grounds, ornate structures of iron and stone that bear names like Kovarik, Matka, Silena, and Novak. An ancient ‘Dvořák’ hides under a layer of orange moss. These must be his cousins, or other distant relatives. They passed away three years after his visit.*

*I drive to the Riverside Park, where residents built a memorial to Dvořák in 1925. Around the plaque, a stone worker inscribed the pieces that Dvořák wrote during his stay. I brought along a score from the Rita Benton Music Library. I place the score on the ground and listen to a recording. I feel as though I’ve returned a sacred artifact to its tomb. I walk along the banks of the Turkey River; the rapids lurch over smooth tree limbs as the twin violas arpeggiate in my headphones.*

# Program Notes



Dvořák and his family lived in Spillville, Iowa, the summer of 1893. Photo: Mark Rheume



Saint Wenceslaus Catholic Church in Spillville, Iowa, which dates to 1860, is the oldest Czech Catholic church in the United States. Photo: Mark Rheume



A memorial to Dvořák in Riverside Park, Spillville, Iowa, inscribed with the pieces Dvořák wrote during his stay. Photo: Mark Rheume

# Program Notes

At 9 am, the Dvořák and Bily Clocks Museum opens. Dvořák and his family lived upstairs, and residents passing by would stop to listen to his violin in the afternoon and would chat with him a bit during a cigar break. The downstairs now houses a collection of wooden clocks made by the Bily brothers (pronounced Bee-lee). These Spillville natives never traveled more than 20 miles from home, and they spent their winters and early spring carving gigantic world-class clocks.



"Memorial Clock to Antonín Dvořák"  
by Frank L. Bily, Spillville, Iowa.  
Photo: Mark Rheume

I snap photos of the Dvořák artifacts upstairs: his violin, his pipe, his home organ, a letter to his son. Below, the choir of clocks tick away with a delightful counterpoint of gears and the occasional 'cuckoo.' I begin to wonder how Dvořák and the Bily brothers seem like perfect companions in this homely space. Hearing the String Quintet is not unlike inspecting one of these clocks. The brothers ordered rich mahogany and oak from around the world. They researched the attire for indigenous subjects. They dove deeply into their bibles and their childhood stories to build vast dioramas of Jesus and the Apostles, or Shakespeare's 'Seven Ages of Man.' And they explored every detail, every bit of symmetry and natural form, and poured passion into each precise artifact. I begin to see Dvořák as a clock-maker, in his own way.

The quintet offers four movements of contrasting American characters, the most rudimentary of which is the pentatonic scale. The pentatonic scale is named as such for its five pitches, and in the 19<sup>th</sup> century, musicologists referred to it as the 'Chinese scale' or the 'Scotch scale.'<sup>1</sup> It appears in much of the folk music around the world, either through chance or appropriation (similar to the fad of 'Orientalism' in twentieth-century painting). The *Allegro non tanto* embraces the pentatonic scale quite boldly. The second movement, *Allegro vivo*, is an exciting dance that one can almost imagine in an Iowa barn. *Larghetto* is a more typical chamber ensemble form, a theme and variations. And the *Finale: Allegro giusto* calls upon a bit of each movement, with a dotted-eighth rhythm that seems reminiscent of Beethoven's *Grosse Fugue*.

• • •

To hear more chamber works from Dvořák, consider *Serenade for Wind Instruments*.

*Dvořák's String Quintet No. 3* might pair well with *Claude Debussy's Violin Sonata*.

---

<sup>1</sup> Jeremy Day-O'Connell, "Pentatonic," Grove Music Online, accessed 10 July, 2019, [oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021263](http://oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021263).

# Program Notes

## Sonata for Clarinet and Piano

### Leonard Bernstein

Born August 25, 1918, in Lawrence, Massachusetts

Died October 14, 1990, in New York City

We might only remember Leonard Bernstein as a famous conductor of the New York Philharmonic. We could exclusively play his famous popular works, like *Candide* (1956) and *West Side Story* (1957). Or we could, at most, know his Bostonian accent from the many lectures and pre-concert talks that he gave on television and in concert halls. But of course, Bernstein was all of this, and more.



