



MIDDLEBURY
PERFORMING ARTS SERIES
P R E S E N T S

Takács Quartet
Julien Labro, Bandoneón

FRIDAY, APRIL 22, 2022

7:30 PM ET

MAHANEY ARTS CENTER, ROBISON HALL



TAKÁCS QUARTET
Edward Dusinberre, violin | Harumi Rhodes, violin
Richard O'Neill, viola | András Fejér, cello
and
JULIEN LABRO

Circles *

Bryce Dessner (b. 1976)

Meditation #1 *

Julien Labro (b. 1980)

Julien Labro, Bandoneón
Takács Quartet

Minguito

Dino Saluzzi (b. 1935)

Wachet auf, ruft uns die Stimme, BWV 645

Johann Sebastian Bach (1685–1750)

Astoración

Julien Labro

Julien Labro, Bandoneón and Accordina

String Quartet in F Major

Maurice Ravel (1875–1937)

Allegro moderato – très doux

Assez vif – très rythmé

Très lent

Vif et agité

Takács Quartet

Clash *

Clarice Assad (b. 1978)

Julien Labro, Bandoneón
Takács Quartet



**New England Premiere; Commissioned by the Middlebury Performing Arts Series and Music Accord.*

Tonight's performance runs approximately 75 minutes with no intermission, and will be available online on demand until 7:30 PM ET on Sunday, April 24, 2022 at <http://go.middlebury.edu/takacs-labro/>.

This Performing Arts Series event is made possible thanks to the Paul Nelson Performance Endowment.

Patrons are requested to refrain from texting and to turn off all electronic devices prior to performance. Photography and the use of audio or video equipment is prohibited.

Program Notes

DESSNER *Circles* (2021)

Note by Bryce Dessner

I was fortunate to meet the wonderful bandoneón/accordion player Julien Labro a few years ago while I was composing the music for the Fernando Mereilles film *The Two Popes*. I wrote a lot of music for Julien to play and was completely blown away in the studio by his exceptional musicianship and virtuosity. He seems to literally be able to do anything. So, when the chance to compose for him and the equally wonderful Takács Quartet came, I was very happy to write a new piece.

Circles is my composition for their quintet and is a simple idea that I wrote during the many months of lockdown in France due to the global COVID-19 pandemic. This piece was an expression of the creative process slowly starting to turn again, each individual voice searching for a line and searching for one another and eventually falling into a pattern or dance together, which weaves in and out of this collective rhythm and individualist polyphony. This theme of the individual versus the collective voice is something I have been exploring a lot in my work, especially when writing for a soloist. What does it mean to write for the individual? Is it not more important what we have to say as a group—the voice of many as opposed to the voice of one? And in this case, I have left quite a lot of information out of the score, to encourage the players of the quartet and Julien to find their own expressions and dynamics—to bring their own voice to these skeletal notes.

LABRO *Meditation #1* (2021)

Note by Julien Labro

Meditation #1 is the first of a series of forthcoming pieces for bandoneón and string quartet that were composed as a way to create a space that allows for escape from the chaos that often envelopes us. In dealing with the tumultuous events over the past year, I started a habit of waking up early in the morning and preserving small windows of time for myself before allowing the craziness of the world to descend upon me. This series captures and reflects these precious moments in time, without disruptions from news outlets, social media, phones, etc., when I was able to escape into an oasis that opened a new window for peace and creativity.

SALUZZI *Minguito* (2006), arr. LABRO

Note courtesy of Princeton University Concerts

Written by the acclaimed composer-improviser-bandoneón player Dino Saluzzi, *Minguito* is named after the comic Argentinian TV character Minguito Tinguitella, played by the actor Juan Carlos Altavista. As this reference might suggest, Saluzzi's points of reference extend far beyond the classical music canon. He has characterized his early musical education as one deeply shaped by his environment. Growing up in a small village in northern Argentina, he learned about music primarily from his family: "There weren't books, or schools, or radio – nothing," he recalled. "Nevertheless, my father was able to transmit a musical education to me; music that, later, when I was studying, I realized that I already knew – not from the point of view of reason or rationality, but rather in a different way." His later career included collaborations and interactions with musicians working across genres, from the essential Tango Nuevo figure Astor Piazzolla to jazz, classical, and folk artists.

