



HOPKINS CENTER  
FOR THE ARTS

*presents*

## THE KNIGHTS

with Jan Vogler *cello*

### **Post-Performance Discussion**

You are invited to remain in the theater immediately following the performance for an informal discussion with the artists.

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**Friday, October 16, 2015 • 8 pm**

Spaulding Auditorium • Dartmouth College

# PROGRAM

Tierkreis: Leo

Karlheinz Stockhausen (1928-2007), arr. Caroline Shaw

Suite from *Run Rabbit Run*

Sufjan Stevens (b.1975), arr. Michael P. Atkinson

- I. Year of the Ox
- II. Enjoy Your Rabbit
- III. Year of Our Lord
- IV. Year of the Boar

Suite No. 2 from *The Soldier's Tale*

Igor Stravinsky (1882–1971)

## • INTERMISSION •

Cello Concerto, Op. 129

Robert Schumann (1810–1856)

- Nicht zu schnell (A minor)
- Langsam (F major)
- Sehr lebhaft (A minor – A major)

Jan Vogler *cello*

Federico II

Giovanni Sollima (b. 1962)

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# PROGRAM NOTES

**Tierkreis: Leo (1974-5)**

**Karlheinz Stockhausen (1928-2007),**

**arr. Caroline Shaw**

One of the many small, modular pieces that Stockhausen drew out of his larger theatrical works, *Tierkreis (Zodiac)* consists of twelve melodies generated from twelve unique tone rows, each characterizing one of the twelve astrological signs. In the surreal theatrical production from which the piece was drawn, *Musik Im Bauch* ("Music in the Belly"), a performer reaches into the stomach of a life-sized puppet and removes twelve music boxes, each playing one of the Tierkreis melodies.

It's fitting, then, that *Leo* (Stockhausen's own sign) sounds both otherworldly and childlike. Ivan Hewitt, a music critic at *The Telegraph*, said of these melodies, "They're touching in a way that combines awkwardness and grandeur, as if superior beings from outer space were trying to ingratiate themselves with humanity by writing something catchy."

Jesse Diener-Bennett

**Suite from Run Rabbit Run (2007)**

**Sufjan Stevens (b.1975), arr. Michael Atkinson**

Originally premiered by the Osso String Quartet, these four movements became a point of departure for many other projects, including an orchestration for Justin Peck and the New York City Ballet's production of *Year of the Rabbit*, which premiered in 2012; and, in a mixed ensemble arrangement by yMusic. This expanded version performed by The Knights is based on Atkinson's original arrangements. In a program note for the premiere in 2007, Sufjan Stevens shared his thoughts:

"This arrangement draws upon the material of the original suite, including colorful extended techniques and textural improvisations in tandem with more conventional sounding music. They are

uncomplicated impressions of theme and variation that bring to light, through careful condensation, a project previously heavily laden with conceit... Atkinson's scores do not, however, ignore the experiments of sound and improvisation that inspired many of the original recordings. His arrangements paint abstract sequences, odd shapes and angular arches on the staff, open to interpretation. The strings are forced to mimic gestures previously generated by the computer: sampled beats, digital glitches and mechanical guffaws. At one point, for example, the players are cued for a few bars of shushing, imitating the sound of rain.

These songs...have become, to my ears, more alive, more capable, more fully realized than their original recordings. It's as if, in initially piecing them together, years ago, in the solitude of my computer, I was constructing Frankenstein's monster, with the wit and wildness of a mad scientist. Atkinson's arrangements distill these vulgarities in vinegar, pulling away all the ugly skin lesions, the moles, the gimmicks, the stitching and the layers of gauze. What is revealed is a full-grown man, with consciousness, hair parted to the side, a track suit, running shoes, a baseball cap. It's alive! It's alive! Of course this is where the analogy breaks down, for these songs are more animal than human."

Michael P. Atkinson

**Suite No.2 from The Soldier's Tale (1920)**

**Igor Stravinsky (1882-1971)**

*L'Histoire du Soldat* is the timeless story of a soldier returning home on leave and his fantastical run-in with the devil. This theatrical work explores the sense of loss created by war and the alienation of a soldier from the place he once called home. Written the year after World War I ended, it has been adapted to represent soldiers from any number of places, fighting in any number of wars—perhaps most famously by novelist Kurt



## PROGRAM NOTES CONTINUED

Vonnegut, who reworked the tale to fit the true story of Eddie Slovik, an American soldier in World War II who remains the only serviceman to be executed for desertion since the Civil War.

