

# encore STAGES

JANUARY 2018

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## TAKÁCS STRING QUARTET

*January 13*

## ITZHAK PERLMAN

*January 18*

## JUHO POHJONEN

*January 23*

## THIRD COAST PERCUSSION: PADDLE TO THE SEA

*January 25*



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January 2018  
Volume 14, No. 4

## encore

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# encore STAGES

WINTER 2018

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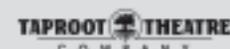
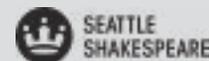
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Encore Stages is an Encore Arts Program that features stories about our local arts community side-by-side with information about performances. Encore Arts Programs are publications of Encore Media Group. We also publish City Arts, a monthly arts & culture magazine, and specialty publications, including the Official Seattle Pride Guide and the SIFF Guide and Catalog. Learn more at [encoremidiagroup.com](http://encoremidiagroup.com)

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# Where There's a Will There's a Way



*The Royale packs a punch at ACT in 2016. Photo by Dawn Schaefer.*

For playwright Danielle Mohlman, pay-what-you-will performances are a great way to convince new-to-theatre friends to take a chance on something new.

One by one, my friends hugged me as I handed them their tickets. “I’m so excited,” they exclaimed, a group of giddy Millennials huddled in Seattle Repertory Theatre’s lobby. It was November 2016, and we were seeing *King Charles III*.

During the performance, our group was responsive and engaged. We leaned forward, afraid to miss a single word, and as soon as the lights came up for intermission, we burst into conversation: the play reminded someone of the regime in Thailand, someone had a question about the ghost, someone else wondered about accents, and we were all thinking about our own country’s political climate. We chattered through every minute

of intermission, and fell silently rapt again at the start of the second act.

For the 20- and 30-somethings I brought to the theatre—a group of tech product managers, marketing professionals, auditors, and MBA students—this performance was an exciting treat. You would never guess that a year ago, many of them were completely unaware of Seattle Repertory Theatre, or theatre in Seattle at all.

---

My partner and I moved to Seattle in 2015 because he was starting the MBA program at the University of Washington’s Foster School of



Everybody wants to see the *King*. Mohlman and friends at *King Charles III*.

Business. Most of the people I met that first year were affiliated with his program in one way or another, and, as a playwright surrounded by MBA

students, I felt like the artistic misfit. When it came to seeing theatre, my new friends had no idea where to start.

I decided to enlist myself as theatrical

### Looking to start a theatre-going group of your own? Here are my tips for a smooth transition into group theatre outings.

- 1. Choose a pay-what-you-can performance to ease your group into the theatre-going habit.** Seattle Repertory Theatre typically schedules one pay-what-you-can performance (\$1 minimum) before the show's official opening. ACT has pay-what-you-can (\$5 minimum) every Sunday.
- 2. Start small.** Invite two or three friends to go with you on the first outing. As you become more comfortable with organizing group outings, add more friends to your circle. Think of this as a theatrical book club. You don't want to start too big. There's always room to grow.
- 3. Plan for lunch or dinner before the show.** Theatre can be a scary new experience for some people. Let your friends ease into the experience over a meal.
- 4. Be both a friend and an expert.** Do some research on the play before you go. You don't want to feel like you're suddenly a professor of theatre, but folks will want to know what they're getting themselves into. Learn the running time and a little about the play and the playwright. If you're attending a preview performance, educate your friends on what that means.
- 5. Lather, rinse, repeat.** You're not going to love every play you see together. That's okay! But keep coming back and encourage your friends to do the same. Before you know it, you'll have a group of friends to process theatre with and isn't that what we're all looking for?

chaperone, inviting folks to see shows with the promise I'd be there to guide them through the way to see a play. I knew ticket prices would be a barrier—why pay for something unknown and outside your home when Netflix is familiar and as good as free?—so pay-what-you-can performances would be the way to go.

After marking pay-what-you-can performances in my calendar, I emailed every person who ever said, "You write plays? So how does that work?" and invited them to join me for upcoming performances at Seattle Rep. Two joined me for *Come from Away*, then three joined me for *Luna Gale*. Enthusiasm about my theatre chaperoning spread and before I knew it, I was taking seven people to see *King Charles III*, complete with dinner before and fervent bus ride discussion on the way home.

Each of the people I have brought to the theatre has a different experience. Over the past two years, I've learned a lot about how to make new theatre-goers feel comfortable enough to be adventurous.

---

Before moving to Seattle for his MBA, Deepanjan Dey was a theatre actor in India, so I was surprised to learn that Seattle theatre felt inaccessible to him before he started seeing plays with our group.

"I think this speaks to a more generic problem I've observed in the United States about younger audiences staying away from the theatre," he explained. "With so many instant and newer forms of entertainment available, theatre is perceived as more niche and 'reserved for the artsy types.' It's different in India. There, young professionals enjoy going to the theatre and popular television and movie actors regularly perform onstage."

One of our most memorable times at the theatre was seeing a preview

performance of *Luna Gale* together. “There we were—enjoying quite a riveting show—when a set piece jammed as it came on stage. Having been an actor living in the perennial fear that something will go wrong technically, I was absolutely horrified at this situation,” Deepanjan explained.

**“It’s different in India. There, young professionals enjoy going to the theatre...”**

It turns out that preview performances are a far less common practice in India than they are here. I remember Deepanjan on my right, worrying on behalf of the cast and crew fixing the technical issue, while our friend Jennifer, bewildered on my left, marveled at the sheer number of people that sprang into action from off-stage to remedy the situation. Both were surprised to learn that bumps in the road are a common and important part of previews.

When you boot up Netflix, you’re expecting a polished product. If you didn’t know any better, why would you expect anything less from your theatre? In the months since that *Luna Gale* preview, I’ve thought a lot about preview performances and how little care we theatre artists put into educating audience members about this essential part of the process, a part of the process in which we *need* audiences to take part. How else can we let untrained audiences in on the process of making a play?

---

I befriended Melissa Herrett when she first moved to Seattle in 2016,



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17  
18

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Nathan Lee, piano  
Conrad Tao, piano  
William Hagen, violin  
PROKOFIEV: Piano Concerto No. 1  
PROKOFIEV: Violin Concerto No. 1  
PROKOFIEV: Piano Concerto No. 2

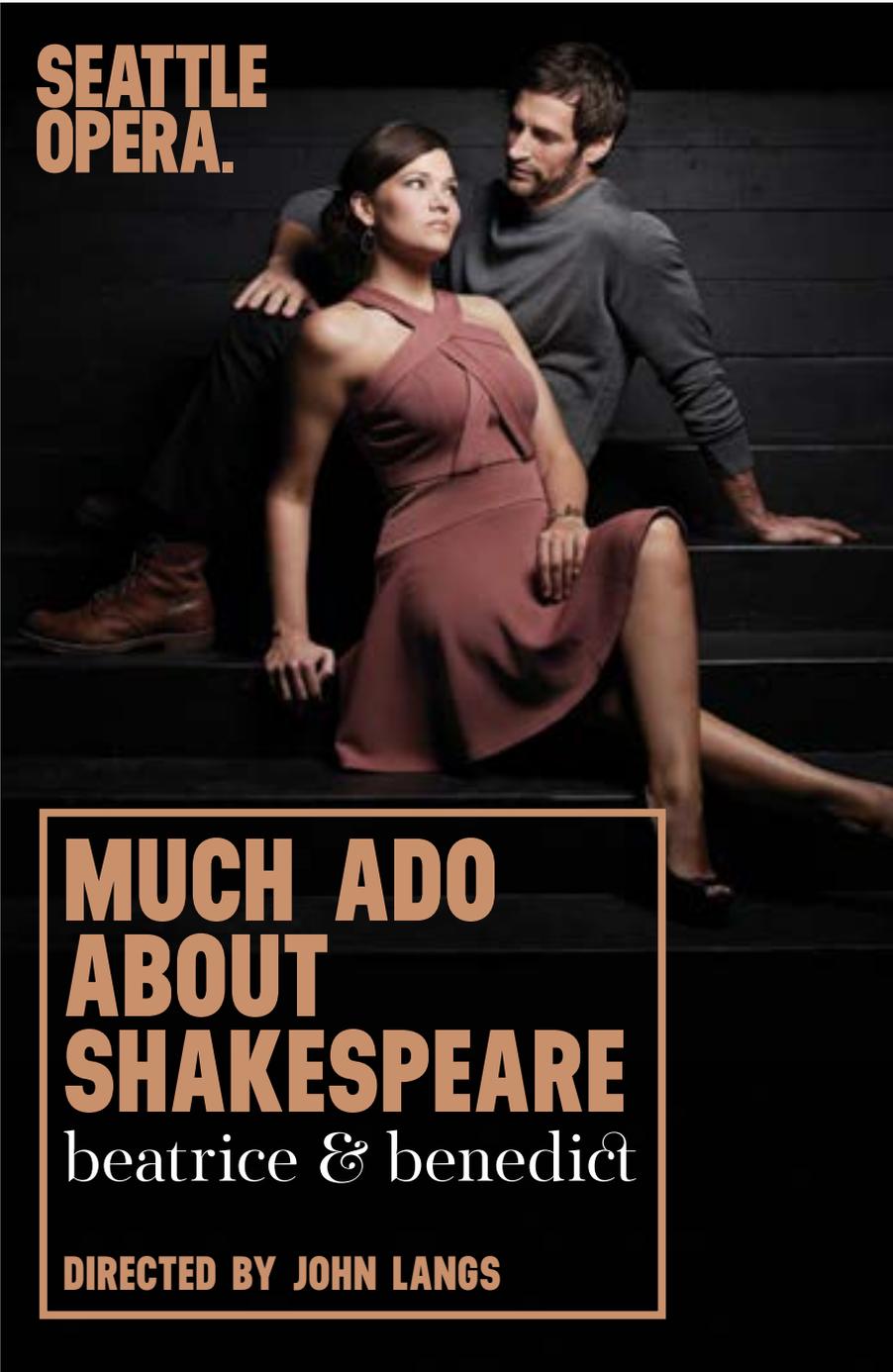
**JANUARY 19**  
Pablo Rus Broseta, conductor  
Sophie Lee, violin  
Charlie Albright, piano  
PROKOFIEV: *Classical Symphony*  
PROKOFIEV: Violin Concerto No. 2  
PROKOFIEV: Piano Concerto No. 3



SERGEY PROKOFIEV  
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PHOTO © PHILIP NEWTON

and I quickly recruited her to join my quickly-growing circle of play-seeing friends. On one of our first excursions, we took a chance on a pay-what-you-can performance of *The Royale* at ACT.

“It was so nice to pay a small amount to see a play I wasn’t familiar with, and I ended up really enjoying it,” Melissa said, reflecting on that first outing. “And it was great seeing it with you since we were able to talk about it after the fact. It was nice to have someone there to debrief with, especially someone knowledgeable about plays and theatre.”