Minguito reflects these broad influences. The string quartet morphs into a tango ensemble in the piece's opening moments, as the dancing rhythms of the bandoneón melt into the cello's resonant pizzicato bass line. Out of these smoky timbres, gentle flashes of major-key sunshine emerge, enveloping the listener in warmth. Later on, individual instruments rise up for virtuosic solo turns, then melt back into the collective texture. The result is playful, romantic, and quietly unpredictable: a roving exploration of these instruments' singular and shared sounds.

BACH *Wachet auf, ruft uns die Stimme*, BWV 645 (1731), arr. LABRO

Note courtesy of Princeton University Concerts

In the 1840s, a Rheinland merchant named Heinrich Band began to distribute a newly manufactured instrument: a large concertina, similar to a diatonic button accordion. Band was a savvy marketer, and he promoted the new instrument by publishing sheet music and enlisting his family members to teach lessons and open shops where it could be purchased. Within a decade, it had become so popular that it surpassed the concertina as the preferred instrument for performances in church. By the 1880s, German immigrants had begun to bring the instrument across the Atlantic with them to Argentina. And so, Heinrich Band's eponymous Bandonion became the Argentine bandoneón, now essential to tango and other Argentine musical traditions.

Despite – or perhaps because of – the bandoneón's cross-cultural, genre-spanning history, the question of its suitability for Bach's music has rankled some purists. "Should Accordionists Play Bach?" asked an author in a 1949 issue of *Accordion World*. While admitting that many felt the accordionist "should leave the music of Bach and the other great masters strictly alone," the

writer ultimately argued that “the accordionist who shuns Bach is either not well acquainted with this music or does not appreciate the true possibilities of his instrument.” Those possibilities are on full display here, as the instrument returns to its German roots in this arrangement of Bach’s well-known “*Wachet auf.*” Based on a Lutheran hymn by Philipp Nicolai, the chorale is both vast in scale and intricate in textural detail. Vibrant with energy, structurally complex, and perpetually on the move, it nevertheless evokes a serene mood: a sort of peaceful, glittering grandeur.

LABRO *Astoración* (2021)

Note by Julien Labro

Astoración is an imagined duet and conversation with Nuevo Tango master Astor Piazzolla. I discovered his music at age 12 and it changed my life. It enlightened me that music was not only about written notes on a page, but a means of expression. His passionate music moved me like no other, and he became one of my biggest inspirations. I always dreamt that perhaps one day I could thank him in person, but fate decided otherwise, as Piazzolla passed away in July of 1992 – the same month and year I discovered his music.

RAVEL *Quartet in F Major*

Note courtesy of the L.A. Philharmonic

In 1903, 28-year-old Maurice Ravel was completing his studies at the Paris Conservatory. By this time, he had been studying there for half of his life, and had entered the much-desired Grand Prix de Rome competition several times, though never receiving higher than second place. This first and only string quartet again failed to win him the prestigious award. However, the *Quartet in F Major* is an early demonstration of Ravel’s brilliant juxtaposition of formality and sensuality, and his incredible use of tone color. At times it sounds like a much fuller string section than four instruments.

It is a common occurrence for artists to thrive within some sort of limitation or structure. So it was with Ravel, whose music blossomed under restraint. Though Ravel may have been the consummate perfectionist composer, he seems to have felt a certain freedom to be bold and spontaneous in writing the *String Quartet*. The *String Quartet* is often considered Ravel’s first masterpiece and continues to be one of the most widely performed chamber music works in the classical repertoire, representing Ravel’s early achievements and rise from obscurity.

The *Quartet* follows the traditional four-movement classical structure. Like Debussy’s *String Quartet* of a decade earlier, Ravel’s *Quartet* also uses themes cyclically throughout the work. Ravel dedicated the piece to his teacher, Gabriel Fauré. The first movement marked *Allegro*

moderato – Très doux (very sweet) is full of lyrical and soaring lines on the violin. The second movement, the shortest of the Quartet, is marked Assez vif (rather lively). The music shifts back and forth between pizzicato and more lyrical sections, all highlighting the triple meter with different rhythmic combinations reminiscent of Iberian folk music. The slower, more lyrical middle section of the movement sounds at times almost timeworn – primeval or exotic – with the first violin playing creaky, rising lines while the other strings pluck out eerie accompaniment. Low, pizzicato runs leap back into the first section material, and barge ahead to a stomping conclusion.