Leonard Bernstein in 1944

No other musician in the 20<sup>th</sup> century, I would argue, did more to promote American music and music in America than Leonard Bernstein. Not only did he encourage American composers with progressive programming and open discussions about their music, he also wrote his own pieces that wrestled with American idioms. His *Sonata for Clarinet and Piano* (1941), in two movements, is his first published composition, written at the bright age of 24.

The opening movement, *Grazioso*, betrays Bernstein's acute sensitivity to the trends of the time. Here is a peculiar homage to Paul Hindemith, a German composer who settled in the U.S. in 1940 and who served as composer-in-residence at Tanglewood in 1941. Hindemith's influence particularly emerges in the open interval leaps in the melody, and in the piano's imitative counterpoint.

Bernstein experiments with jazz and latin vocabulary in the *Vivace e leggiero*. Here we can almost see sketches, or at least the testing of waters, for the rhythmic and highly lyrical moments of *West Side Story*. The young Bernstein has a particular knack for tessitura, and I think he wields the clarity of the clarinet's high register with expertise in the *cantabile* sections. The piece ends in an especially fiery sprint.

• • •

*To continue exploring the classical side of Bernstein, I would recommend his Serenade (after Plato's Symposium).*

*Igor Stravinsky offers another fine piece for clarinet with his Three Pieces for Clarinet.*

# Program Notes

## **Appalachian Spring Suite for ensemble**

### **Aaron Copland**

Born November 14, 1900, in Brooklyn, NY

Died December 2, 1990, in North Tarrytown, NY

For a man who many summarize as the “iconic” American composer, Aaron Copland’s catalog reveals a significant struggle with identity and voice. He studied in Paris in the 1920s with Nadia Boulanger, and returned to Boston with a Stravinsky/Jazz fusion in his unorthodox symphony, the *Symphony for Organ and Orchestra* (1924). Copland discovered serialist techniques in the ‘30s, but much of his work was considered percussive and difficult. A few admired him as a “non-melodic intellectual.”<sup>2</sup> Yet by the 1940s, Copland shifted his values again—this time, wondering how a composer could communicate with a wider audience. Coinciding with the outbreak of World War 2, many of Copland’s most famous compositions, including *Lincoln Portrait* (1942) and *Fanfare for the Common Man* (1942), show a marked turn towards patriotic and Americana themes.



Aaron Copland in 1944. Photo: Victor Kraft  
Courtesy of the Library of Congress, Music Division

Yet, Copland cemented his name with *Appalachian Spring*. Commissioned in 1942 by Martha Graham, this ballet won the Pulitzer Prize for Music in 1944. The piece survives today in a variety of forms: the full ballet, an orchestral suite, and a chamber suite for 13 players, the latter of which will be played this afternoon. The work includes eight sections, or scenes, if you’d prefer, that depict the wedding and ensuing marriage of a young Pennsylvanian couple.

Some salient features of the piece include a theme and variations of Joseph Brackett’s “Simple Gifts,” located in the heart of the ballet. Copland also merges the scenes with a modest chorale constructed with simple triads. This theme opens and closes the work.

I hesitate, though, to offer an excessively descriptive program. You might enjoy imagining misty pines, linens waving with a soft breeze, or even rustic dances. But it turns out that Aaron Copland had no such program in mind. At his 81<sup>st</sup> birthday concert, he recalled the story of titling the work:

“I was really putting Martha Graham to music. I had seen her dancing so many times, and I had a sense of her personality as a creative artist...in the front of my mind I wasn’t thinking about the Appalachians or even spring, so that I had no title for it, it was *A Ballet for Martha* was actually a subtitle that I had.

“So the first thing that I said to her when I came down to the rehearsal here in Washington was ‘Martha, what did you call the ballet?’

---

<sup>2</sup> Arthur Canter, *Program notes*, “Everest Quartet Tonight’s Program” (Hancher Auditorium, November 17, 1996).

# Program Notes

She said, ‘*Appalachian Spring*.’

‘Oh,’ I said, ‘what a nice name, where did you get it?’ [laughs]

She said, ‘Well, it’s a title of a poem by Hart Crane.’

‘Oh,’ I said, ‘does the poem have anything to do with the ballet?’