**“...for many people, seeing a play with a group of friends is more appealing than going alone.”**

I wasn’t an expert on *The Royale*. Though Marco Ramirez’s play about early 20th century boxing has enjoyed productions all around the country, everything I knew about the show came from ACT’s marketing materials. But simply by having more familiarity with theatergoing generally I was able to offer Melissa a space to reflect on the play and digest what we saw together. “It was my first real experience seeing a play that hadn’t gotten a ton of hype or marketing,” said Melissa, “and it ended up being a fun and informative afternoon.”

“I’m probably more likely to go to the theater when it’s cold,” my friend

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## UPCOMING PERFORMANCES

**Feb 1-3** | *Bill T. Jones / Arnie Zane Company*

**Feb 14** | *Danish String Quartet*

**Feb 16** | *Garrick Ohlsson*

**Feb 24** | *Martha Redbone*

**Mar 6** | *Imogen Cooper*

**Mar 13** | *Jerusalem Quartet*

**Mar 14** | *Feathers of Fire*

**Mar 22-24** | *Cloud Gate Dance Theatre of Taiwan*

**Apr 5** | *Simon Trpčeski*

**Apr 7** | *Diego El Cigala*

**Apr 14** | *Kathleen Battle*

**Apr 19-21** | *Hubbard Street Dance Chicago*

**Apr 24** | *Calidore String Quartet*

**May 17-19** | *Complexions Contemporary Ballet*



**MEANY CENTER**



# Welcome to Meany Center

Dear Friends:

Happy New Year, and welcome back to Meany Center.

This month, Meany Center is looking forward to again presenting Hungarian Takács Quartet, and to introducing the Seattle debut of acclaimed Finnish pianist Juho Pohjonen.

I feel particularly honored to welcome the Israeli-American master violinist Itzhak Perlman — an artist that I have long admired as both a musical leader and a truly inspirational human being.

We are also proud to be a co-commissioner of Third Coast Percussion's new film score for the acclaimed 1964 Canadian film, *Paddle to the Sea*. Commissioning is an important part of our continuing mission to support artists and contemporary work around the world.

In addition, some of our most meaningful performances happen out of sight of our patrons. Juho Pohjonen will give a master class for leading piano students in the UW's School of Music, and Third Coast Percussion is working with School of Music students for a full week as well as performing at a free student matinee for 1000+ Seattle Public School kids.

And this is only a very small part how Meany Center engages youth on campus and in the region. I hope you enjoy the performance tonight!

Sincerely,

Michelle Witt

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# TAKÁCS STRING QUARTET *with* VIOLIST ERIKA ECKERT

January 13 / 7:30 p.m.

**Edward Dusingberre**, violin  
**Károly Schranz**, violin  
**Geraldine Walther**, viola  
**András Fejér**, cello  
*with* **Erika Eckert**, viola

**MOZART**  
(1756 - 1791)

String Quartet No. 21 in D Major, K. 575  
*Allegretto*  
*Andante*  
*Menuetto and Trio: Allegretto*  
*Allegretto*

**CARL VINE**  
(b. 1954)

String Quartet No. 6, "Child's Play"  
*Play*  
*Concentration*  
*Friendship*  
*Sleep*  
*Running*

## INTERMISSION

**MENDELSSOHN**  
(1833 - 1897)

String Quintet No. 2 in B-Flat Major, Op. 87  
*Allegro vivace*  
*Andante scherzando*  
*Adagio e lento*  
*Allegro molto vivace*  
*with Erika Eckert, viola*

The Takács Quartet appears by arrangement with Seldy Cramer Artists and records for Hyperion and Decca/London Records.

The Takács Quartet is Quartet-in-Residence at the University of Colorado in Boulder and are Associate Artists at Wigmore Hall, London.

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The Takács Quartet, now entering its forty-third season, is renowned for the vitality of its interpretations. *The New York Times* recently lauded the ensemble for “revealing the familiar as unfamiliar, making the most traditional of works feel radical once more”, and the *Financial Times* described a recent concert at Wigmore Hall: “Even in the most fiendish repertoire these players show no fear, injecting the music with a heady sense of freedom. At the same time, though, there is an uncompromising attention to detail: neither a note nor a bow-hair is out of place.” Based in Boulder at the University of Colorado, the Takács Quartet performs eighty concerts a year worldwide.

In Europe during the 2017-2018 season, in addition to their four annual appearances as Associate Artists at London’s Wigmore Hall, the ensemble returns to Copenhagen, Vienna, Luxembourg, Rotterdam, the Rheingau Festival and the Edinburgh Festival. They perform twice at Carnegie Hall, presenting a new Carl Vine work commissioned for them by Musica Viva Australia, Carnegie Hall and the Seattle Commissioning Club. In 2017, the ensemble joined the summer faculty at the Music Academy of the West in Santa Barbara. They return to New Zealand and Australia, perform at Tanglewood with pianist Garrick Ohlsson, at the Aspen Festival, and in over forty other concerts in prestigious North American venues. They will also tour with pianist Marc-André Hamelin. The latest Takács recording, released by Hyperion in September 2017, features Dvorák’s Quintet, Op. 97 (with Lawrence Power) and String Quartet, Op. 105.

They became the first string quartet to win the Wigmore Hall Medal in May, 2014. In 2012, *Gramophone* announced that the Takács was the only string quartet to be inducted into its first Hall of Fame, along with such legendary artists as Jascha Heifetz, Leonard Bernstein and Dame Janet Baker. The ensemble also won the 2011 Award for Chamber Music and Song presented by the Royal Philharmonic Society in London.

The Takács records for Hyperion Records, and their releases for that label include string quartets by Haydn, Schubert, Janáček,

Smetana, Debussy and Britten, as well as piano quintets by César Franck and Shostakovich (with Marc-André Hamelin), and viola quintets by Brahms (with Lawrence Power). Future releases for Hyperion include the Dvořák disc with Lawrence Power, the Dohnanyi Piano Quintets with Marc-André Hamelin, and piano quintets by Elgar and Amy Beach with Garrick Ohlsson. For their CDs on the Decca/London label, the Quartet has won three Gramophone Awards, a Grammy Award, three Japanese Record Academy Awards, Disc of the Year at the inaugural BBC Music Magazine Awards, and Ensemble Album of the Year at the Classical Brits.

The members of the Takács Quartet are Christoffersen Faculty Fellows at the University of Colorado Boulder and play on instruments generously loaned to them by a family Foundation. The Quartet has helped to develop a string program with a special emphasis on chamber music, where students work in a nurturing environment designed to help them develop their artistry. The Takács also is a Visiting Quartet at the Guildhall School of Music and Drama, London.

The Takács Quartet was formed in 1975 at the Franz Liszt Academy in Budapest by Gabor Takács-Nagy, Károly Schranz, Gabor Ormai and András Fejér, while all four were students. It first received international attention in 1977, winning First Prize and the Critics’ Prize at the International String Quartet Competition in Evian, France. The Quartet also won the Gold Medal at the 1978 Portsmouth and Bordeaux Competitions and First Prizes at the Budapest International String Quartet Competition in 1978 and the Bratislava Competition in 1981. The Quartet made its North American debut tour in 1982. Violinist Edward Dusinberre joined the Quartet in 1993 and violist Roger Tapping in 1995. Violist Geraldine Walther replaced Mr. Tapping in 2005. In 2001, the Takács Quartet was awarded the Order of Merit of the Knight’s Cross of the Republic of Hungary, and in March of 2011 each member of the Quartet was awarded the Order of Merit Commander’s Cross by the President of the Republic of Hungary.



**V**iolist Erika Eckert is currently Associate Professor of Viola at the University of Colorado at Boulder and has been a member of the faculty there since 1994. She has also been a summer faculty member of the Brevard Music Center since 2011. Previously, Ms. Eckert served on the faculties of The Cleveland Institute of Music, Baldwin Wallace College and the Chautauqua Institution in New York.

As part of the Eckert-McDonald Duo, formed in 2004, she has performed a number of recitals throughout the United States, including performances in Alabama, California, Colorado, Minnesota, Ohio and Tennessee. As colleagues on the faculty of the University of Colorado Boulder, the Duo has had the opportunity to present Colorado premieres of works by a number of composers, including Luis Jorge González, Richard Toensing, Carter Pann, Daniel Kellogg, Chen Yi, Libby Larsen and Peter Seabourne. The Duo has also performed internationally in Italy and Austria.

Eckert is also a co-founder and former violist of the Cavani String Quartet, which performed worldwide and garnered an impressive list of awards and prizes, including first prizes at both the Walter W. Naumburg Chamber Music Competition and the Cleveland Quartet Competition. In recent seasons, Ms. Eckert has performed as guest violist with the Takács String Quartet, appearing with them in Canada, California, Colorado, North Carolina, Oregon, Tennessee, Texas and Vermont.

**String Quartet No. 21 in D Major, K. 575 (1789)**  
**WOLFGANG AMADEUS MOZART**

In April of 1789, Mozart joined his patron Prince Karl Lichnowsky on a journey to Berlin. Though not promising in terms of potential earnings, Mozart received a cordial welcome at the Prussian Court and a commission from King Friedrich Wilhelm II (considered to be a good amateur cellist) for a set of six string quartets and several piano sonatas for the King's eldest daughter. Of the projected six quartets only three materialized, largely because the potentate reneged on his promise to send appropriate compensation.

As a group, the three "Prussian" Quartets have not always been accorded the respect and admiration they surely merit, largely because they seem less dramatic and soulful than the six quartets "Dedicated to Haydn" that date from 1785. Haydn, however, proclaimed in regard to these final quartets: "If Mozart had written nothing but his violin quartets and the *Requiem*, they alone would have been sufficient to make him immortal." At the very least, all three quartets are beautifully sculpted and abound in invention and surprise.

From the great equanimity that permeates the first "Prussian" Quartet, one could scarcely infer a troubled psyche on the part of the composer. There is a prevailing notion that composers express their deepest, most painful and personal feelings in their music. Examples can be cited to defend the view, of course, but composers are equally disposed to do the very opposite, i.e., to write buoyant works in the face of despair. Think Beethoven's Symphony No. 2, written as his hearing accelerated in its decline, or Tchaikovsky's "Rococo" Variations, a deliciously lyrical dream-like fantasy composed while the composer was trapped in a web of dark self-loathing.

The D Major Quartet opens with an *Allegretto* rather than a quicker-paced *Allegro*. The entire quartet, in fact, lacks a true fast movement. Still, the attending spirits as manifest in the first theme are distinctly positive, shaped by a rising arpeggio. A second balancing theme follows, itself employing a rising arpeggio that comes to a close on a long-held note. The cello part is

significant here (generally in high register), as well as throughout the quartet, as befits a work written to be performed by the cello-playing monarch, which also helps explain the relatively relaxed tempos chosen for all four movements.