The nocturne-like third movement, Très lent (very slow), recycles melodic material from the first movement, moving between tension and relaxation throughout, with effective use of tremolo in the supporting lines. At several moments, the first violin soars high, full of romantic bittersweetness, then subsides, as stranger and more suspenseful themes take over. Although the music is slow and contemplative, there is a sense of inevitable movement forward, as if we are strapped into a roller coaster car moving slowly on the track. Finally, it comes to rest high and soft, giving some peace after a great deal of disquiet.

The finale, Vif et agité (lively and agitated), starts and ends stormily, with moments of respite. Vigorous eighth notes open and are answered by recollections of the first movement. There is great unity in the String Quartet, with the cyclical themes throughout.

ASSAD *Clash* (2021)

Note by Claire Assad

I modeled the composition on imaginary friction between two human beings, basing much of the musical material and phrasing in human speech and predictability on human behavior, such as behavioral matching and contrast. Emotions influence language, and as listeners, we react to the speaker's emotional state, later adapting our behavior depending on what emotions the speaker transmits. On one side we have a person who argues, throws violent insults, interrupts, and yells – and on the other side, another who either retaliates or retreats, appeals to guilt, pleads, and indulges in over-sentimentalism. These are constant themes in this work.

Episodic in nature, *Clash* gravitates towards tension more than understanding, though such moments happen periodically – as, for every conflict, there must be a resolution. Moments of peace and agreement in this work are musical passages of a quasi-diplomatic character; they act either as neutral or pleading intercessors between escalating clashes of willfulness and stubbornness.

I wrote *Clash* between 2020 and 2021, a turbulent period for many, brought by a world health crisis, social distancing, the collapse of the economy, riots, and political turmoil – stressful

occurrences with one central theme at its core: conflict. This piece explores states of discord such as struggle, disagreement, dispute, and division.

The music travels through obvious fiery passages of dissonance vs. consonance and tackles indirect moments of discordance: the idea of not being heard while speaking; bursts of anger forcefully making the other party either retaliate or retreat.



“Happy Little Collisions”

A program essay by Doyle Armbrust, Violist and Writer

“I’ll play it first, and tell you what it is later.” – Miles Davis

What ferried you through the disenchantments of lockdown? For me it was, at age 42, playing make-believe with other grown men. Well, that and The Great British Baking Show, if I’m being honest. Our weekly Dungeons & Dragons-esque game quickly led to an obsession with the accompanying artwork, which led me to begging one such artist to perform the ultimate heresy by painting a wizardly scene on the back of my newly-commissioned 5-string violin.

Boy, this program note went sideways quickly.

The point I am circling by over-sharing my pandemic proclivities is this: without risk, art will atrophy. The program that you are about to experience, featuring the superlative Takács Quartet and the dauntless bandoneón virtuoso Julien Labro...the thing is...no one actually knew what it would sound like until the tickets were already purchased and the programs printed. This is quite profound, when you really consider it. We perhaps tend to think of western classical music concerts at this level as thoroughly-vetted, polished objects during which the greatest uncertainty is, say, whether or not an untended cell phone gets frisky.

What if a concert is not a culmination, but an experiment? What if it could give you the same nervy thrill as watching literally any gymnast eschew rationality by mounting a balance beam? Would knowing that the performers could be just as surprised at the outcome as you make this feel more like a shared experience than a one-way transmission? I’m not suggesting that most or even many concerts are safe, pre-determined events. After all, inherent to all live performance is the possibility for an encounter with the unexpected. For instance, an encounter between a Wendy and a wall during a production of Peter Pan... (https://youtu.be/1_kx3byv8ow?t=77)

So, how did this particular constellation of pieces before you – this fetching confluence of sonic flavors – first come into orbit? Borrowing from the immortal sagacity of Bob Ross, some of it can

be chalked up to “happy little accidents.” Allow me to illustrate with an excerpt from a recent conversation I had with your bandoneón soloist this evening, recounting his being approached by Music Accord to commission new works for his instrument and string quartet:

Julien: So the consortium came back and asked me if I had a particular string quartet in mind, and I told them, ‘Not really. Let’s just go with whoever is first on your list.’

Doyle: And you end up paired with one of the greatest string quartets in the known universe?