The *Suite* performed tonight is Stravinsky's own creation, arranged for the seven instruments featured in his original production but without the actors, dancers or text from the full staged work. It is the later of the two suites Stravinsky pulled from *The Soldier's Tale*, and is much better known than *Suite No.1*, arranged for a trio of clarinet, violin and piano.

Jesse Diener-Bennett

### **Cello Concerto, Op. 129 (1850) Robert Schumann (1810–1856)**

In 1850, Robert Schumann moved from Dresden to Düsseldorf to become the municipal music director. It soon became apparent that he was ill-suited for this position. Nevertheless, the move ushered the composer into a short, but truly happy period. His *Cello Concerto in A Minor* was written in a two-week burst of creativity soon after his arrival in his new city. It is one of the major works to emerge from his final years of mental decline, and the last he saw all the way from composition to publication.

Schumann once wrote, "I cannot write a concerto for the virtuosos. I must try for something else." With the cello concerto, he achieves that elusive "something else" by deftly wedding virtuosity to musical substance. Originally titled *Concertstück für Violoncell mit Begleitung des Orchesters* ("Concert piece for Violoncello with Orchestral Accompaniment"), the work is three movements played without break. In character with Schumann's late style, themes are recalled throughout the work creating a distinctly narrative effect, with the soloist taking the role of storyteller. In 1850, his wife Clara wrote, "Robert composed a concerto for the violoncello that pleased me

very much. It appears to be written in the true violoncello style. The romantic quality, the flight, the freshness and the humor, and also the highly interesting interweaving of cello and orchestra are, indeed, wholly ravishing—and what euphony and what sentiment are in all those melodic passages!"

When the publication of this work finally came, Schumann was entering the final phase of his mental illness. Hallucinatory voices haunted him. Seeking solace, he threw himself into proofreading the final drafts of the work. Eventually, his mental torment led to a suicide attempt. He leapt into the Rhine in February of 1854 and was subsequently moved to a sanatorium at Enderich near Bonn, where he lived out his remaining two years.

James Roe

### **Federico II (2002) Giovanni Sollima (b. 1962)**

Giovanni Sollima's *Federico II* (in its orchestral version), is a movement that is part of a larger piece called *Viaggio In Italia*. Sollima, a virtuosic cellist and composer in the long tradition of Italian virtuoso string instrumentalist/composers such as Vivaldi, Corelli and Boccherini, traverses what he calls the "Jurassic of the cello" (meaning the baroque era) to the "Metal," as he draws from rock, jazz and folk idioms from his native Sicily in his music. Federico II was known as the enlightened and shrewd ruler of the Holy Roman Empire from 1220 till his death in 1250. He was a great supporter of the sciences and the arts, allowed for a far greater integration of ethnicities in his kingdom than was common practice at the time in Europe, and is widely credited with helping to pave the way for the intellectual advances of the Renaissance. Sollima pays tribute to him in this rhythmically intoxicating piece.

Colin Jacobsen

# ABOUT THE ARTISTS

**The Knights** is an orchestral collective, flexible in size and repertory, dedicated to transforming the concert experience. Engaging listeners and defying boundaries with programs that showcase the players' roots in the classical tradition and passion for artistic discovery, The Knights has "become one of Brooklyn's sterling cultural products... known far beyond the borough for their relaxed virtuosity and expansive repertory" (*New Yorker*).

The Knights' 2015-16 season kicked off at Caramoor, a regular stop for the ensemble, with a performance featuring cello superstar Yo-Yo Ma. The group will be in residence at Brooklyn's BRIC House, as part of a series of New York City residencies undertaken with support from the Andrew W. Mellon Foundation. On Gil Shaham's *1930's Violin Concertos, Vol. 2*, to be released in February, The Knights join the master violinist on Prokofiev's *Second Violin Concerto*. The group teams up again with Shaham for a North American tour with stops in Baltimore, Toronto, Chicago and Atlanta. Other season highlights include a new collaboration with French pianist Lise de la Salle and residencies at Dartmouth, Penn State and Washington D.C.'s Dumbarton Oaks.