Cast in the dominant key of A major, the *Andante* opens with a graceful song-like theme spun by the violins in octaves over an equally refined accompaniment alternating between solo-like passages from the viola and cello. A middle section thins the texture somewhat by entrusting the melodic line to one violin against short repeated note figures.

The third movement *Menuetto* exudes more energy than the preceding movements and posits a number of contrasting sonorities and dynamics while varying the phrasing between legato and staccato. The mid-movement *Trio* gives the palm to the kingly cello, which is entrusted with a flowing and ingratiating cantabile melody, followed by a repeat of the A section that ends with a brief coda.

The cello has pride of place in announcing the main theme of the final movement, another *Allegretto*. The melody recalls the rising arpeggio theme of the opening movement. Mozart adds plenty of variety, utilizing variants and snippets from the main theme to populate the intervening episodes in an imaginative fashion that tricks us into hearing the borrowed thematic fragments as virtually new material. Throughout the movement Mozart takes us on journeys to different keys and shows his contrapuntal chops to good effect.

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**String Quartet No. 6, "Child's Play" (2017)**  
**CARL VINE**

Vine's Sixth String Quartet, "Child's Play," was commissioned by Musica Viva Australia with support from Michael and Frédérique Katz, the Seattle Commissioning Club and Carnegie Hall. It was first performed in Perth on August 10, 2017 by the Takács Quartet, which also introduced Vine's Fourth Quartet in 2004. With its playful spirit and five-part format, the new work recalls Vine's first quartet, the whimsical *Knips Suite*,



JAN  
21

LITTLEFIELD ORGAN SERIES

**Ja Kyung Oh, organ**

Professor of Organ at the Korea University of the Arts, performs a recital on the UW's Littlefield Organ.

3 pm Walker-Ames Room, Kane Hall



FEB  
1

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**Sepideh Raissadat, voice & sehtar**  
**Classical Persian Music**

The internationally renowned Iranian artist performs solo and with students showcasing her work with UW students.

7:30 pm Brechemin Auditorium



FEB  
7

SCHOLARSHIP CHAMBER GROUP  
**Daisha**

Halie Borrer, violin, Daniel Richardson, piano, and Isabella Kodama, cello perform challenging works from the piano and strings repertoire.

7:30 pm Brechemin Auditorium

## TAKÁCS STRING QUARTET | Program Notes

a six-part dance piece written for the 1979 Edinburgh Festival.

### In the composers words:

The co-commissioners of this work, Mike and Frédérique Katz, wanted to help create music that uplifts, edifies and elates. Blind optimism invariably palls, and the challenge was to find a subtler approach. The playfulness of children is a perfect example of the unbridled exuberance natural to our physiology, and although it is often fueled in the young by poor risk assessment, a sense of fun and limitless potential is innately available to us all. When children concentrate, at its best it is complete and unselfconscious, and an ideal template for mental focus. The friendships that children make, similarly, are object lessons in openness and acceptance, and should remind us to continually re-evaluate the prejudice and bigotry with which our minds inevitably become cluttered.

Children have the chance to enjoy the most committed, uninterrupted deep sleep, and aging bodies can but envy the restorative power available to creatures so close to the start of their lives. Finally, the intimate link between mind and body is rarely better exemplified than in the elation experienced when running—the sheer joy of wind and speed and feeling truly within one's self, and within the world.

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### String Quintet No. 2 in B-Flat Major, Op. 87 (1845)

#### FELIX MENDELSSOHN

Mendelssohn composed two string quintets, an early one dating from 1826, and the B-flat Major Quintet of 1845. In common with the incidental music to *A Midsummer Night's Dream*—whose overture written at age 17 blends perfectly with the remaining music composed in the 1840s—the two quintets are stylistic siblings despite the two decades that separate them. The composer's basic style emerged in his teens and remained constant throughout his life. Inspired by his thorough study of his Classical antecedents, he wrote more chamber music than most composers of the Romantic era.

Composed two years before his untimely death, he apparently never performed the String Quintet, Op. 87, of which he had intended to rework the finale. It was published posthumously as Op. 87 in 1851.

The first movement, *Allegro vivace*, opens with the first violin stating the initial triadic theme. A *tremolo* accompaniment by the remaining strings adds palpably to the sense of urgency and bears a family resemblance to the composer's famous String Octet, written when he was only 16 years of age. The second theme retreats from the high energy of the first tune. Mendelssohn wrote for strings with great skill and fluency, and in the central development section he imaginatively varies the dynamics and textures for added interest. Even in the recapitulation, he expands the two opening themes and demonstrates his ease in contrapuntal writing.

The ensuing *Andante scherzando* in G minor is one of those all-but-patented skittish Mendelssohnian scherzos. Alternating pizzicato and bowed passagework—plus a staccato main tune—adds to the work's varied sound world, enhanced by skilled contrapuntal manipulation. The shifting between major and minor heightens the harmonic variety as well.

Potent contrast is apparent in the following *Adagio e lento*. Cast in D minor, the counterpoint and playful spirit of the preceding movement is replaced by predominantly chordal textures and expressive harmonies. Formally elegant, the *Adagio* is unquestionably the emotional heart of the piece.

The clouds are swept aside in the effervescent finale, *Allegro molto vivace*. Hustle and bustle are everywhere, beginning with a violin run. Mendelssohn provides a lyrical countersubject announced by the violas, which he largely ignores in the recapitulation. Instead, the composer introduces a variant on a theme first heard in the development, where it is treated contrapuntally.

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Special Event

# ITZHAK PERLMAN

January 18 / 7:30 p.m.

**Itzhak Perlman**, violin  
**Rohan De Silva**, piano

**SCHUBERT**  
(1797-1828)

Rondo for Violin and Piano in B Minor, D. 895, Op. 70  
"Rondeau Brillant"

**STRAUSS**  
(1864-1949)

Violin Sonata in E-Flat Major, Op. 18  
*Allegro, ma non troppo*  
*Improvisation: Andante cantabile*  
*Finale: Andante - Allegro*

## INTERMISSION

**DEBUSSY**  
(1862-1918)

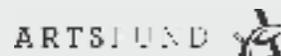
Violin Sonata in G Minor, L. 140  
*Allegro vivo*  
*Intermède: Fantastique et léger*  
*Finale: Très animé*

## ADDITIONAL WORKS TO BE ANNOUNCED FROM THE STAGE

Mr. Perlman's recordings can be found on the Deutsche Grammophon, Decca, Warner/EMI Classics, Sony Classical and Telarc labels.

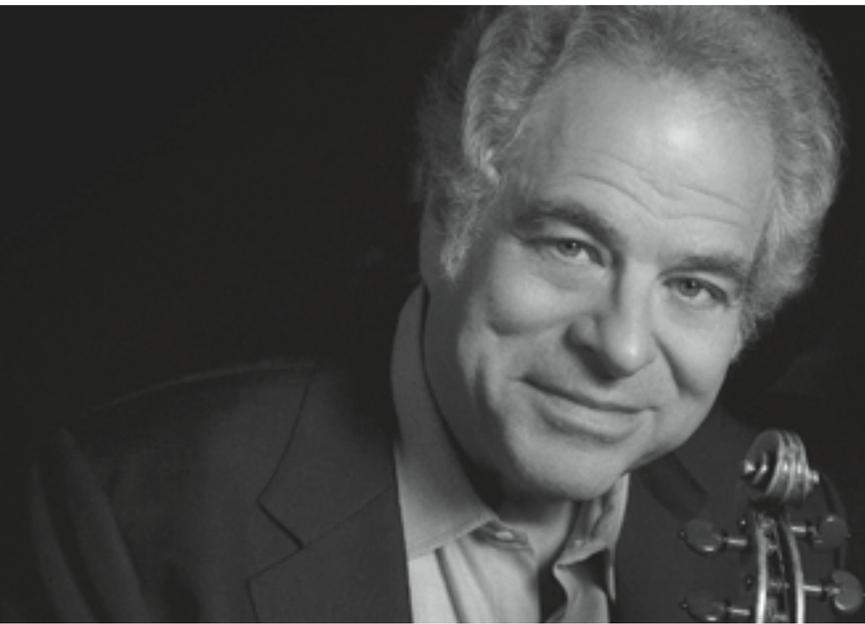
Itzhak Perlman is managed by Primo Artists, New York, NY.

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Undeniably the reigning virtuoso of the violin, Itzhak Perlman enjoys superstar status rarely afforded a classical musician. Beloved for his charm and humanity as well as his talent, he is treasured by audiences throughout the world who respond not only to his remarkable artistry, but also to his irrepressible joy for making music.

Born in Israel in 1945, Perlman completed his initial training at the Academy of Music in Tel Aviv. An early recipient of an America-Israel Cultural Foundation scholarship, he was propelled to national recognition on the *Ed Sullivan Show* in 1958. Following his studies at The Juilliard School with Ivan Galamian and Dorothy DeLay, he won the Leventritt Competition in 1964, which led to a burgeoning worldwide career.

Having performed with every major orchestra and at concert halls around the globe, Perlman was granted a Presidential Medal of Freedom, the Nation's highest civilian honor, by President Obama in 2015, a Kennedy Center Honor in 2003, a National Medal of Arts by President Clinton in 2000, and a Medal of Liberty by President Reagan in 1986. Perlman has been honored with 16 GRAMMY® Awards, four Emmy Awards, a Kennedy Center Honor, a Grammy Lifetime Achievement Award, and a Genesis Prize.

Mr. Perlman's 2017-18 season features several key collaborations and appearances. He and legendary pianist Martha Argerich embark on their first-ever tour together to Los Angeles, San Francisco, Washington D.C., Chicago and Carnegie Hall in New York. He additionally reunites with longtime friend and collaborator Pinchas Zukerman in recitals at Boston, Newark, Miami and West Palm Beach. In October 2017, he and Zukerman return to the stage of Carnegie Hall with Zubin Mehta in a gala appearance with the Israel Philharmonic, celebrating

the orchestra's 80th anniversary. Throughout the season, he makes appearances with his regular collaborator, pianist Rohan De Silva, in recitals across North America plus a 10-city recital tour to Asia which takes them to Tokyo, Beijing, Shanghai, Taipei, Seoul and beyond. On the orchestral front, Mr. Perlman leads the Los Angeles Philharmonic and San Francisco Symphony in play/conduct programs, and he performs special gala concerts with the National Arts Centre Orchestra, Ft. Worth Symphony, Rochester Philharmonic and Winnipeg Symphony.

