



PHOTO BY AMANDA TIPTON



TAKÁCS QUARTET
WITH JULIEN LABRO, BANDONEÓN AND ACCORDINA

Thursday, April 28, 2022, at 7:30pm
Foellinger Great Hall

PROGRAM

TAKÁCS QUARTET WITH JULIEN LABRO, BANDONEÓN AND ACCORDINA

Edward Dusinberre, violin

Harumi Rhodes, violin

Richard O'Neill, viola

András Fejér, cello

This performance will be presented without intermission.

Bryce Dessner
(b. 1976)

Circles

Julien Labro
(b.1980)

Meditation #1

Takács Quartet with Julien Labro, bandoneón

Dino Saluzzi
(b. 1935)

Minguito

Johan Sebastian Bach
(1685-1750)

Wachet auf, ruft uns die Stimme, BWV 645

Julien Labro

Astoración

Julien Labro, bandoneón & accordina

Maurice Ravel
(1875-1937)

String Quartet in F Major

I. Allegro moderato—très doux

II. Assez vif—très rythmé

III. Très lent

IV. Vif et agité

Takács Quartet

Clarice Assad
(b. 1978)

Clash

Takács Quartet with Julien Labro, bandoneón

*Takács Quartet appears by arrangement with:
Seldy Cramer Artists*

THANK YOU FOR SPONSORING THIS PERFORMANCE

With deep gratitude, Krannert Center thanks all 2021-22 Patron Sponsors and Corporate and Community Sponsors, and all those who have invested in Krannert Center. Please view their names later in this program and join us in thanking them for their support.

This event is supported by:



Krannert Center honors the memory of Endowed Underwriters Clair Mae and G. William Arends.

Their lasting investment in the performing arts will ensure that future generations can enjoy world-class performances such as this one. We appreciate their dedication to our community



Krannert Center remembers with great affection Endowed Co-sponsor Midred Maddox Rose, who has created a lasting legacy in our community. Because of her foresight and generosity, central Illinois residents continue to be inspired by the power and beauty of classical music.

HELP SUPPORT THE FUTURE OF THE ARTS. BECOME A KRANNERT CENTER SPONSOR BY CONTACTING OUR ADVANCEMENT TEAM TODAY:

KrannertCenter.com/Give • advancement@krannertcenter.illinois.edu • 217.333.6700

PROGRAM NOTES

In this remarkable program, the Takács Quartet and Julien Labro have assembled a program of music stemming from the 18th century of Bach to current times. Weaving its way through the program is also an understanding and appreciation of the bandoneón, an instrument that not all of us have widely experienced.

BRYCE DESSNER

Born April 23, 1976, in Cincinnati, Ohio
Circles

Bryce Dessner is an American composer and guitarist holding a master's degree from Yale University. Along with his twin brother Aaron, he is a member of the rock band, the National. His orchestral, chamber, and vocal music has been commissioned by, among others, the Metropolitan Museum of Art for the New York Philharmonic, Kronos Quartet, Carnegie Hall, BAM Next Wave Festival, Barbican Center, eighth blackbird, and the New York City Ballet. In 2018, Dessner was named one of eight creative and artistic partners for the San Francisco Symphony Orchestra as part of Music Director Esa-Pekka Salonen's new leadership model for the orchestra from 2020. In 2019, he wrote the film score for the Netflix film *The Two Popes*.

Based in Paris, Dessner composed *Circles* during the many months of lockdown in France due to the global COVID-19 pandemic. In 2022, the some six-minute work was performed at the 92nd Street Y in New York and the Terrace Theater in Washington, DC.

JULIEN LABRO

Born 1980, in France
Meditation No. 1

As indicated in his biography, Julien Labro is a foremost accordion and bandoneón player in both classical and jazz music. Born in France, he graduated from the Marseille Conservatory and won first prize in many international accordion competitions. He later moved to the United States to pursue both his performing and compositional career.

Meditation No. 1 was composed in 2021 during the difficult times of Covid-19. It is the first in a series of forthcoming works for bandoneón that Labro has described as "a way to create a space that allows us escape from the chaos that often envelops us." He further describes the series as capturing "these precious moments in time, without disruptions from news outlets, social media, phones, etc., where I was able to escape into an oasis that opened a new window for peace and creativity." Thus we have the appropriate title, *Meditation No. 1*.

DINO SALUZZI

Born May 20, 1935, in Campo Santo, Argentina
Minguito

Timoteo “Dino” Saluzzi is a well-known Argentinian bandoneón player who has played the instrument since childhood. He was influenced by his guitarist father, José Maria Saluzzi, and by Salta musicians and the tango. He has described his music as “an imaginary return” to the little towns of his childhood. He played in orchestras and jazz ensembles and became a leading bandoneónist in both Argentinian folk music and new music of the avant-garde. In 2015, Saluzzi won the Diamond Konex Award as one of the most important Argentinian musicians of the last decade.

Saluzzi’s *Minguito*, composed in 2006, is a bow to the famous Argentinian TV character, Minguito Tinguitella, played by Argentinian actor Juan Carlos Altavista. Saluzzi’s music artfully combines Argentinean folk music, jazz, and improvisation.

JOHANN SEBASTIAN BACH

Born March 31, 1685, in Eisenach, Germany
Died July 28, 1750, in Leipzig, Germany
Wachet auf, ruft uns die Stimme, BWV 645

Bach’s *Wachet auf, ruft Stimme*, (Awake, calls the voice to us) is based on his church cantata first performed in 1731 and considered to be one of his best. On hearing this arrangement of it for bandoneón, we should keep in mind that although Bach is categorized as Baroque, his music knows no boundaries and suffers few ills from its many treatments. Surely such is the case of Julien Labro’s arrangement. We should also note that the bandoneón, while known as a tango instrument, was also intended to play church music because of its resemblance in sound to the organ.