She said, ‘No, I just liked the title, and I took it.’ [laughs]

“And over and over again nowadays people come up to me after seeing the ballet on stage and say, ‘Mr. Copland, when I see that ballet and when I hear your music, I can just see the Appalachians and feel spring.’...I’ve begun to see the Appalachians myself a little bit [laughs].”<sup>3</sup>



Martha Graham and ensemble in *Appalachian Spring*  
Courtesy of the Library of Congress, Music Division

• • •

*Looking for more like Appalachian Spring? Copland penned several ballets, including Billy the Kid and Rodeo. These explore other elements of Americana music.*

*Appalachian Spring was often criticized as deriving too much from Stravinsky’s Petrushka. Take a listen and decide for yourself!*

*Mark Rheume is a PhD candidate in music composition at the University of Iowa, 2019.*

---

<sup>3</sup> Aaron Copland, Jan DeGaetani, and Leo Smit, “Conversations with Aaron Copland, Donald L. Leavitt, and Leo Smit,” track 8 on *Aaron Copland: 81<sup>st</sup> Birthday Concert*, Bridge Records Inc., 1993, compact disc.

# MY MUSEUM

THE BUILDING CAMPAIGN FOR THE UNIVERSITY OF IOWA STANLEY MUSEUM OF ART

“THE UI STANLEY MUSEUM OF ART IS MY MUSEUM BECAUSE ITS WORLD-CLASS ART STRETCHES MY MIND AND WARMS MY HEART.”

MARY WESTBROOK

UI STANLEY MUSEUM OF ART SUPPORTER

[foriowa.org/mymuseum](http://foriowa.org/mymuseum)

**GIVE TODAY!**



Shuttleworth  
& INGERSOLL®

ATTORNEYS AT LAW • ESTABLISHED 1854

**Pulling together.**

As your partner and team of legal advisors, we know the value of working together to accomplish something meaningful.

Attorney Advertising

(319) 365-9461

[www.shuttleworthlaw.com](http://www.shuttleworthlaw.com)



Offices in  
Cedar Rapids  
and Coralville



# Imagine the Power in Partnership

**BAIRD**

Private Wealth  
Management



**Craig Vander Leest, CFP®**  
Senior Investment Consultant

**Doug Wenzel, CIMA®**  
Senior Investment Consultant

## The Schmidt, Vander Leest and Wenzel Group

319-365-3397

[svlwgroup.com](http://svlwgroup.com)

Certified Financial Planner Board of Standards Inc. owns the certification marks CFP®, CERTIFIED FINANCIAL PLANNER™ and federally registered CFP in the U.S., which it awards to individuals who successfully complete CFP Board's initial and ongoing certification requirement.

Investment Management Consultants Association is the owner of the certification mark "CIMA®" and the service marks "Certified Investment Management Analyst<sup>SM</sup>," "Investment Management Consultants Association<sup>SM</sup>" and "IMCA®." Use of CIMA® or Certified Investment Management Analyst<sup>SM</sup> signifies that the user has successfully completed IMCA's initial and ongoing credentialing requirements for investment management consultants. ©2017 Robert W. Baird & Co. Member SIPC. MC-93062.



An Affiliate of  
**MERCYONE.**

## Mercy Iowa City Award Winning Care

### Johnson County's Only:

- 5 Star Rated CMS Hospital
- Healthgrades Outstanding Patient Experience - Top 5% nationally
- Becker's Review 100 Great Community Hospital
- Wound and Vein Center Healogics President Circle
- Accredited Chest Pain Center



**Mercy Iowa City**  
500 E. Market St.  
Iowa City, IA 52245

319-339-0300  
[www.mercyiowacity.org/](http://www.mercyiowacity.org/)





# César Pelli (1926–2019)

## Hancher architect and friend

César Pelli was a brilliant architect, and it was truly an honor to have him design the current Hancher Auditorium. We were even more honored to call him our friend.

That friendship began immediately after Pelli Clark Pelli Architects was selected to design a new Hancher Auditorium following the destruction of the original building by the flooding of 2008. César felt a personal connection to Hancher's work, and he made sure to connect with members of the staff and the University of Iowa community to ensure his ideas honored Hancher's past and elevate its future. At his firm's offices in New Haven, Connecticut, he devoted an entire room to the project, and he was always happy to share his thoughts about the building with visitors.