Further to his engagements as violinist and conductor, Mr. Perlman is increasingly making more appearances as a speaker. Recent speaking engagements include appearances in Texas at Lamar University, South Dakota with the John Vucurevich Foundation and a 2017 engagement in Washington D.C. for the Marriott Foundation.

Mr. Perlman's most recent album features him in a special collaboration with Martha Argerich. Released in 2016 by Warner Classics, it marked a historic first studio album for this legendary duo exploring masterpieces by Bach, Schumann and Brahms. It had been 18 years since their first album, a live recital from the Saratoga Performing Arts Center.

Perlman recorded a bonus track for the original cast recording of the critically acclaimed Broadway revival of *Fiddler on the Roof*, released on Broadway Records in March 2016. The cast recording features Perlman on a track titled "Excerpts from *Fiddler on the Roof*," arranged by John Williams.

Over the past two decades, Perlman has become actively involved in music education through his work with the Perlman Music Program and the Juilliard School, where he currently holds the Dorothy Richard Starling Foundation Chair.



Photo: John Beebe

**R**ohan De Silva has partnered with violin virtuoso Itzhak Perlman in worldwide recitals, and every notable violinist on the concert stage today. He has performed at Carnegie Hall, Lincoln Center, the Kennedy Center, Library of Congress, Concertgebouw in Amsterdam, Wigmore Hall in London, Suntory Hall in Tokyo, and at the White House at the invitation of President Barack Obama in 2012 for Shimon Peres; and at a State Dinner in 2007 hosted by President George W. Bush for Queen Elizabeth. A native of Sri Lanka, Mr. De Silva was invited in 2015 by the Prime Minister of his country to perform for U.S. Secretary of State John Kerry on his historic visit to Sri Lanka.

In the 2017-18 season, Mr. De Silva will perform recitals with Mr. Perlman across America and return on tour to Asia visiting Japan, China, Taiwan and South Korea. Mr. De Silva will perform recitals with Mr. Perlman and Pinchas Zukerman in Boston, Newark, Miami and West Palm Beach.

Mr. De Silva began his piano studies with his mother, Primrose De Silva, and with Mary Billimoria. He spent six years at the Royal Academy of Music in London, and received many awards including the Grover Bennett Scholarship, the Christian Carpenter Prize, the Martin Music Scholarship, the Harold Craxton Award, and the Chappell Gold Medal for best overall performance. Mr. De Silva was the first recipient of a special scholarship in the arts from the President's Fund of Sri Lanka. This enabled him to enter the Juilliard School, studying with Martin Canin, Felix Galimir, and violin pedagogue Dorothy DeLay. He was awarded Best Accompanist at the Ninth International Tchaikovsky Competition in Moscow, and received the Samuel Sanders Collaborative Artist Award presented to him by Itzhak Perlman at Carnegie Hall.

Mr. De Silva has recorded for Deutsche Grammophon, CBS/SONY Classical, Collins Classics in London and RCA Victor.

**Rondo for Violin and Piano in B Minor,  
D. 895, Op. 70 (1826)  
FRANZ SCHUBERT**

Only two of Schubert's chamber works were published during his lifetime, the popular Piano Trio No. 2 in E-flat Major, and the "Rondo Brilliant" for violin and piano. Composed for the Czech virtuoso violinist Josef Slavik (likened by Chopin to a "second Paganini") and pianist Karl von Bocklet, the title of the "Rondo Brilliant" accurately suggests the work's virtuosic demands and opportunities. As an early reviewer noted, "both the pianoforte and the fiddle require a practiced artist who must be prepared for passages that have not by any means attained their right of citizenship by endless use, but betoken a succession of new and inspired ideas."

The two-part piece begins with an *Andante* that sets syncopated piano chords against mercurial flights of fancy from the violin; the mood changes with a haunting middle section consistent with Schubert's declining health in 1826, two years before his death.

The actual *Rondo* incorporates finger-challenging passagework up and down the violin's neck, and frequent unexpected jaunts into remote keys, all balanced by typically luxuriant Schubertian lyricism. Periodic recollections of thematic material from the *Andante* recur before a spirited coda.

**Violin Sonata in E-Flat Major, Op. 18 (1887)  
RICHARD STRAUSS**

Raised in a home alive with music—his father was the esteemed Franz Strauss, a superb hornist—Richard Strauss' talents manifested early in his life. Franz was a dyed-in-the-wool musical conservative who ruled the roost with an iron hand. In this setting it is not surprising that young Richard's first compositions reflected his father's dominating conservatism. A handful of delightful works from his adolescence—his Violin Concerto and Piano Quartet in C Minor come to mind—are finally receiving deserved attention.

The Violin Sonata was his fifth and final chamber work, reflecting the conservatism of his formative years, with strong stylistic allusions to Schumann and Brahms, even Beethoven in the second movement. The Sonata makes a fair claim as the best of Strauss' chamber works, and its comparative popularity would indicate greater public acceptance.

The work opens with a majestic statement on the piano that would have done Handel proud, though

its underlying nervousness seems closer to this past century's anxiety than to the great Baroque master's world. A broadly sculpted secondary theme softens the hortatory effect of the opening passages. A foretaste of Strauss' post-Wagnerian explorations can be discerned in the chromaticism of the development sections, replete with meanderings into harmonically remote keys.

Titled *Improvisation*, the second movement suggests the lyrical effulgence of Strauss' song-writing, especially the violin's part. By contrast, the piano writing is distinctly orchestra-like in the richness and complexity of its inner voicings. Echoes of Mendelssohn's *Songs Without Words* can be divined in the sweet lyricism of both the violin's singing line and the piano's piquant harmonies. The middle section of this ABA structure resounds with urgent passion before the opening serenity returns to close the movement.

A moody piano introduction spawns the violin's fast-paced main theme in the orchestral finale. The boldly ascending tune, reinforced by forceful accompaniment from the piano clearly foretells the heroic themes of the composers not-too-distant orchestral masterpieces and operatic ventures.

.....

**Violin Sonata in G Minor, L. 140 (1917)**  
**CLAUDE DEBUSSY**

Though Debussy wrote in all genres, his chamber canon consists of his



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stunningly original string quartet of 1893, a staple since its premiere, followed by nearly a quarter-century of silence until shortly before his painful death from colon cancer in 1918. The outbreak of World War I had greatly disturbed him, adding fire to his already fierce anti-German views on music (long after a youthful embrace of ardent Wagnerism). Too ill from cancer to participate as a combatant, life seemed especially bleak to Debussy. Yet following surgery in 1915, he felt physically and spiritually rejuvenated—eager to meet the challenge of renewed composition.

With more optimism than realism, he set out to produce six varied chamber works. Sadly, lasting health failed to materialize. Through sheer determination he was able to complete two superb chamber works in 1915—a sonata for cello and piano, and another for flute, viola and harp. Weakened by the effort, he needed a year to recover his failing strength. In October, 1916, he felt sound enough to resume composition and began working on a violin sonata. By February, 1917 he had completed the first two movements but had difficulty pinning down the finale, which he completed just in time for the premiere—the very day, actually.

A palpable sense of melancholy infuses the first movement, *Allegro vivo* beginning with the very opening bars. Classic French understatement blends with Eastern harmony. The kaleidoscopic sounds evoke still-fresh memories of hearing Javanese gamelan at the 1889 Paris Exhibition while incorporating a new world of sounds ushered in by 20th-century technology. Eerie arabesques for the violin soar above shifting sonorities from the keyboard. At times, sustained violin tones are punctuated by a continuo-like line in the piano's middle registers.

The ensuing *Intermède: Fantasque et léger* opens with a leaping violin figure that launches effervescent and virtuosic phrases from the violin, galvanized by a series of repeated notes that run through the movement. Debussy's unrivalled ear for color is apparent in the weird and

wonderful sounds emanating from the stringed instrument. Pizzicatos dance above spiky asides from the piano. Unlike the first movement, this is capricious, perhaps recalling or wishing for a happier state than the reality of his terminal illness.

Material from the opening movement kicks off the *Finale: Très animé* before a new animated motive pushes the music forward. The rapidly fluttering violin line has been likened to the purposive flutter of the butterfly. Though cast in three separate movements, the constant shifting of textures and moods imparts a dreamy ambience to the whole work, as if it were in reality one seamless tripartite work—a characteristic of much 20th-century music. Like the mysterious man who wrote it, the sonata abounds in light and shadow, and draws its unity from the unflinching sense of decorative beauty that never failed the composer.

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President's Piano Series

# JUHO POHJONEN

January 23 / 7:30 p.m.

**J.S. BACH**  
(1685-1750)

Chromatic Fantasy and Fugue in D Minor, BWV 903

**FRANCK**  
(1822-1890)

*Prélude, Choral et Fugue*, FWV 21

## INTERMISSION

**MOZART**  
(1756-1791)

Prelude and Fugue in C Major, K. 394/383a

**SCHUBERT**  
(1797-1828)

Fantasia in C Major, Op. 15, D. 760 "Wanderer"

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Celebrated as one of Finland's most outstanding pianists, Juho Pohjonen has received widespread acclaim for his profound musicianship and distinctive interpretations of a broad range of repertoire from Bach to Salonen. His interpretations are known for their intensity, thoughtfulness and fearless musical conviction.

Highlights of Mr. Pohjonen's 2017-18 season include a remarkable summer festival circuit, with performances at Music@Menlo, the Santa Fe Chamber Music and Ravinia Festivals, Cleveland Orchestra's Blossom Festival, Chamber Music Society of Lincoln Center at Saratoga Performing Arts Center, and the Bridgehampton Chamber Music Festival. In recital, he performs at the National Gallery of Art, Frederic Chopin Society, Meany Center for the Performing Arts at the University of Washington, La Jolla Music Society, Perimeter Institute in Waterloo, Ontario, Mobile Chamber Music Society and Philip Lorenz Memorial Keyboard Concerts in Fresno. He continues his close association with The Chamber Music Society of Lincoln Center at Alice Tully Hall, and on tour in Chicago, Birmingham, Asheville, NC, Purchase, NY, Athens, GA and Ashland, OR, as well as in Beijing, Seoul, and Taiwan. He appears frequently with The Chamber Music Society of Lincoln Center, since his tenure with the CMS Two Residency Program for Outstanding Young Artists from 2009-2012.

Mr. Pohjonen has given recitals in New York (Carnegie Hall and Lincoln Center), Washington, D.C. (Kennedy Center), San Francisco, Vancouver, Detroit, La Jolla and in London (Wigmore Hall), Hamburg, St. Petersburg, Helsinki, Warsaw, Hong Kong, Antwerp, and at the Lucerne Piano, Gilmore, Savonlinna, Bergen and Mecklenburg-Vorpommern Festivals. He has performed with the Los Angeles Philharmonic, San Francisco Symphony, Atlanta Symphony, Buffalo Philharmonic, Mostly Mozart Festival Orchestra, Danish National, Malmö, Finnish Radio Symphony, Swedish Radio Symphony, Helsinki Philharmonic, Avanti! Chamber Orchestra, National Arts Centre Orchestra,

Scottish Chamber and Philharmonia Orchestras, Bournemouth Symphony and Lahti Symphony, with which he toured Japan. A frequent guest of the Atlanta Symphony Orchestra, Pohjonen enjoys frequent collaboration with its renowned Music Director, Robert Spano.