Julien: Yeah. It was pretty sick.

Pretty, pretty sick, indeed. With a veritable dream team assembled and determined that the project propel this combination of instruments beyond the realm of concert hall tango (as popularized by Astor Piazzolla and the Kronos Quartet some 30 years ago), Julien turned to names already inhabiting his phone’s contact list. Enamored of the wondrous music of composer/performer Clarice Assad – in fact, already in process on another commission with her on the West Coast – he followed her affirmative response with a call to composer/performer Bryce Dessner. The two had initially met when Bryce invited Julien to guest on his soundtrack to the 2019 Fernando Mereilles film *The Two Popes*, and the composer let his feelings about the bandoneónist’s limitations slip in our recent email exchange: “He seems to literally be able to do anything.”

All previous skylarking on my part notwithstanding, here is the crux of the matter, friends. The flirtations with, and solicitations of, The Unexpected referenced above is, in the context of this show, not about wardrobe malfunctions or fickle pyrotechnics. It’s about a deliberate choice to palm a handful of multi-hued Mentos (for our purposes: Assad, Dessner, Bach, Saluzzi, Ravel, and Labro) and funnel them into a 2-liter bottle of Coke (this concert), knowing full well that the result will be meteoric and magnificent. The crux of the crux is that in the case of both of Music Accord’s commissions, Julien insisted the composers write the pieces they wanted to write, rather than confining them to a theme or prompt. You’re about to witness what’s been consuming and inspiring these artists at this particular moment in time.

Is the same part of your brain that lights up for Arvo Pärt starting to flicker as you wind through the hypnotic revolutions of *Circles*? After the show, ask Bryce if he’s a fan and throw me under the bus without mercy if his answer is anything short of, “Fratres for life.” Pondering as it does the power dynamic of soloist vs. ensemble, the score for *Circles* is sparing in its directives. By offering that creative distance, the composer compels this five-piece, sonic

Voltron to negotiate its own answer as to whether it is the individual, or the collective, that is the most essential voice.

Regarding *Clash*, Clarice shared with me that 2020/2021 – or as she put it, “A turbulent period brought on by a world health crisis, social distancing, the collapse of the economy, riots, and political turmoil” – provided the combustibles that fueled her writing. Do moments in this score resemble human speech to your ears...specifically not of the friendly variety? In what proximity are your shoulders to your ears at the conclusion of this one?

Julien was also fascinated with human interaction for his *Astoración* in which he conjures up a dialogue between his instrument and a historic interview with bandoneón grandmaster Astor Piazzolla. Allow yourself to go on a scavenger hunt, seeking out the inventive ways in which Julien interacts with the cadence and melodic contours of Piazzolla’s voice. You might also take the opportunity of Meditation No. 1 to ponder the sublime or, if you’re in a mood, contemplate the saintly journey of the bandoneón from budget church organ to brothel superstar.

The two pieces that I expect may surprise you most memorably, though, are the two most familiar to classical concert halls. How will J.S. Bach’s near-ubiquitous *Wachet auf, ruft uns die Stimme* transform when emboldened by the sometimes defiant, at times ambrosial, timbres of the bandoneón in this work? Even more provocatively, doesn’t the Ravel sound as though it just enjoyed a particularly successful *Queer Eye* makeover? Not an improvement, to be clear, but an alluring re-contextualization, say, on the order of a dapper beard trim or the addition of some truly daring accent pillows. Takács has something to say to you, something profound, with their stirring interpretation of this iconic work. What I’d like to suggest is that you also listen intently for what these pieces are saying to one another.

I’m quite jealous of you, about to supervise all these compositional first dates. I can almost hear the din of anticipatory butterflies from here. What a brilliant collision of creativity and world-class playing you’ve treated yourself to today. I leave you with a salient provocation from composer John Cage, a collision himself between brilliance and, well, sometimes being just kind of a tool, but in this case exclusively the former:

“The act of listening is in fact an act of composing.”

I can’t wait to hear what you come up with.