JULIEN LABRO

Born 1980, in France
Astoración

Julien Labro tells us that his work *Astoración*, composed in 2021, is an “imagined duet and conversation with Nuevo Tango master Astor Piazzolla” whose music he discovered at the age of twelve. Labro’s description of that experience is a telling revelation of *Astoración*: “It enlightened me that music was not only about written notes on a page but a means of expression.” Thus it is with Labro’s *Astoración*. Piazzolla, as we know, was the composer who took the tango from Argentinian night clubs to international concert halls.

MAURICE RAVEL

Born March 7, 1875, in Ciboure, France
Died December 28, 1937, in Paris, France
String Quartet in F Major

“Music, I feel, must be emotional first and intellectual second,” said Ravel. That statement aside, his sole string quartet is elegantly crafted in Classical sonata form reminiscent of Mozart. Superimposed on that form are the gorgeous tonal colors and effects we associate with this twentieth century French master with an interest in music of the Far East.

The first movement opens with a rich melody shared by the four instruments and then handed to the first violin over rapid figures by the second violin and viola. An exciting tonal effect occurs when the violin and viola play two octaves apart. In the second movement, Ravel’s love of the exotic reveals itself in the suggestion of a Javanese gamelan orchestra. The rhapsodic third movement includes a reference to the opening melody, thus preserving form but always in lustrous and ever-changing colors. Stemming from a five-beat meter, the restlessness of the

last movement is ended by a return to the first movement theme. Structure is not all, however, since the ravishing melodies and tonal colors remind us that this work is, indeed, emotional first and intellectual second.

Written in 1902-03 when Ravel was still a student at the Paris Conservatoire, the work is dedicated to his mentor Fauré who took issue with the last movement. Debussy, on the other hand, said to his younger colleague, "In the name of God, I implore you not to change a note of your quartet." This encouragement is interesting in light of the endless comparison that would be made between the Debussy and Ravel quartets, a comparison that led to a frosty relationship between the two composers. Ravel would comment, "It's probably better for us, after all, to be on frigid terms for illogical reasons." Yet the coupling of the two quartets on recordings continues to this day.

Ravel's Quartet was premiered in Paris on March 5, 1904.

CLARICE ASSAD

Born February 9, 1978, in Rio de Janeiro, State of Rio de Janeiro, Brazil

Clash

Clarice Assad is a Brazilian-American composer, pianist, arranger, and singer from Rio de Janeiro who has been influenced by both classical music and jazz. From a musical family, she studied at Roosevelt University and holds a master's degree in composition from the University of Michigan. She is a 2009 Latin Grammy nominee. Her music has been commissioned by many important institutions, performers, and orchestras and recorded by such notables as Yo-Yo Ma, Nadja Salerno-Sonnenberg, and Anne-Marie McDermott. She has served as composer-in-residence for the Albany Symphony, the Cabrillo Festival of Contemporary Music, and the Boston Landmarks Orchestra.

Assad composed *Clash* in the troubled times between 2020 and 2021 and tells us that she modelled it on "imaginary friction between two human beings. 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, pleas, and indulges in over sentimentalism." Furthermore, Assad comments that the music "travels through obvious fiery passages of dissonance vs. consonance and tackles moments of discordance." So it is that the work is appropriately titled.

©2022 Lucy Murray

PROFILES

Recent winners of the *Gramophone* Classical Music Awards 2021, Chamber category, the world-renowned **TAKÁCS QUARTET**, is now entering its forty-seventh season. Edward Dusinberre, 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 bandoneón/accordion virtuoso Julien Labro, the group will perform new works composed for them by Clarice Assad and Bryce Dessner throughout the US. 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. *Felix & Fanny Mendelssohn String Quartets* was released in the fall of 2021, followed in 2022 by a disc of Haydn's Ops. 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 UK, 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 DC, Princeton, Ann Arbor, Berkeley, San Francisco, Philadelphia, Vancouver, Los Angeles, Atlanta, Cleveland, and Portland.

Based in Boulder at the University of Colorado, the members of the Takács Quartet are Christoffersen Faculty Fellows. During the

summer 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.

Heralded as "the next accordion star," **JULIEN LABRO** has established himself as the foremost accordion and bandoneón player in both the classical and jazz genres. Deemed to be "a triple threat: brilliant technician, poetic melodist and cunning arranger," his artistry, virtuosity, and creativity as a musician, composer, and arranger have earned him international acclaim and continue to astonish audiences worldwide.

Labro's musical journey has taken him all across North and South America, Europe, Asia, and the Middle East. His long list of classical collaborations includes A Far Cry, Spektral Quartet, Detroit Symphony Orchestra, Orchestra of St Luke's, New World Symphony, the Qatar Philharmonic Orchestra, and the New York City Ballet to name a few. A frequent guest soloist of symphonies, Labro has also written for numerous chamber ensembles, from quartets to full orchestra.

Labro has worked and premiered works by Pulitzer Prize-winning composer Du Yun, Bryce Dessner, Angélica Negrón, Clarice Assad, Ethan Iverson, and Avner Dorman. He has collaborated and shared the stage with the likes of Cassandra Wilson, Maria Schneider, Anat Cohen, João Donato, Marcel Khalife, Paquito D'Rivera, Pablo Ziegler, Uri Caine, Miguel Zenón, James Carter, John Clayton, guitarists Jason Vieaux, Larry Coryell, Tommy Emmanuel, and John and Bucky Pizzarelli. For more information visit: www.julienlabro.com