Mr. Pohjonen's debut recording *Plateaux* featured the works of Scandinavian composer Pelle Gudmundsen-Holmgreen; includes his *Plateaux pour Piano et Orchestre* with the Danish National Symphony Orchestra, and Solo Piano Suite For Piano. His sensational opening recital at Music@Menlo's 2010 Festival was recorded for the Music@Menlo Live 2010 series. The album, *Maps and Legends*, features works by Mozart, Grieg and Handel. Recently, Pohjonen and his colleagues Petteri Iivonen and Samuli Peltonen, who together form the Sibelius Piano Trio, released a recording on Yarlung Records in honor of Finland's centennial, described by *Sterophile* as "a gorgeous debut." A new recording slated for release in 2018 features the music of Chopin, Schumann and Grieg with cellist Inbal Segev.

Mr. Pohjonen's studies began in 1989 when he entered the Junior Academy of the Sibelius Academy, Helsinki. He studied with Meri Louhos and Hui-Ying Liu at the Sibelius Academy where he completed his master's degree in 2008. Mr. Pohjonen has also participated in several master classes of world-class pianists such as Sir Andrés Schiff, Leon Fleisher, Jacob Lateiner and Barry Douglas.

In 2009, Juho Pohjonen was selected by Sir Andrés Schiff as winner of the Klavier Festival Ruhr Scholarship. In addition, he has won numerous prizes in both Finnish and international competitions, including First Prize at the 2004 Nordic Piano Competition in Nyborg, Denmark, First Prize at the 2000 International Young Artists Concerto Competition in Stockholm, the Prokofiev Prize at the 2003 AXA Dublin International Piano Competition and a prize at the 2002 Helsinki International Maj Lind Piano Competition.

**Chromatic Fantasy and Fugue in D Minor, BWV 903 (ca. 1720)**  
**JOHANN SEBASTIAN BACH**

Bach demonstrated the efficacy of tempered tuning in the two books of the *Well-tempered Clavier*, each of which contains 24 pieces that traverse all of the minor and major keys. Tempered tuning is a compromise arrangement that allows music to sound more-or-less “in tune” regardless of what key is being utilized. The switch from mean or “perfect” tuning was a historical necessity because as composers modulated from the tonic to increasingly remote keys, keyboard instruments sound painfully out-of-tune. As early as 1720 Bach had already composed the Chromatic Fantasy and Fugue in D Minor.

Wild toccata-like up/down sequences of chromatic arpeggios boldly open the Fantasy before an ornamented recitative section provides contrasts of color within an ambience of introspective musing. The virtuosic, indeed dazzling, improvisatory section is filled with dramatic chordal outbursts and tension-inducing silences between phrases. The equally chromatic Fugue launches from a theme constructed from rising half-notes whose development is enhanced by dotted rhythms and an inexorable sense of motion. Before long Bach frees himself from initial contrapuntal strictness and breaks into another improvisatory concoction of rich chords and dramatic octaves while continuing the toccata-like character of the opening Fantasy. After an upward rush the work ends nobly.

.....  
***Prélude, Choral et Fugue, FWV 21 (1884)***  
**CÉSAR FRANCK**

Stories abound of composers whose musical ambitions were thwarted by well-meaning parents who tried to dissuade their offspring from the risky, often penurious life of a musician. From Handel to Berlioz and beyond, many a gifted child was forced to study law

or medicine, only to ultimately rebel and devote themselves to the craft of musical creation. In the case of César Franck, the situation is similar, but with a twist. Franck’s father, with a long family background in the supervision of mines, realized early that his son (and another, Joseph, a violinist) showed great musical talent, moved the family to Paris where better musical training and lucrative opportunities awaited. Though the two brothers toured together in 1842-43, resentment toward their dominating father mounted inexorably, and in 1846 César unpardonably became engaged to a young woman—the daughter of an actress—and was met with strong disapproval in the Franck household. The couple married in 1848, and from that point on César left the field of concert-giving in favor of teaching. He essentially rejected the piano in favor of the organ, further distancing himself from the possibility of a public career as a virtuoso pianist. He was, in essence, a very private and self-effacing person, preferring the quiet world of teaching, organ playing and composition. Among his peers he was considered one of the greatest organists of his day, and was highly respected as a composer and teacher.

In 1884, Franck composed the *Prélude, Chorale et Fugue*, a nod toward his illustrious predecessor J.S. Bach. Other influences include Beethoven, Schumann and the Belgian composer’s early advocate, Liszt. In keeping with Franck’s predilection for cyclical form, all three movements share related thematic material. The rapid stream of rippling 32nd notes that launches the *Prélude* supports a melody—by turns stalwart and Romantic—redolent of Schumann. After a brief pause, contrasting episodes offer a variety of textures that reflect Franck’s usage of organ-like registers, even evident in his scoring for his best-known orchestral work, the Symphony in D Minor.

The sweet and calm opening of the *Chorale* flows by before morphing into arpeggiated chords that in turn posit a new seven-note theme. The music

becomes more forceful, urged onward by the sturdy low-notes which almost suggest a *passacaglia* theme/ground bass. A dropping thematic fragment suggests a weeping motif, and is soon further animated by rapid flurries of accompanying passages.

The Fugue theme derives from a descending chromatic line that hints at mourning (as in the *Crucifixus* of Bach’s Mass in B Minor and further back to Purcell’s “Dido’s Lament” from *Dido and Aeneas*). Striding bass notes and rippling textures in the piano’s higher registers add momentum and more than a suggestion of pianistic virtuosity. After ruminating in the home key of B minor Franck ends the piece in heaven-aspiring B major.

.....  
***Prélude and Fugue in C Minor, K. 394/383a (1782)***  
**WOLFGANG AMADEUS MOZART**

In 1781, Mozart moved from Salzburg, city of his birth (where he felt artistically stymied and unappreciated), to Vienna, where he fled happily in the hope of finding greater opportunity and recognition. Shortly after his arrival in his “city of dreams,” he met Baron van Swieten, whose career in service of the Emperor opened a door for the hungry composer. The Baron had a substantial library that included a great deal of Handel and Bach, many of whose scores he generously loaned to Mozart. The young composer was smitten by the rich contrapuntal complexity of the music of his Baroque era masters. He diligently studied their music, learning what was essentially a lost art to many Classical composers (except for Haydn, born in that previous era), recasting several of Bach’s three-part Inventions and mastering fugal writing.

A long and slowly rising arpeggio theme opens the *Prélude* before a sudden upsurge in anxious drama. Up-and-down scalar material suggests the improvisatory mien of Bach’s preludes, meandering—but not aimlessly—before slowing to a pause that quietly announces the *Fugue*

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## JUHO POHJONEN | Program Notes

whose theme again recalls Bach. Stately and unhurried, the strands of Mozart's neo-Baroque work show how well he absorbed the earlier musical style.

.....

### **Fantasia in C Major, Op. 15, D. 760, "Wanderer" (1822)** **FRANZ SCHUBERT**

During the 19th century, Schubert was treated as a kind of magically gifted "natural" composer with faulty technique commensurate with allegedly diminished mental capacity. Similar unfounded charges have been periodically directed toward Dvořák, perhaps because the Czech composer also had a great gift for melody. Interestingly, Dvořák wrote an insightful essay on Schubert's music, found as an appendix in John Chapham's biography, simply titled *Dvořák*.

Another bit of nonsense promulgated the myth that Schubert was lazy. In truth, he worked diligently on a remarkably regular daily schedule (from 6 a.m. to 1 p.m.) to work out his myriad compositions in all the genres of his day save the concerto. He loathed empty virtuosity, and although a musical player himself with a superb understanding of the piano, he was not seduced by the dazzling, if empty, virtuosity of some of the keyboard lions of the day. The closest he came to writing a showpiece is his "Wanderer" Fantasy, composed the same year as the "Unfinished" Symphony. Schubert was not a virtuoso and, in fact, could not play the finale of the Fantasy up to tempo. (He also could not play the left hand part of the accompaniment to his first published song, *Die Erbkönig*, without simplifying it somewhat.)

In common with the "Death and the Maiden" string quartet and the "Trout" quintet, the "Wanderer" Fantasy's nickname derives its theme and title from one of Schubert's masterly songs, in this case *Der Wanderer*, D. 493, which Schubert composed in

1816 (and published in 1821). Later publishers added the sobriquet "Wanderer" to stimulate sales.

Though cast in one continuous movement the "Wanderer" Fantasy comprises four distinct sections each with its own tempo indication. The initial section, *Allegro con fuoco ma non troppo* opens with motive formed by a single repeated pitch; this motto is instantly identifiable as a funeral rhythm and recurs throughout the entire Fantasy. The very opening presentation of the theme galvanizes the entire piece with its emphatic rhythm, coruscating arpeggios and wild scalar passagework. A complementary lyrical theme calms the passions (and reappears in the third section) before the music ascends to a stormy chord-based climax that ebbs to a quiet transition to the ensuing *Adagio*.

In this section Schubert quotes the song's melody verbatim and puts it through a sequence of four variations. Its initial somber demeanor and dark beauty convey the impression of nocturnal sorrow stressed by its minor-key tonality. All is not darkness, however, as Schubert shifts from C-sharp minor to D-flat major to vary the emotional states, drawing on his experience in underlining text-appropriate accompaniments to his hundreds of strophic songs.

The *Presto* third section functions as a scherzo that integrates gently ironic iteration of the opening section's heroics with a waltz-inspired second theme. The concluding *Allegro* begins boldly with a strongly hammered fugal treatment of the opening section's forceful rhythm. Increasingly demanding, its cascades of arpeggios and scalar runs challenge modern would-be virtuosos as much as they did to Schubert.

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# THIRD COAST PERCUSSION: PADDLE TO THE SEA

January 25 / 8 p.m.