César was delighted by the beautiful setting—often commenting that it was the most gorgeous site for which he had designed a building—and he was committed to making the most of the space. He brought the indoors and the outdoors together in the lobby spaces and rehearsal room and designed an exceptional performance space.

His joy for the project was palpable from beginning to end. He came to Iowa City for the major milestones of the project, including our Site Ceremony connecting the original Hancher to the new, our Leave Your Mark beam signing (after which he joined hundreds of construction workers on the as-yet-unfinished stage for lunch), and our Gala Opening. On opening night, César took the stage with Hancher Executive Director Chuck Swanson to launch a new era for Hancher. We'll always remember his words that night: "Hancher was built with love."

We are saddened to lose our friend. We are blessed to have the opportunity to serve our campus and community in a building that will always stand as a tribute to César.

Above: César Pelli at the opening night of the Hancher Auditorium, 2016 (Photo: Bill Adams)  
Opposite page photos: scale model of Hancher Auditorium at Pelli Clark Pelli offices in New Haven, 2012; Hancher Executive Director Chuck Swanson (seated) looks at scale model while César Pelli (holding glass) looks on from behind, 2012; Pelli and the rest of the Pelli Clark Pelli team in front of Hancher during the Leave Your Mark event, 2014, (Photo: Miriam Alarcón Avila); Pelli and Swanson in 2016 (Photo: Bill Adams); Pelli and Swanson at opening night of the new Hancher Auditorium, 2016 (Photo: Bill Adams); exterior of Hancher Auditorium (Jeff Goldberg/Esto).

# The Vision for Hancher Auditorium: A Lifetime Commitment

*This is the first in a series of essays about Virgil Hancher and his vision for the arts in general, and Hancher Auditorium in particular, at the University of Iowa. The essays will appear in playbills throughout this season and will be available on the Hancher website, as well.*

By Daniel Boscaljon

Virgil Hancher was born 04 Sept 1896 in Pocahontas County near Rolfe, Iowa, and attended the University of Iowa (called the State University of Iowa [SUI] through the vast majority of his lifetime). He toyed with transferring to Northwestern, but ultimately chose to complete his undergraduate studies and his J.D. at Iowa and received a B.A. from Oxford as a Rhodes Scholar (Hancher returned to Oxford to receive an M.A. when he completed law school). The combination of these experiences in his early years—small town Iowa, SUI, Evanston, and international education—remained important for the rest of Hancher’s life. After serving on the board of the Alumni Association and as its president while an attorney in Evanston, Illinois, Hancher became the thirteenth president of the University, serving from 1940-1964. He died unexpectedly in New Delhi, India, on 30 January 1965, while working with the Ford Foundation and thus did not, as planned, return to Iowa as a part of the law school faculty.



Virgil Hancher in 1956

Hancher’s recollection of his formative years as an undergraduate offers an initial indication of why he felt an urgency to create a space for community on campus. He wrote:

*There were no dormitories for men, there was no student union, there was no orientation, and there were few organized activities in which a freshman could participate...He might make friends through his classes or a church group but, by and large, he led a lonely life.*

Hancher’s drive to create communities and connections is clear when considering his biography. Not only was he active in the alumni association, and a leader on multiple local, national, and international boards and organizations that ranged from education to religion, he was also relentless in forming and informing organizations that would bring humans together productively.

By 1940, when Hancher returned to Iowa, the campus had grown. Nonetheless, his vision for a space on campus where students could feel like part of a larger whole remained. Hancher sensed that SUI needed a space in which a community could come together that would stand apart from church and class as an essential part of human—and thus also student—life. He believed that the arts offer an essential contribution toward human vitality.

In the State University of Iowa Auditorium report of 1964, Earl Harper—who served as Director of the Iowa Memorial Union when that space had been the artistic heart of the campus—wrote the following as a way to summarize the “twenty years of dreaming, planning, and so many frustrations” about what became Hancher Auditorium:

*Today...will be a movement fraught with great good for our community, a visible symbol of the unifying interest of the entire university family, administrators, faculty and staff members, students of every degree of advancement and of every curricular interest, alumni and friends of the university generally in a frequent coming together for those many, varied, and important interests, inspirations, pleasures, and intellectual stimulæ which only can be adequately implemented through such an auditorium, such an opera-symphony hall, such a musical theatre, such a center of convocations, lectures and parliamentary gatherings as is now authorized.*

The thought that an auditorium could provide this particular sort of community seems almost quaint, given the current size and complex structure of the university system.