Biographies

Takács Quartet

Edward Dusingberre, violin

Harumi Rhodes, violin

Richard O'Neill, viola

András Fejér, cello



Recent winners of the Gramophone Classical Music Awards 2021, Chamber category, the world-renowned Takács Quartet, is now entering its 47th season. Edward Dusingberre, Harumi Rhodes (violins), Richard O'Neill (viola) and András Fejér (cello) are excited to bring to fruition several innovative projects for the 2021-2022

season. With bandoneon/accordion virtuoso Julien Labro, the group will perform new works composed for them by Clarice Assad and Bryce Dessner throughout the U.S. This season also marks the world premiere of a new quartet written for the Takács by Stephen Hough: *Les Six Rencontres*. The Takács will record this extraordinary work for Hyperion Records in combination with quartets by Ravel and Dutilleux.

During the last year, the Takács marked the arrival of Grammy-award-winning violist Richard O'Neill by making two new recordings for Hyperion. Quartets by Fanny Mendelssohn Hensel and Felix Mendelssohn were released in the Fall of 2021, to be followed in May 2022 by a disc of Haydn's opp. 42, 77, and 103.

The Takács Quartet continues its role in 2021–2022 as Associate Artists at London's Wigmore Hall, performing four concerts there this season. In addition to many concerts in the U.K., the ensemble will play at prestigious European venues including the Paris Philharmonie, Berlin Konzerthaus, and Teatro Della Pergola, Florence. The Takács will perform throughout North America, including concerts in New York, Boston, Washington, D.C., Princeton, Ann Arbor, Berkeley, San Francisco, Philadelphia, Vancouver, Los Angeles, Atlanta, Cleveland, and Portland.

The Takács records for Hyperion Records. The ensemble recently won a Gramophone Classical Music Award 2021 in the Chamber category for their recording of quintets by Amy Beach and Elgar with pianist Garrick Ohlsson. The CD also won a Presto Classical Recording of the Year. Other discs for Hyperion 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 and Dvorák (with Lawrence Power). 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. Full details of all recordings can be found in the Recordings section of the Quartet's website.

In 2014 the Takács became the first string quartet to be awarded the Wigmore Hall Medal. The Medal, inaugurated in 2007, recognizes major international artists who have a strong association with the Hall. Recipients include Andras Schiff, Thomas Quasthoff, Menahem Pressler, and Dame Felicity Lott. In 2012, *Gramophone* announced that the Takács was the first string quartet to be inducted into its 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 Quartet is known for innovative programming. The ensemble performed a program inspired by Philip Roth's novel *Everyman* with Meryl Streep at Princeton in 2014, and again with her at the Royal Conservatory of Music in Toronto in 2015. They first performed *Everyman* at Carnegie Hall in 2007 with Philip Seymour Hoffman. They have toured 14 cities with the poet Robert Pinsky, collaborate regularly with the Hungarian Folk group Muzsikás, and in 2010 they collaborated with the Colorado Shakespeare Festival and David Lawrence Morse on a drama project that explored the composition of Beethoven's last quartets.

Based in Boulder at the University of Colorado, the members of the Takács Quartet are Christoffersen Faculty Fellows. 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. Through the university, two of the quartet's members benefit from the generous loan of instruments from the Drake Instrument Foundation. The members of the Takács are on the faculty at the Music Academy of the West in Santa Barbara, where they run an intensive summer string quartet seminar, and Visiting Fellows at the Guildhall School of Music, 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 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.*

www.takacsquartet.com

Julien Labro, Bandoneón

Heralded as “the next accordion star” by Howard Reich of the *Chicago Tribune*, Julien Labro (bandoneón, accordina, and composer) has established himself as one of the foremost accordion and bandoneón players in both the classical and jazz genres. Mr. Labro is deemed “a triple threat: brilliant technician, poetic melodist, and cunning arranger,” and his artistry, virtuosity, and creativity as a musician, composer, and arranger have earned him international acclaim and continue to astonish audiences worldwide.



Born in France, Mr. Labro was influenced early on by traditional folk music and the melodic, lyrical quality of the French chanson. Upon discovering the music of jazz legends, he quickly became inspired by the originality, freedom, creativity, and the endless possibilities of their musical language. After graduating from the Marseille Conservatory of Music, Mr. Labro began winning international awards including the Coupe Mondiale, the Castelfidardo Competitions, and many others. In 1998, Mr. Labro moved to the U.S., where he further pursued his musical dream. Equipped with advanced degrees in classical music, jazz studies, and composition, he draws from his diverse academic background and eclectic musical influences as he searches for new themes and untried concepts, transforming and developing his creative ideas into new projects.