Music performed by **Third Coast Percussion**

**Sean Connors**  
**Robert Dilon**  
**Peter Martin**  
**David Skidmore**

Stage Direction by **Leslie Buxbaum Danzig**  
Lighting and Video Design by **Joseph Burke**

## **PADDLE TO THE SEA**

Philip Glass /arr. Third Coast Percussion	"Madeira" *
Jacob Druckman	"Crystalline" ^
Third Coast Percussion	<i>Paddle to the Sea</i> , Act 1
Philip Glass /arr. Third Coast Percussion	"Amazon" *
Jacob Druckman	"Relentless" ^
Third Coast Percussion	<i>Paddle to the Sea</i> , Act 2
Jacob Druckman	"Profound" ^
Philip Glass /arr. Third Coast Percussion	"Xingu" *
Third Coast Percussion	<i>Paddle to the Sea</i> , Act 3
Jacob Druckman	"Fleet" ^
Third Coast Percussion	<i>Paddle to the Sea</i> , Coda
Traditional / arr. Musekiwa Chingodza and Third Coast Percussion	<i>Chigwaya</i>

\* from *Aguas da Amazonia* by Philip Glass

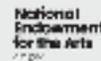
^ from *Reflections on the Nature of Water* for Solo Marimba by Jacob Druckman

*Paddle to the Sea* ©1966 National Film Board of Canada

This project is supported by a grant from the National Endowment for the Arts, with additional support from the Elizabeth F Cheney Foundation, and is made possible through a collaboration with the National Film Board of Canada.

*Paddle to the Sea* was commissioned by the Cleveland Museum of Art, Meany Center for the Performing Arts at University of Washington, ArtsLIVE at University of Dayton, and the University of Notre Dame's DeBartolo Performing Arts Center.

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**T**hird Coast Percussion is a Grammy Award-winning, artist-run quartet of classically-trained percussionists hailing from the great city of Chicago. For over ten years, the ensemble has forged a unique path in the musical landscape with virtuosic, energetic performances that celebrate the extraordinary depth and breadth of musical possibilities in the world of percussion. The ensemble has been praised for “commandingly elegant” (*The New York Times*) performances, the “rare power” (*Washington Post*) of their recordings, and “an inspirational sense of fun and curiosity” (*Minnesota Star-Tribune*). The four members of Third Coast are also accomplished teachers, and since 2013, have served as ensemble-in-residence at the University of Notre Dame’s DeBartolo Performing Arts Center.

A direct connection with the audience is at the core of all of Third Coast Percussion’s work, whether the musicians are speaking from the stage about a new piece of music, inviting the audience to play along in a concert or educational performance, or inviting their fans around the world to create new music using one of their free mobile apps. Third Coast Percussion maintains a busy touring schedule, with past performances in 32 of the 50 states plus Canada, Germany, Italy, the Netherlands, and Poland, and venues ranging from concert halls at the Metropolitan Museum of Art and De Doelen to clubs and alternative performance spaces such as New York’s Le Poisson Rouge and the National Gallery’s West Garden Court.

The quartet’s curiosity and eclectic taste have led to a series of unlikely collaborations that have produced exciting new art. The ensemble has worked with engineers at the University of Notre Dame, architects at the Frank Lloyd Wright Foundation, dancers at Hubbard Street Dance Chicago, and musicians from traditions ranging from the mbira music of Zimbabwe’s Shona people, to indie rockers, to some of the world’s leading concert musicians.

A commission for a new work from composer Augusta Read Thomas in 2012 led to the realization that commissioning new musical works can be — and should be — as collaborative as any other artistic partnership. Through extensive workshopping and close contact with composers, Third Coast Percussion has commissioned and premiered new works from Donnacha Dennehy, Glenn Kotche, Lei Liang, Gavin Bryars, Christopher Cerrone, Timo Andres, Marcos Balter, Ted Hearne, and today’s leading up-and-coming composers through their Emerging Composers Partnership Program. These works have become part of the ensemble’s core repertoire and seen hundreds of performances across North America and throughout Europe. Third Coast Percussion’s recordings include three full-length albums, three EPs, and a number of appearances on other releases. The quartet has put its stamp on iconic percussion works by John Cage and Steve Reich, and Third Coast has also created first recordings of commissioned works by Augusta Read Thomas, David T. Little and Ted Hearne, in addition to recordings of the ensemble’s own compositions. In 2017, the ensemble won the Grammy Award for Best Chamber Music/ Small Ensemble performance for their recording of Steve Reich’s works for percussion.

Third Coast Percussion has always maintained strong ties to the vibrant artistic community in their hometown of Chicago. They have collaborated with Chicago institutions such as Hubbard Street Dance Chicago and the Adler Planetarium, performed at the grand opening of Maggie Daley Children’s Park, conducted residencies at the University of Chicago, Northwestern University and the Civic Orchestra of Chicago, created multi-year collaborative projects with Chicago-based composers Augusta Read Thomas, Glenn Kotche and chamber ensemble Eighth Blackbird, and taught tens of thousands of students through partnerships with Urban Gateways, the People’s Music School,

the Chicago Park District, Rush Hour Concerts and others.

The four members of Third Coast Percussion met while studying percussion music at Northwestern University. Members of Third Coast also hold degrees from the Eastman School of Music, Rutgers University, the New England Conservatory and the Yale School of Music. Third Coast Percussion is a 501(c)3 not-for-profit organization.

### LESLIE BUxbaum DANZIG

(Stage Director)

Leslie Buxbaum Danzig is delighted to work with Third Coast Percussion again, after stage directing *Wild Sound*, composed by Glenn Kotche. Leslie is a collaborating director with Julia Rhoads/Lucky Plush Productions, where she is currently co-creating the dance-theater work *Rooming House*, which premieres at Steppenwolf 1700 Theater in Fall 2017. With Lucky Plush, she also co-created *The Better Half* and *The Queue*, both of which received a National Dance Project Award and a National Performance Network creation fund award ('12 and '14). Presenting venues include Museum of Contemporary Art Chicago; Spoleto Festival USA (SC); CRASHarts at the Institute of Contemporary Art Boston; Dance Cleveland; Flynn Center for the Performing Arts (VT); ODC (CA); and Maui Arts and Cultural Center. For over a decade, Leslie was co-founder and resident director of the Chicago-based physical theater company 500 Clown, whose shows (*Macbeth*, *Frankenstein*, *Christmas* and *Elephant Deal*) performed in Chicago at venues including Steppenwolf Theatre Company and Lookingglass Theatre, and toured throughout the U.S. Other directing credits include *Quest* at The Actors Gymnasium; Damon Kiely's *The Revel* with the House Theatre; Redmoon's *The Elephant and the Whale* with Chicago Children's Theater (with Frank Maugeri); Redmoon's *Hunchback* at New Victory Theater (NYC); and *Float* with About Face Theater. Prior to turning to directing, Leslie toured nationally and internationally as an actor with NYC's Elevator Repair Service. Leslie received her B.A. from Brown University and PhD in performance studies from Northwestern University, and trained in physical theater at Écoles Jacques Lecoq

and Philippe Gaulier. She is Assistant Professor of Practice in Theater and Performance Studies, University of Chicago.

### JOSEPH A. BURKE

(Light & Video Designer)

Joseph A. Burke is pleased to be collaborating with Third Coast Percussion on this amazing aural and visual experience. His artistry specializes in lighting and projection design,

videography and content creation. Joseph's work has been seen at: Case Western Reserve University, Chamber Opera Chicago, Children's Theatre of Charlotte, Cleveland's Playhouse Square, Cleveland Public Theatre, Imagine Exhibitions Incorporated, Museum of Contemporary Art-Chicago, Northwestern University, The House Theatre of Chicago, The Poetry Foundation, Travesty Dance Group, Steppenwolf Theatre Company, and Writers' Theatre



## CANTUS: *DISCOVERY OF SIGHT*

Thursday, February 15, 2018

7:30 pm | Tickets \$19-\$49

Vocal ensemble Cantus is widely known for its trademark warmth and blend as well as innovative programming. Including seasoned masterpieces and new works, *Discovery of Sight* revels in the mystery, science, and poetry of what it means to truly "see."



## HARLEM QUARTET & ALDO LÓPEZ-GAVILÁN

Thursday, March 8, 2018

7:30 pm | Tickets \$19-\$49

Cuban piano prodigy Aldo López-Gavilán joins the Harlem Quartet in this dynamic cross-cultural collaboration. The program will consist of Latin jazz and classical repertoire, as well as original compositions by Mr. López-Gavilán.



## THE QUEBE SISTERS

Thursday, March 29, 2018

7:30 pm | Tickets \$15-\$39

The Quebe Sisters blend Western Swing, Swing Jazz, and Texas Fiddle Music with multi-part close-singing harmonies that transfix the audience.

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## THIRD COAST PERCUSSION | Program Notes

Tonight's performance includes music composed collaboratively by the members of Third Coast Percussion, interwoven with pre-existing music by American composers Philip Glass (arranged by Third Coast) and Jacob Druckman, and traditional music of the Shona people of Zimbabwe. The music composed by Third Coast Percussion accompanies the 1966 film *Paddle to the Sea*. The other works are performed with newly created video art by Joseph Burke.

### ***Please Put Me Back in the Water*** **HOLLING C. HOLLING**

The protagonist of Holling C. Holling's 1941 children's book *Paddle-to-the-Sea* is a small wooden figure in a canoe, lovingly carved by a Native Canadian boy. From the Nipigon Country north of Lake Superior, the figure travels for years through the Great Lakes and St. Lawrence Seaway out to the Atlantic Ocean and beyond, encountering a variety of people, creatures and environments along the way. Indeed, these encounters make the long journey possible—rather than keeping "Paddle" for themselves, those who find the figurine choose to send him further along the waterways, perhaps with a fresh coat of paint or a new rudder.

In building a performance project around this story, the four members of Third Coast Percussion composed music together as a team to perform live with the 1966 film adaptation of *Paddle-to-the-Sea*—music inspired by, and interspersed with, other music that bears thematic connections to water. This other music represents different aspects of our own musical journeys and places us in the role of musical stewards, adding what we can to each work and sending it out again into the world for others to experience.

### ***Reflections on the Nature of Water*** **for Solo Marimba** **JACOB DRUCKMAN**

Winner of the 1972 Pulitzer Prize in music, Jacob Druckman was composer-in-residence for the New York Philharmonic from 1982-85, and held teaching positions at Juilliard, The Aspen Music Festival, Tanglewood, Brooklyn College and Yale University. His 1986 marimba opus is one of the few works to

have maintained a place over many decades in the relatively young canon of marimba solo music. Each movement explores a different character that water can embody, intricately and evocatively mapping those characters on the marimba. The movements are concise but unhurried, gentle but uncompromising, inviting the listener to discover the rippling flow of an asymmetrical groove, an abundance of musical content in a single flickering gesture, or the powerful calm of stillness between notes. Four of the work's six movements appear on tonight's program.