Yet what Harper envisions, and what Hancher Auditorium has continued to offer over the years, is a space for musing rather than amusement. While entertainment provides a way to passively pass the time, distracting audiences from their problems for a time of shared interaction, art's role is more serious. Art invites a level of engagement that harnesses mind and soul. It creates a space of wonder—not just to marvel at how humans can move or the sounds humans can make—but also a space to reflect on the meaning of our lives. Whether through speech, sound, or silence, the space of Hancher steadfastly inspires audiences to engage in meaningful experiences that provide a sense of depth—something remains memorable even if it cannot be put into words. Distractions rarely inspire more than a sense of waking up after it is done: the arts provide a sense of awakening during the performance.

This kind of community event—a coming alive around the space of creation rather than a waking up, individually, afterward—is what Hancher had in mind as a way to interrupt the tendency toward alienation and loneliness. Although Hancher felt that both religious communities and academic institutions provided important resources for a flourishing human life, he felt that the arts inspired a distinct sense of togetherness that was equally important. The Hancher Auditorium that exists today—rebuilt—is a continuation of this initial vision.

*Daniel Boscaljon is a longtime contributor to arts writing in the ICR, often providing interviews, reviews, and essays on aesthetics for Little Village and The Englert as well as for Hancher. An independent scholar, teacher, and arts critic, he is committed to inviting others to incorporate wisdom and joy as part of everyday life. In addition to teaching workshops and holding free public conversations in the area, Daniel also has three current ventures including the Center for Humanist Inquiries (professional consultations), Coffee with Dan (spiritual direction and philosophical life coaching), and The Thoughtful Life (a non-profit venture that includes his "Making Space for Yourself" podcast). You can find his writing and more information about his services at [danielboscaljon.com](http://danielboscaljon.com).*

# Thank You

Photo: Zak Neumann

We thank our 2019/2020 Partners for their unwavering loyalty and crucial support. Their generosity enables us to bring the world's finest performing artists to our region.