Recent season highlights include The Knights' debut at Carnegie Hall in the New York premiere of the Steven Stucky/Jeremy Denk opera *The Classical Style*; a US tour with banjo virtuoso Béla Fleck; a European tour with soprano Dawn Upshaw, including the group's debut at Vienna's Musikverein; frequent festival appearances at Ravinia and Tanglewood; and seven years of free summer performances at Central Park's Naumburg Orchestral Concerts and Bryant Park. In recent years The Knights have also collaborated with Itzhak Perlman, the Mark Morris Dance

Group, Joshua Redman, Silk Road virtuoso Siamak Aghaei and *pipa* virtuoso Wu Man. Recordings include 2015's "instinctive and appealing" (*The Times*, UK) *the ground beneath our feet* on Warner Classics, featuring the ensemble's first original group composition; an all-Beethoven disc on Sony Classical (their third project with the label); and 2012's "smartly programmed" (NPR) *A Second of Silence* for Ancalagon.

The Knights evolved from late-night chamber music reading parties with friends at the home of violinist Colin Jacobsen and cellist Eric Jacobsen. The Jacobsen brothers, who are also founding members of the string quartet Brooklyn Rider, serve as artistic directors of The Knights, with Eric Jacobsen as conductor. In December 2012, the Jacobsens were selected from among the nation's top visual, performing, media and literary artists to receive a prestigious United States Artists Fellowship.

The Knights' roster boasts remarkably diverse talents, including composers, arrangers, singer-songwriters and improvisers, who bring a range of cultural influences to the group, from jazz and klezmer to pop and indie rock music. The unique camaraderie within the group retains the intimacy and spontaneity of chamber music in performance. The Knights last performed at the Hopkins Center in 2013.

**Colin Jacobsen artistic director**, is a violinist and composer and, as the *Washington Post* observes, "one of the most interesting figures on the classical music scene." A founding member of two game-changing, audience-expanding ensembles—the string quartet Brooklyn Rider and orchestra The Knights—he is also a touring member of Yo-Yo Ma's venerated



## ABOUT THE ARTISTS CONTINUED

Silk Road Project and an Avery Fisher Career Grant-winning violinist. Jacobsen's work as a composer developed as a natural outgrowth of his chamber and orchestral collaborations. Jointly inspired by encounters with leading exponents of non-western traditions and by his own classical heritage, his most recent compositions for Brooklyn Rider include *Three Miniatures*—"vivacious, deftly drawn sketches" (*New York Times*)—which were written for the reopening of the Metropolitan Museum of Art's Islamic art galleries. Jacobsen collaborated with Iran's Siamak Aghaei to write a Persian folk-inflected composition, *Ascending Bird*, which he performed as soloist with the YouTube Symphony Orchestra at the Sydney Opera House, in a concert that was streamed live by millions of viewers worldwide. His work for dance and theater includes *Chalk and Soot*, a collaboration with Dance Heginbotham, and music for Compagnia de' Colombari's theatrical production of Walt Whitman's *Song of Myself*.

**Eric Jacobsen** *artistic director*, is a conductor and cellist who has been hailed by the *New York Times* as "an interpretive dynamo." Jacobsen has built a reputation for engaging audiences with innovative and collaborative projects and is the founder and Artistic Director of The Knights and a founding member of the genre-defying string quartet Brooklyn Rider. As conductor of The Knights, Jacobsen has led the "consistently inventive, infectiously engaged indie ensemble" (*New York Times*) at New York venues ranging from Carnegie Hall to Central Park, and at renowned international halls such as the Vienna Musikverein and Cologne Philharmonie. In the 2015-16 season, Jacobsen celebrates his inaugural season as Music Director of the Orlando Philharmonic and his second season as both music director of the Greater Bridgeport

Symphony and artistic partner with the Northwest Sinfonietta. Also in demand as a guest conductor, Jacobsen has recently led the Camerata Bern, the Detroit Symphony, the Alabama Symphony, ProMusica Chamber Orchestra, Deutsche Philharmonie Merck and Yo-Yo Ma's Silk Road Ensemble.

**Jan Vogler** *cello* has been the artistic director of the Moritzburg Festival near Dresden since 2001, and director of the Dresden Music Festival since October 2008. In 2006, Vogler received the European Award for Culture and in 2011 the Erich-Kästner Award for tolerance, humanity and international understanding. For his most successful recording of Bach's six *Suites for cello solo*, he was awarded the ECHO Klassik 2014 award in the category "Instrumentalist of the Year (cello)."

During the 2014/2015 season, Vogler performed with the Cologne and Hamburg Radio Symphony Orchestras, Staatskapelle Halle and the Orchestra dell'Accademia Nazionale di Santa Cecilia, among others. He toured with the La Folia Barockorchester, presenting their joint Sony CD project *Concerti di Venezia: early classical Venetian cello concerti*. Vogler played recitals with his long-term chamber music partners, pianists Hélène Grimaud and Martin Stadtfeld. In season 2013/2014, Vogler collaborated with the Bamberg Symphony Orchestra, Leipzig Radio Symphony Orchestra, the Hamburg, Taiwan and Copenhagen Philharmonic Orchestras as well as the Konzerthausorchester Berlin. In various concerts he presented Bach's solo suites, published on Sony in 2013.