### ***Aguas da Amazonia*** **PHILIP GLASS arranged by** **UAKTI / THIRD COAST PERCUSSION**

While Druckman's solo revels in textures and timbres unique to the marimba, this music by Philip Glass has experienced multiple lives on different musical instruments. Glass's *12 Pieces for Ballet*, originally composed for piano, was arranged by Brazilian musical group Uakti for their own gamut of instruments, many of which were custom-made and built by the performers. This new version of the piece was renamed after the Amazon river and its tributaries. Drawing on both the Uakti arrangement and the original piano music, the members of Third Coast Percussion arranged a handful of these pieces, exploiting our vast instrument arsenal and experimenting with color blends across the spectrum from "non-pitched" to "pitched" percussion. Arranging Glass's music pushed us to reimagine familiar material with a different sound palette and offered a chance to live inside the music of one of the most recognized voices in the contemporary classical music world.

### ***Chigwaya*** **TRADITIONAL** **Arranged by MUSEKIWA CHINGODZA/** **THIRD COAST PERCUSSION**

In recent years, the four of us have been fortunate to be able to expand our artistic practice and musical knowledge with a study of Shona music from Zimbabwe, and the mbira, a thumb piano that plays a leading role in this music. In preparation for this project, our mentor Musekiwa Chingodza taught us *Chigwaya*, a song used to call water

spirits in the Shona religion. *Chigwaya*—literally "the bream fish"—is a symbol for the water spirits or mermaid spirits, who can impart wealth or healing powers but can also be dangerous or demanding. As in many traditional Shona songs, each musician develops their own version of *Chigwaya*.

Musekiwa taught us the ways he might perform the piece on the *mbira* or our marimbas, as well as drum, *hosho* (shaker) and voice parts. The rendition in this program is our own mbira-focused interpretation of what we learned from Musekiwa. We encourage listeners to explore Musekiwa Chingodza's own discography and learn more about this great artist through Kutsinhira Cultural Arts Center, the Oregon-based nonprofit that hosts his biennial visits to the United States.

### ***Paddle to the Sea*** **THIRD COAST PERCUSSION**

As we set out to score the film *Paddle to the Sea*, we drew inspiration from the musical material and atmosphere of each of the water-related works on this program. In connecting their disparate aesthetics while creating something new, we found an opportunity to express this moment in our ensemble's own musical journey.

The score's musical content corresponds to many of the main themes in the film: the "boy theme," first heard about a minute into act 1, puts a simple melody on pitched desk bells over playful skittering wood blocks, ceramic tiles, and other quirky sounds; the "journey" that begins a few minutes later is soaring, Philip Glass-inspired music for almglocken (tuned cowbells), drum set and keyboards; our "placid" theme is a simple heartbeat in the low register of the marimba; and the sections we dubbed "turmoil" are marked by driving drum figures in rhythms borrowed from the last movement of Druckman's *Reflections on the Nature of Water*. We developed and combined these themes in different ways to form a musical narrative that parallels the exuberance, danger, loneliness, and infinite possibility of Paddle's voyage.

Third Coast Percussion's album *Paddle to the Sea*, featuring the music on tonight's program and more, will be released on Cedille Records in February.

## YOUR GUIDE TO MEANY CENTER

### FOOD & BEVERAGE IN MEANY HALL

Food and beverage stations are located in the main lobby and downstairs at the Gallery Café on the east side of the lower lobby. The stations are open one hour prior to the performances and at intermission.

### RESTROOMS

Restrooms are located on the lower and upper lobby levels.

### LATE ARRIVAL

Unless noted otherwise, all World Dance and World Music evening performances begin at 8 p.m. Special Event, Piano, and Chamber Music Series events begin at 7:30 p.m. Out of respect for the artists and seated patrons, late seating may be limited. Late arrivals will be escorted into the theater at appropriate intervals, to be determined by the artists and theater personnel.

### CELL PHONES, CAMERAS & OTHER ELECTRONIC DEVICES

Please turn off these devices before performances. Because of contractual obligations with our artists, the use of photographic recording equipment is prohibited. Flash cameras can be disruptive and dangerous to some artists.

### LOST AND FOUND

Contact the House Manager immediately following the performance or contact the Meany Hall House Manager's office at [bnancy@uw.edu](mailto:bnancy@uw.edu) or 206-543-2010.

### EVACUATION

In case of fire or other emergency, please follow the instructions of our ushers, who are trained to assist you. To ensure your safety, please familiarize yourself with the exit routes nearest your seat.

### ADMISSION OF CHILDREN

Children five years of age or older are welcome at all Meany Center performances. A ticket is required for admission.

### WHEELCHAIR SEATING

Wheelchair locations and seating for patrons with disabilities are available. Requests for accommodation should be made when purchasing tickets.

### FIREARM POLICY

Possession or use of firearms, without special written permission from UW Police, is prohibited on the UW Campus. Find the complete policy at [washington.edu](http://washington.edu).

### INFRARED HEARING DEVICES

Meany Hall (main stage) is equipped with an infrared hearing system. Headsets are available at no charge. Please speak with an usher. A driver's license or credit card is required as collateral.

### FRAGRANCES

In consideration of patrons with scent allergies, please refrain from wearing perfume, cologne or scented lotions to a performance.

### CANCELLATIONS

Due to unforeseen circumstances, we sometimes have to cancel or postpone performances. All programs, dates and artists are subject to change.

### SMOKING POLICY

Smoking is not permitted on the University of Washington campus.

### PARKING OPTIONS

Limited, underground paid parking is available in the Central Plaza Parking Garage, located underneath Meany Hall. There are also several surface lots and on-street parking within walking distance of Meany.

### MEANY CENTER ART EXHIBIT

Visit the Meany Center Art Exhibit in the Lower Lobby for an installation of work by students in the UW School of Art + Art History + Design.

### TAPESTRIES DISPLAYED ON STAGE

The artwork on display on stage during Piano and Chamber Music events are tapestries woven by Danish artist Charlotte Schröder.

### MEANY CENTER ADDRESS & CONTACT INFORMATION

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[meanycenter.org](http://meanycenter.org)

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### Meany Hall Box Office

The Meany Hall Box Office opens one hour before the performance and is located in Meany Hall's main entrance.

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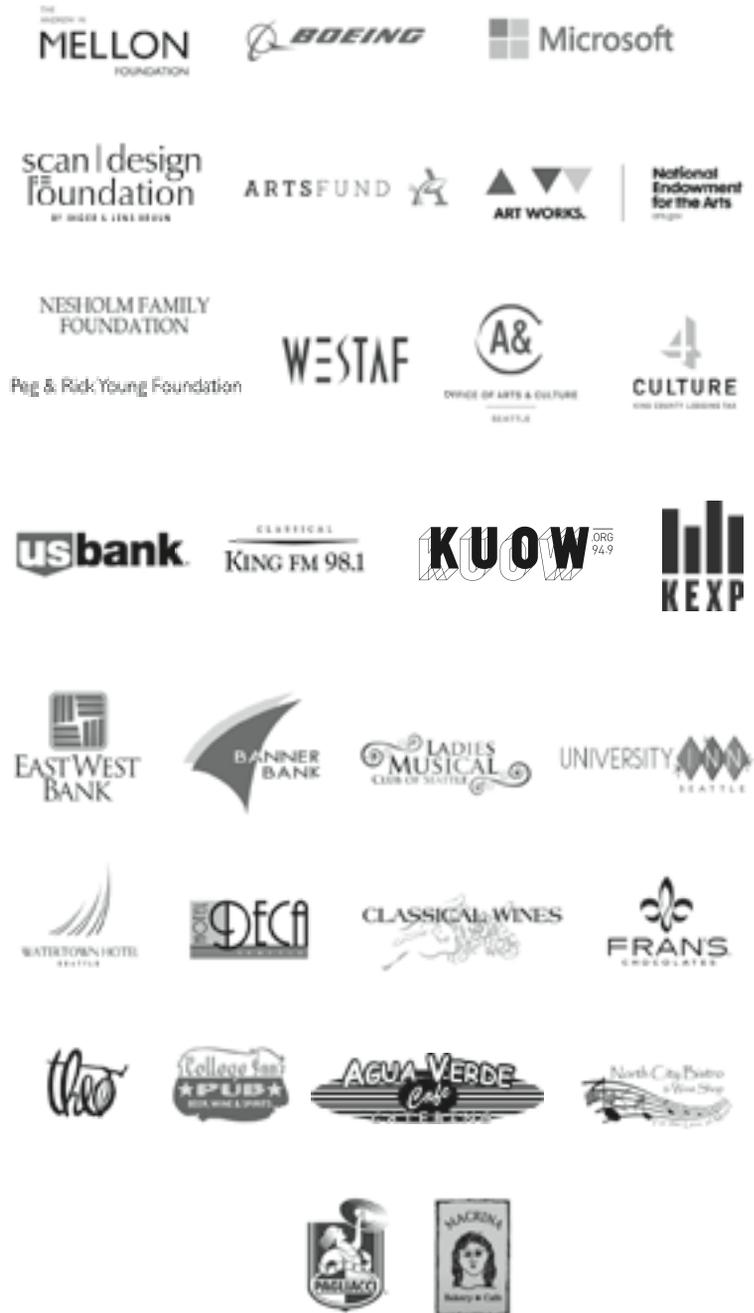
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Greg Socha, a 30-year-old marketing manager, told me. “There’s too much going on in Seattle in the summer and I like the outdoors too much. But once the sun starts going down earlier and it’s raining, spending time inside getting some culture gets more appealing.”

Greg has fond childhood memories of his parents taking him and his brother to see local theatre in Connecticut, but here in Seattle, he’s the latest recruit to new-to-theatre-going group. This September’s Public Works performance of *The Odyssey* at Seattle Rep was the first time he joined us, but he hasn’t been available to go to another performance with us since. I asked why he doesn’t see theatre on his own. “I would feel super self-conscious seeing a play by myself,” he said. “Most people are there with somebody, and it’s not like you can third wheel a conversation with some strangers.”

Of course, for many people, seeing a play with a group of friends is more appealing than going alone. Talking with Greg made me wonder if there are opportunities for theatres to help create those groups, or to encourage groups of friends to buy tickets together. For new theatre-goers especially, seeing a play alone may be uncomfortable simply because they don’t want to go alone.

Over the last two years, I’ve taken folks to see shows at ACT, Forward Flux, the Pacific Northwest Ballet, Seattle Rep, the Seattle Fringe Festival, and INTIMAN. We’ve expanded our artistic diet, too, taking in the Burke Museum, the Henry Art Gallery, and the Seattle Art Museum. I’m on a quest to introduce everyone to their favorite art form— it’s *The Dating Game* featuring every arts organization in Seattle. And I’m rooting for everyone to be a winner.