Mr. Labro has collaborated with numerous symphony orchestras and chamber ensembles, often playing the dual roles of solo artist as well as composer/ arranger. These include the conductorless Boston-based chamber orchestra A Far Cry, Spektral Quartet, Arneis Quartet, Ensemble Vivant of Toronto, and Curtis On Tour from the Curtis Institute of Music faculty of Philadelphia. He has been a guest soloist with numerous symphonies, such as the Detroit Symphony Orchestra, Orchestra of St Luke’s, New World Symphony, the Hartford Symphony, the Arkansas Symphony, the Grand Rapids Symphony, the Cape Cod Symphony, the Cleveland Pops Orchestra, the Lebanese Philharmonic Orchestra, and the Qatar Philharmonic Orchestra.

He has written for numerous ensembles, from quartets to full symphony orchestras. He has premiered works by Pulitzer Prize-winning composer Du Yun, Bryce Dessner, Angélica Negrón, Clarice Assad, Ethan Iverson, and Avner Dorman. He has collaborated with Cassandra Wilson, Maria Schneider, Anat Cohen, João Donato, Marcel Khalife, Paquito D’Rivera, Pablo Ziegler, Uri Caine, Miguel Zenón, James Carter, John Clayton, and guitarists Larry Coryell, Tommy Emmanuel, and John and Bucky Pizzarelli.

After a busy summer touring the U.S. performing at the Strings Music Festival, Gretna Music, the Vail Jazz Festival, and premiering his latest orchestral work *The Django Fantasy* at the Berks Jazz Festival, Mr. Labro opened the 2021–22 season performing with the Maria Schneider Orchestra at the DC Jazz Festival. In the fall and spring of 2022, he will zigzag the U.S. with the world-renowned Takács Quartet, performing new works written for them by Clarice Assad and Bryce Dessner. In his free time, Mr. Labro is working on composing a new bandoneón concerto that will be a sequel to his accordion concerto *Apricity*.

Julien Labro plays a custom made bandoneón by Bandonion Fabrik, and an accordina by Marcel Dreux.

www.julienlabro.com

Bryce Dessner

Bryce Dessner (composer) is an American composer and guitarist based in Paris, and a member of the rock band The National. Mr. Dessner's orchestral, chamber, and vocal compositions have been commissioned by the Los Angeles Philharmonic, Ensemble Intercontemporain, Metropolitan Museum of Art (for the New York Philharmonic), Kronos Quartet, Carnegie Hall, BAM Next Wave Festival, Barbican Centre, Edinburgh International Festival, Sounds From A Safe Harbour Festival, Cork City, County Cork Ireland, Sydney Festival, eighth blackbird, Sō Percussion, New York City Ballet, UMS (Ann Arbor), and Music Accord. His work *Murder Ballades*, featured on eighth blackbird's album *Filament* – an album he also produced and performs on – won the 2016 Grammy Award for Best Small Ensemble Performance. Mr. Dessner has collaborated with artists such as Philip Glass, Steve Reich, Paul Simon, Sufjan Stevens, Nico Muhly, Jonny Greenwood, Ryuichi Sakamoto, Alejandro González Iñárritu, Justin Peck, Ragnar Kjartansson, Katia and Marielle Labeque, Fernando Mereilles, and Taylor Swift. Mr. Dessner is the founder of the MusicNOW Festival, co-founder of Copenhagen's HAVEN festival, and co-curates the festival Sounds From a Safe Harbour. He is a founding member of the improvisatory instrumental group Clogs and co-founder of Brassland Records. In 2018 he was named one of eight creative and artistic partners for San Francisco Symphony Orchestra, as part of incoming music director Esa-Pekka Salonen's new leadership model for the orchestra from 2020. He has a master's degree in music from Yale University.



Claire Assad

Born in Rio de Janeiro, Clarice Assad (composer) has lived in Brazil, France, and the U.S. She is fluent in Portuguese, French, and English, and sings in all three languages, as well as Spanish and Italian. One of the most widely performed Brazilian concert music composers of her generation, she is the recipient of numerous honors and awards, including an Aaron Copland Award, several ASCAP awards in composition, a Morton Gould Young Composer Award, the Van Lier Fellowship, the Franklin Honor Society Award, the Samuel Ostrowsky Humanities Award, the New Music Alive Partnership program by the League of American Orchestras, and a McKnight Visiting Composer Award. Ms. Assad holds a BM from Roosevelt University in Chicago, Illinois, and a MM from the University of Michigan School of Music, Theatre & Dance, where she studied with Michael Daugherty, Susan Botti, and Evan Chambers.