François M. and Doris E. Abboud

Terry and Johanna Abernathy

ACT

Bill and Fran Albrecht

Lee and Kazi Alward

Dr. Barrie Anderson

Nancy Andreasen and Terry Gwinn

Loretta Angerer

Anonymous Donors

Anonymous Family Foundation

Dale and Linda Baker

Wayne and Nora Lee Balmer

Carol Barker

Douglas and Linda Behrendt

John and Carrie Bernat

Country Bancorp/

Bill and Nancy Bernau

Loanna and Orville Bloethe /  
HLV Community School Fund

Warren and Maryellen Boe

Douglas and Bonnie Boothroy

Robert F. and Judith C. Boyd

Jeff and Sara Braverman

Mace and Kay Braverman

Carolyn Brown and Jerry Zimmermann

John and Ellen Buchanan

Deborah K. and Ian E. Bullion

Ann Burton

Willis M. and Linda Brown Bywater

Mary K. Calkin

John and Kim Callaghan

Norma and David Carlson

Lee and Eileen Carmen

The Cosmo Catalano Family

CBI Bank and Trust

Joseph N. Christopher

City of Iowa City

Charles Richard and Barbara S. Clark

James and Loretta Clark

Katherine Rathe Clifton

Gary and Cathy Cohn

Ralph H. and Marcia A. Congdon

Tim and Anna Conroy

Dr. Brian L. Cook and Susan D. Richards

Dale and Cyndy Crider

Brad and Peggy Davis

Ellie and Peter Densen

The Chris & Suzy DeWolf Family

David and Sally Dierks

Peggy Doerge

Wendy and Greg Dunn

Jack and Nancy Evans





Everybody's Whole Foods  
 Dan Feldt in memory of Natalie Feldt  
 Robert and Karlen Fellows  
 Ed and Patricia Folsom  
 Bruce Gantz  
 Pat Gauron  
 Molly and Joseph Gaylord  
 The Gazette  
 Miriam Gilbert  
 Shaun Glick and Jessica Tucker Glick  
 Richard Gloss and Hal Ide  
 Graduate Iowa City  
 Luke and Hillary Granfield  
 Daryl K. and Nancy J. Granner  
 Greater Cedar Rapids Community  
 Foundation, GreatAmerica Financial  
 Services Corporation Donor-Advised  
 Fund  
 GreenState Credit Union  
 George A. and Barbara J. Grilley  
 Peter and Vera Gross  
 Brent Hadder  
 Leonard and Marlene Hadley  
 Garry R. and Susann K. Hamdorf  
 Hancher Showcase / Hancher Guild  
 Hancher Student Alumni  
 Kevin and Pat Hanick  
 Anne Hargrave  
 Bruce and Melanie Hauptert  
 Hawkins Wealth Management

James P. Hayes  
 Donald W. Heineking  
 Hills Bank and Trust Company  
 Arnold and Darcy Honick  
 Albert B. and Jean M. Hood  
 H. Dee and Myrene Hoover  
 Leanne M. Horner  
 Richard and Judith Hurtig  
 Hyatt Place Iowa City/Downtown  
 Cassim and Julie Igram  
 Iowa City/Coralville Area  
 Convention and Visitors Bureau  
 Iowa City Press-Citizen  
 Iowa House Hotel  
 Terry and Jone Johnson  
 Kris Jones  
 Phillip E. and Jo Lavera Jones  
 William and Susan Jones  
 KDAT  
 Will and Wendy Keen  
 The Kerber Family  
 in memory of Richard E. Kerber  
 Michael and June Kinney  
 Roger and Gayle Klouda  
 John and Patricia Koza  
 Dr. Karl and Gay Kreder  
 Tim and Sarah Krumm  
 Karl Kundel and Allison Kundel  
 Greg and Meredith Lamb  
 Robert J. and Sue B. Latham



Iowa City / Downtown

THE UNIVERSITY OF IOWA  
IOWA HOUSE HOTEL  
Iowa Memorial Union





Photos: Miriam Alarcón Avila

Bryan and Jan Lawler  
 Michael and Chelle Lehman  
 Valdean and Lois Lembke  
 Lensing Funeral & Cremation Service  
 Gary and Randi Levitz  
 Donald and Rachel Levy  
 Little Village  
 Jean Lloyd-Jones  
 Ed and Ann Lorson  
 Lowell and Joan Luhman  
 Mark and Fran Lundy  
 Mike Edmond and Laurie Lyckholm  
 Nancy Lynch  
 Casey D. Mahon  
 Peter and Anne Matthes  
 William Matthes  
 (deceased & longtime Hancher Partner)  
 and Alicia Brown-Matthes  
 The McIntyre Foundation  
 Professor Michael McNulty  
 and Dr. Darlene McNulty  
 Meardon, Sueppel & Downer P.L.C.  
 in memory of Margaret T. Lainson  
 Dr. John P. Mehegan  
 and Dr. Pamela K. Geyer  
 John R. Menninger  
 Paul and Jennifer Morf  
 Frank and Jill Morriss  
 Mortenson Construction  
 Jerry and Judy Musser  
 Ray and Linda Muston

Richard F. Neiman, M.D.  
 and Judith S. Neiman  
 The Neumann Family  
 Neumann Monson Architects, P.C.  
 The Jack Newman Family  
 Jeffrey and Kristine Nielsen  
 Arthur and Ginger Nowak  
 Ed and Chris Null  
 Oaknoll Retirement Residence  
 Michael W. O'Hara  
 and Jane Engeldinger  
 Bertha S. Olin  
 Lamont D. and Vicki J. Olson  
 OPN Architects, Inc.  
 Robert A. Oppliger  
 Orchard Green Restaurant & Lounge /  
 Bryan Herzic and Shelly Kolar Herzic  
 Gary and Nancy Pacha  
 Douglas and Linda Paul  
 Chuck and Mary Ann Peters  
 Bob and Peggy Raket  
 John Raley/American Family Insurance  
 Mindy Ramsey  
 Alan and Amy Reed  
 Mark and Sheila Reed  
 Chad and Erica Reimers  
 L. Dianne and Herm Reininga  
 David and Noreen Revier  
 Jean E. and Renée Robillard  
 Tom Rocklin and Barbara McFadden