A generation ago, these same young professionals might be well on their way to becoming arts board members



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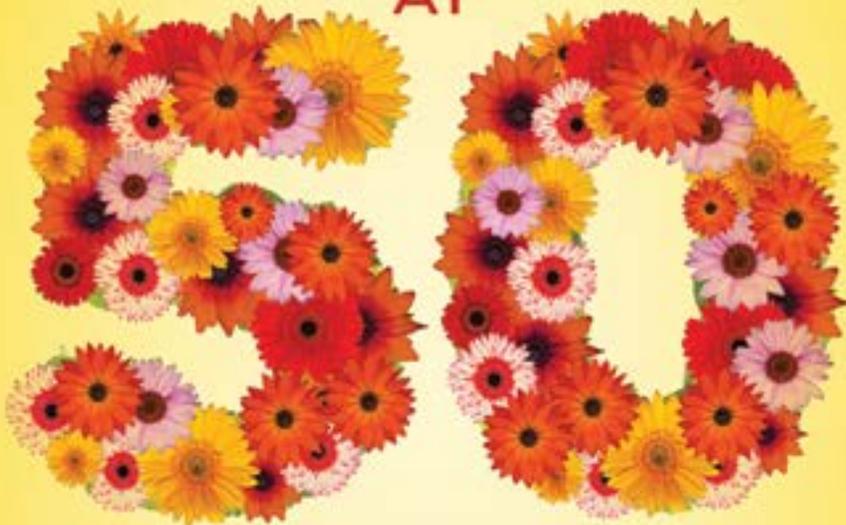
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and donors. Today, I'm hard pressed to find performing arts organizations that are targeting millennials, grooming them for their board. Pacific Northwest Ballet is the only organization in town that has a dedicated track toward Board of Trustees membership. Young Patrons Circle has its own Board of Directors, giving ballet fans an introduction to non-profit boards.

My group of theatre-goers is just starting to learn about sponsoring artists, non-profit boards, and donations to organizations. But no one is reaching out to these young professionals—many of them recent MBA graduates with lucrative post-grad school jobs—to involve them in the vitality of theatre. They're learning about it by flipping through the programs they're handed as they enter the theatre.

My chaperonage isn't single-handedly changing the demographics of Seattle audiences, but it's a step towards a younger, more engaged audience. Halfway through my third season organizing these outings, I wonder what audiences would look like if other regular audience members took it upon themselves to invite their theatre-estranged friends to the great performances Seattle offers. Theatre marketing and engagement departments have pursued all kinds of programs and initiatives to attract new audiences, especially younger new audiences, with varying degrees of success. Increasingly, I'm thinking that those of us who already love the theatre have a role to play in bringing new faces to the audience, too. ■

*Danielle Mohlman is a nationally produced feminist playwright based in Seattle. Her play Nexus is among the 2015 Honorable Mentions on The Kilroys list. She is an alumna of the inaugural class of Playwrights' Arena at Arena Stage.*



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For upcoming young musicians, finding welcoming venues to hone their skills is often a daunting task.

In 2015, Starbucks and the Seattle Theatre Group (STG) decided to put the spotlight on emerging talent with a series called Up Next: Live Music from Rising Stars. Twice a year, in April and September, musicians from STG's More Music @ The Moore are invited to select Seattle Starbucks stores to perform live. Performing in the Up Next series gives them a chance to showcase their original works to a new audience and the community gets to hear the latest from our areas rising stars

Since then, more than 25 young musicians have had the opportunity to play their music live in Starbucks stores around the Seattle area.

Starbucks has been a strong supporter of STG since 2003 and the presenting sponsor of its community programs, including More Music @ the Moore. Together, Starbucks and STG are building on a long-standing partnership to connect more of our city's youth to exciting new opportunities.

In addition to championing local youth programs through STG, over the past 43 years Starbucks has helped celebrate and support many other hometown traditions including Starbucks Annual Hot Java Cool Jazz at the Paramount, Seattle International Film Festival (SIFF), Little Big Show and Upstream. For more information visit [www.starbucks.com/seattle](http://www.starbucks.com/seattle).

**STG + Starbucks, giving young artists a stage  
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## SassyBlack

SassyBlack self-identifies as a psychedelic songstress, and that description couldn't be more apt. She's an energetic and hypnotic performer who forms community with her audiences. SassyBlack has called Seattle home for the last twenty years and says that she's learning more about the city every single day. We had the pleasure of speaking with SassyBlack about her writing process, social media's impact on her career, and how Seattle permeates her music.

**There's a deep love for Seattle that pulses through your work. How does Seattle influence you — and how do you influence Seattle?**

Seattle is the only true home I've ever known outside of Hawaii. They're similar in many ways, but also extremely different. I love to go on long walks and let myself feel nature — wind, sunshine, rain, falling leaves. It's such a healing feeling. That energy moves through me and motivates my mindset, which in turn motivates my music. Seattle is a quirky town blossoming into a city that's constantly moving forward.

It's hard to put a finger on how I influence Seattle. In terms of musical infrastructure, I sit on many boards trying to figure out how to support artists through work with nonprofits. In terms of live shows, I have attended a large share of shows and venues in Seattle over my twenty years to get a sense of the music scene. In terms of sound, I've collaborated with and worked with a lot of local artists and have been on the most well-known local label, Sub Pop.

**At your concerts, you encourage your audience to film and take photos of you, as long as they tag you on Twitter and Instagram. Tell me more about that. How do you market yourself in a social media world?**

The world we live in today is full of people

capturing the moment rather than living in the moment. If you're concerned with sharing with folks that you were doing or seeing something — which is valid — I see an opportunity there. Let's engage with one another through this experience. I find it makes people feel even more involved in the show, because now I'm interacting with them in their own personal sphere. There are so many ways to approach social media and I try to use it to my advantage.

**You're a performing powerhouse. What has been your favorite concert so far?**

If we are speaking about my favorite show that I have performed, I would say, at this very moment, it would be when I opened for Bilal at Nectar Lounge. That's at least my most recent favorite gig. The audience was so open and excited and loving and receptive. As for shows outside of myself, it's very difficult. I have attended a lot of beautiful amazing shows. I've seen Erykah Badu countless times, Earth, Wind & Fire, Herbie Hancock, Beyoncé, and so many others. All those shows and my shows exist in their special place and time and choosing favorites depends on my mood.

**You write your own beats and lyrics. What is your creative process like? What comes first: music or lyrics?**

Everything seems to come at the same time, but it does depend on what I'm



SassyBlack. Photo courtesy of the artist.

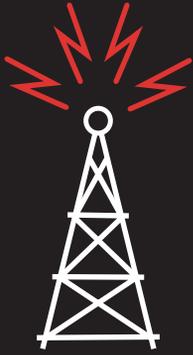
feeling. Sometimes I just want to make a beat, so I make a move on a beat. Sometimes I just want to sing a song, so I let it flow free. It's easy when it comes, but can be hard to complete. That's when it gets tough.

**Tell me about your favorite song — your own or someone else's. Why do you love it?**

Favorite questions hard as heck to answer because I am always changing, so my favorite anything is also always changing. Right now, I really like "Blow" by Beyoncé. That song is killer. Timberlake, Timbaland, J-Roc, Pharrell & Bey — what a dream team! The tune has bounce, soul, groove, disco vibes, just everything. I hope I can write and produce a track like that someday.

**Do you have any plugs? How can folks find more about you and your work?**

My album *New Black Swing* came out June 23rd on Space Theory Records, which is my label, and it's available online at [sassyblack.bandcamp.com](http://sassyblack.bandcamp.com). Folks can also order physical goods from the website too. ■ DANIELLE MOHLMAN



# Intermission Brain Transmission

Are you waiting for the curtain to rise? Or, perhaps, you've just returned to your seat before the second act and have a few minutes to spare? Treat your brain to this scintillating trivia quiz!

Email us the answer to the last question and have a chance to win tickets to a show!

- 1) *Timon of Athens* plays this season at Seattle Shakespeare Company. Match these other Shakespearean T-named characters with the play in which each is featured:

Taurus	<i>Merchant of Venice</i>
Thersites	<i>Taming of the Shrew</i>
Tranio	<i>Antony and Cleopatra</i>
Tubal	<i>Troilus and Cressida</i>

- 2) Itzhak Perlman, a world-famous violinist, is performing at Meany Center. He plays one of the 244 Stradivarius violins. Which one?

- |                    |                 |
|--------------------|-----------------|
| a) Soil            | c) Mercur-Avery |
| b) Ex-Leopold Auer | d) Gould        |

- 3) Taproot Theatre's production of *Camping with Henry and Tom* features an infamously unethical U.S. president, Warren G. Harding. Which corruption scandal tarnished his administration?

- |                                      |                              |
|--------------------------------------|------------------------------|
| a) Operation Plunder Dome            | c) Oregon Land Fraud Scandal |
| b) Marion Zioncheck's defenestration | d) Teapot Dome Oil Bribery   |

- 4) Seattle Repertory Theatre premieres *Ibsen in Chicago*, a comedy about a production of a play by 19th century Norwegian playwright Ibsen. What was Ibsen's first name?

- |            |           |
|------------|-----------|
| a) Henrik  | c) Sigurd |
| b) Henning | d) Knude  |

- 5) *The Maltese Falcon*, playing at Book-It Repertory, is based on the book by Dashiell Hammet. In the book, everyone is after the titular Maltese Falcon, which is what?

- A taxidermied reliquary of Greek origin
- A mysterious mercenary pilot
- A majestically bejeweled bird statue
- The secret last living scion of the Medici line



HOW LONG CAN HE RESIST?

Cartoon featuring Warren G. Harding by Rollin Kirby, c. 1920. Kirby later won the Pulitzer Prize.

- 6) Appearing at Meany Center is the Danish String Quartet, a group which premiered in Copenhagen in 2002. Which of the following is not a Danish city?

- |            |             |
|------------|-------------|
| a) Aalborg | c) Horsens  |
| b) Malmö   | d) Roskilde |

## Bonus Question

What was the last arts performance you attended that you liked best and why?

Email your response to [production@encoremediagroup.com](mailto:production@encoremediagroup.com) with "Trivia Quiz" in the subject line.

ANSWERS: 1) Taurus is in *Antony and Cleopatra*; Thersites is in *Troilus and Cressida*; Tranio is in *Taming of the Shrew*; Tubal is in *Merchant of Venice* 2) a - Soil Stradivarius was made by Maltese Falcon, a work of fiction, they created a fancy bird statue with the gold they plundered or were paid for their efforts. 6) b - Malmö is the third largest city in Sweden, not Denmark. Ibsen, and the father of Prime Minister Sigurd Ibsen. 5) c - In the 11th century the Knights of Malta established a hospital in Jerusalem to care for pilgrims of any religious faith or race. In *The Fall* accepted bribes to lease out at low rates. He became the first Cabinet member to go to prison for crimes committed while in office. 4) a - Playwright Henrik Ibsen was the son of Knude Italian luther Anttoni Stradivari of Cremona in 1714. Perlman has owned it since 1986. 3) d - Teapot Dome in Wyoming held oil reserves for which then-secretary of the Interior Albert Bacon

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