Vogler, who lives in Dresden and New York together with his wife and two daughters,

## ABOUT THE ARTISTS CONTINUED

started his career as principal cellist of the Sächsische Staatskapelle Dresden at the age of twenty but left the position in 1997 in order to concentrate fully on his budding career as a soloist. Highlights of his career to date include his performances with the New York Philharmonic, one of them with Lorin Maazel during the reopening festivities of the Dresden Frauenkirche in 2005. He performed with the Chicago, Boston, Pittsburgh, Montreal and Cincinnati Symphony Orchestras, the Mariinsky Orchestra, Sächsische Staatskapelle Dresden, Vienna Symphony, Munich Philharmonic and The Knights.

Alongside the standard pieces, Vogler's orchestra repertoire includes exceptional works such as the cello concerto *Dunkle Saiten* by Jörg Widmann or Tigran Mansurian's *Ubi est Abel frater tuus?* which are both dedicated to him, and the cello concertos by Samuel Barber, Graf, Hasse, Bürger and Michael Haydn. In 2010, Neos published his recording of Elliott Carter's and Udo Zimmermann's cello concerti together with the Bavarian Radio Symphony Orchestra and Kristjan Järvi.

Vogler began his successful collaboration with Sony Classical in 2003/2004 with a recording of Strauss' *Don Quixote* and *Romance* with the Sächsische Staatskapelle Dresden and Fabio

Luisi. Other prizewinning discs were *The Secrets of Dvořák's cello concerto* with the New York Philharmonic and David Robertson, or musicians of the Moritzburg Festival performing Mozart chamber works (ECHO Klassik 2006). His encore CDs *My Tunes I* and *II* were released on Sony Classical in 2007 and 2010, and *Concerti Brillanti* with cello concertos by Hasse, Graf, Michael Haydn (world premiere recordings), and C.P.E. Bach, recorded with the Munich Chamber Orchestra and Reinhard Goebel, in 2007. His *Tango!* CD followed in 2008.

In 2009 Sony released Vogler's recording of works by Shostakovich (including the *Cello Concerto No. 1*) and *Jimi Hendrix*, recorded with the New York chamber orchestra The Knights, and Bach sonatas with Martin Stadtfeld. *Die Forelle—Trout variations*, his fifth collaboration with Moritzburg Festival artists, was published in 2011. His fruitful recordings for Berlin Classics include the cello concertos by Samuel Barber and Erich Wolfgang Korngold as well as the recording of cello concerti by Schumann and Widmann (ECHO Klassik 2002). His most recent Sony CDs include Bach's solo suites from spring 2013 (ECHO Klassik 2014), and a Schumann chamber music disc, *Dichterliebe*, with Héléne Grimaud and others. Vogler plays the Stradivari cello Castelbarco/Fau from 1707.

## CONNECTING ARTISTS TO THE COMMUNITY

While at Dartmouth, the Knights visited classes in the Music Department, performed with students in the Collis Center, Berry Library and East Wheelock Residential cluster; coached instrumentalists at the Upper Valley Music Center, visited the Tunbridge School for an assembly and workshop, and will participate in a post-performance discussion. For more information on Hop Outreach & Arts Education, call 603.646.2010 or visit [hop.dartmouth.edu/online/outreach](http://hop.dartmouth.edu/online/outreach).



# THE KNIGHTS

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Eric Jacobsen *conductor*

## Violin

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Alexander Fortes  
Nanae Iwata  
Ariana Kim  
Laura Lutzke  
John Marcus  
Guillaume Pirard  
Amie Weiss

## Viola

Mario Gotoh  
Miranda Sielaff  
Alissa Smith

## Cello

Eric Jacobsen  
Caitlin Sullivan  
Alice Yoo

## Bass

Shawn Conley

## Flute

Chris Johnson  
Alex Sopp

## Oboe

Nick Masterson  
Grace Shriock

## Clarinet

Alicia Lee  
Agnes Marchone

## Bassoon

Edward A. Burns  
Erik Holtje

## Horn

Michael P. Atkinson

## Trumpet

Josh Frank  
Sycil Mathai

## Trombone

Dave Nelson

## Timpani/Percussion

Michael Caterisano

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