NEUMANN MONSON ARCHITECTS







Kirke Rogers and Sarah Wernimont  
 Gerald and Nancy Rose  
 Jo Ellen Ross  
 Bill Rubright  
 in loving memory of Karen G. Rubright  
 Jeff and Susan Sailors  
 Hutha Sayre  
 Scheels  
 Steve and Janie Schomberg  
 Ralph Schultz Family Foundation  
 Thomas R. Scott  
 Louis P. and Patricia A. Shields  
 Siroos Shirazi and Patti Walden  
 Shive-Hattery Architecture  
 + Engineering  
 Richard and Vicki Siefers  
 John and Dyan Smith  
 Robert and Kathleen Staley  
 William and Marlene W. Stanford  
 Edwin and Mary Stone  
 Joan Strauss  
 Sue Strauss  
 Lyse Strnad and Tom Leavenworth  
 Kristin E. Summerwill  
 W. Richard and Joyce Summerwill  
 Alan and Liz Swanson  
 Chuck and Kim Swanson  
 Tallgrass Business Resources  
 Tim Terry and Gretchen Rice  
 James and Robin Torner

Toyota of Iowa City  
 and ABRA Auto and Body Glass  
 Jeffrey R. and Tammy S. Tronvold  
 Dick and Buffie Tucker  
 University Housing & Dining  
 Douglas and Vance Van Daele  
 Craig and Sara Vander Leest  
 Elise and Devin van Holsteijn  
 Rhoda Vernon  
 Stuart L. Weinstein, M.D.  
 and Mrs. Lynn Weinstein  
 Stephen and Victoria West  
 West Music  
 Gary A. and LaDonna K. Wicklund  
 Ellen M. Widiss  
 Candace Wiebener  
 Derek and Pamela Willard  
 Dorothy M. Willie  
 Herbert A. and Janice A. Wilson  
 Betty Winokur  
 Lee and Bev Witwer  
 Sara Wolfson  
 Stephen H. and Sue Montgomery Wolken  
 George and Carrol Woodworth  
 Patty and Steve Yeater  
 Catherine Zaharis and Robert Michael  
 Deborah and Rodney Zeitler

**SCHEELS**

**SHIVEHATTERY**  
ARCHITECTURE+ENGINEERING



# AVOID THE LINES

*Make your food selections before you come to Hancher Auditorium. We'll have dedicated staff members ready to get you your order fast! You can also preorder your intermission beverages for any performance with an intermission.*

*As an added bonus, for every \$10 you spend when you preorder*

## WE'LL GIVE YOU \$1 IN WHAT WE'RE CALLING CHUCK'S BUCKS

*Chuck's Bucks are redeemable during Thursday Nights at Hancher for non-alcohol purchases.*



## HANCHER SHOWCASE

The Hancher Showcase offers unique items perfect for gifts—or for yourself! All proceeds support Hancher's educational programs.

### HOURS:

- Before Performances
- Wednesdays 10:00 am–1:00 pm
- Thursdays 5:00–7:30 pm
- Extended holiday hours



# Break a leg.

It's a theater expression meaning "Good Luck."

But when you have an injury or condition that affects your bones, joints, muscles, tendons, or ligaments, you need more than luck. You need orthopedics care and expertise available at University of Iowa Hospitals and Clinics:

- Iowa's only nationally ranked orthopedics program
- Multidisciplinary care teams—orthopedic surgeons, physical medicine and rehabilitation physicians, physical therapists, physician assistants and nurse practitioners, as needed
- Expertise in knee and hip replacement and spine surgery that has earned us a Wellmark Blue Cross Blue Distinction® Center+ designation

From sports medicine to work-related injuries to persistent pain, it's comprehensive orthopedics care that's deserving of a standing ovation.

**Learn more at [uihc.org/orthopedics-clinic](https://uihc.org/orthopedics-clinic) or call 319-356-2223 to schedule an appointment.**



PATEK PHILIPPE  
GENEVE

Begin your own tradition.

You never actually own a Patek Philippe.  
You merely take care of it for the next generation.



Calatrava Ref. 5119J

m.c. ginsberg

JEWELRY AND OBJECTS OF ART

110 East Washington Street · Iowa City  
319-351-1700

IN THE HEART OF THE OLD CAPITOL CULTURAL DISTRICT