Music Accord

Comprised of top classical music presenting organizations throughout the U.S., Music Accord (www.musicaccord.org) is a consortium that commissions new works in the chamber music, instrumental recital, and song genres. The consortium's goal is to create a significant number of new works and to ensure presentation of these works in venues throughout this country and, if the occasion arises, internationally. Music Accord awards commissions principally to performers who are U.S. citizens or residents, and assists these performers in selecting composers who are U.S. citizens or residents. Member organizations include Boston Symphony Orchestra/ Tanglewood, Celebrity Series of Boston, Center for the Performing Arts at Penn State, The Chamber Music Society of Lincoln Center, Hancher Auditorium/The University of Iowa, Kennedy Center for the Performing Arts, Krannert Center for the Performing Arts, Middlebury Performing Arts Series, Princeton University Concerts, San Francisco Performances, and the University Musical Society/University of Michigan.



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Julian Gonzales-Poirier '23
Rose Heald '22.5
Linnea Hubbard-Nelson '22
Neta Kafka '22.5
Emi Kawahara '25
Althea Kellet '22.5
Lizzie Kenter '23
Christian Kummer '22
Nimaya Lemal '21.5
Bo Liu '23
Colin Lyman '23
Gabriella Martin '21.5

Scholars, cont.

Maddison McKnight '22
Gabryail Meeks '22.5
Madison Middleton '22.5
Wilmer Steven Morantes '22
Marco Motroni '25 ★
Jackson Mumper '22
Emily Nagatomo '22
Vem Nazarian '22.5
Haegan O'Rourke '22
Mano-Meelis Onni '23
Ryan Opiela-Young '22
Nestor Orozco-Llamas '23
Olivia Pintair '22.5
ZZ Pu '24
Maya Saterson '22
Graham Shelor '23
Zoe Sipe '23.5
Lucas Shin '22
Sophie Shiner '23
Yasmine Signey '22
Asa Skinder '22.5
Tejas Srinivasan '24
Lia Swiniarski '21.5
Kexin Tang '22.5
Jackson Tham '22
Akari Tsurumaki '23
Miriam Weathers '22
Olivia Weisel '22
Alexis Welch '22.5
Connor Wertz '22
Alexander White '21.5
Hira Zeeshan '22
Yanruo (Alice) Zhang '23
Kelly Zhou '22
Chloe Zinn '22

★ Performing Arts Series Intern



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ACCESS TO THE ARTS IS IMPORTANT TO US

The following are available at Performing Arts Series events.
Please contact the Box Office for specific requests.



Accessible parking, seating, and restrooms are available at all venues. Family/all-gender/accessible restrooms available at the Mahaney Arts Center (3rd floor) and the Wright Theatre lobby.



Relay calls are welcome via the Vermont Relay Service (711). See an usher, the Box Office, or visit go.middlebury.edu/artsaccess for more information on our accessibility services.



Assistive listening devices are available at most events.



Sign language interpretation available at select shows.



Large-print programs are available at many performances.



Low-cost or free transportation is available through Tri-Valley Transit, 802-388-2287 or www.trivalleytransit.org/dial-a-ride.

MAHANAY ARTS CENTER

Pieter Broucke, *Associate Dean for the Arts*

Liza Sacheli, *Director, Mahaney Arts Center*

Allison Coyne Carroll, *Director, Performing Arts Series*

Ronald Romano '20, *Interim Arts Events Manager*

Mark Christensen, *Concert Hall Technical Director*

Christa Clifford '93, *Associate Director of Operations and Finance*

Leeza Robbins, *Box Office Manager*

Land Acknowledgement

Middlebury College sits on land which has served as a site of meeting and exchange among indigenous peoples since time immemorial. The Western Abenaki are the traditional caretakers of these Vermont lands and waters, which they call Ndaकिनna, or "homeland." We remember their connection to this region and the hardships they continue to endure.

We give thanks for the opportunity to share in the bounty of this place and to protect it.