



GENE MACHINE
AN EVENING OF SCIENCE AND MUSIC

Venki Ramakrishnan, featured speaker

Raman Ramakrishnan, cello

Benjamin Hochman, piano

Tuesday, October 10, 2023, at 7:30pm

Foellinger Great Hall

PROGRAM

GENE MACHINE

AN EVENING OF SCIENCE AND MUSIC

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GENE MACHINE combines science and music for an evening to thrill the mind and soul. Titled after Venki Ramakrishnan's compelling book *Gene Machine*, which provides an insider account of the discovery of the secrets of the ribosome, this unique event features a conversation between Nobel Prize laureate Ramakrishnan and members of the University of Illinois scientific community, along with musical performances by his son, renowned cellist Raman Ramakrishnan, and concert pianist and conductor Benjamin Hochman.

Program

Benjamin Britten *Cello Sonata, Op. 65*
(1913–1976)

Johannes Brahms *Cello Sonata No. 2, Op. 99*
(1833–1897)

20-minute intermission

A Conversation with Venki Ramakrishnan, Raman Ramakrishnan,
and Benjamin Hochman

Moderators:

Gene E. Robinson, Director, Carl R. Woese Institute for Genomic Biology

Julie Gunn, Co-Director, Lyric Theatre @ Illinois

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PROGRAM NOTES

BENJAMIN BRITTEN

(1913-1976)

Cello Sonata, Op. 65

Dialogo: Allegro

Scherzo: Pizzicato

Elegia: Lento

Marcia: Energico

Moto Perpetuo: Presto

Benjamin Britten is universally regarded for his compositional technique and his work that is both intellectually challenging and emotionally engaging. His music defies the questionable notion that English composers are hindered by a certain country gentleness. His operas such as *Peter Grimes*, *Billy Budd*, *The Turn of the Screw*, and *Death in Venice* as well as his monumental *War Requiem* attest to this, but so do his three string quartets, his youthful Phantasy Quartet, and his three cello suites dedicated to Mstislav Rostropovich and composed between 1964 and 1971.

Despite his larger world view, Benjamin Britten was thoroughly English in his loyalties and in many of his musical interests, particularly the works of Henry Purcell. He also came under the influence of Frank Bridge and his experimental style that reflected the works of Bartók and Schoenberg. Just prior to World War II, Britten became one of the outstanding composers, conductors, and pianists in the British musical scene. His pacifism led him to leave his beloved England for America in 1939 with his famous partner, tenor Peter Pears, but he returned home in 1942 to compose some of his best music.

The Op. 65 Cello Sonata is a great example of Britten's fine compositional technique, both

intellectually and emotionally. The first movement *Dialogo*, the longest of the five, brings strong statements from both piano and cello that become almost stormy in quality before a quiet ending. Without question, it is a duet with the piano not serving as mere accompaniment. The second movement *Scherzo* brings a somewhat merrier tone but is still serious and dynamic in its musical implications. The third movement, *Elegia*, is the next to longest of the five and brings, as its marking suggests, an elegy—a modern and intense one during which the two instruments seem to go their own ways. Quite in contrast, the fourth movement *Marcia* offers strong statements from cello and piano with even a touch of humor. The final movement, *Moto Perpetuo*, is fast, brilliant, and original in its race to the end. One might guess that it was a substantial contribution to the challenging music of its time in the 1960s.

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JOHANNES BRAHMS

(1833-1897)

Cello Sonata No. 2, Op. 99

Allegro vivace

Adagio affettuoso

Allegro appassionato

Allegro molto

Brahms' two sonatas for piano and cello reveal his penchant for the darker voice and his extraordinary ability to combine it with what might be perceived as a warring partner. In lesser hands, the combination of cello and piano is fraught with difficulty. In Brahms, it becomes a collaboration of the highest order. While the works are blithely called "cello sonatas" on Jacqueline du

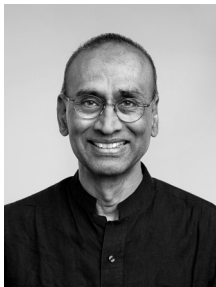
Pre's historic recording, they are listed elsewhere as sonatas "for piano and cello," the same order Beethoven gave to his works in the same genre. Order aside, they are two great works of immense virtuosic demand for both instruments. Much of their beauty and effectiveness can be attributed to their collaborative nature.

The second sonata for piano and cello, Op. 99, was written in 1886 and published a year later after two private performances in the homes of Brahms' friends Maria Fellingner and the well-known surgeon and amateur musician Theodor Billroth. The virtuoso cellist Robert Hausmann came from Berlin to Vienna to perform it, with Brahms himself at the piano. According to scholar George Bozarth, Hausmann "possessed a tone so large and luminous that he could easily rise above the fortissimo of a grand piano, a feat he was repeatedly called upon to accomplish in this sonata."

The compressed first movement lunges forward with tight developments. Arnold Schoenberg, who greatly admired Brahms' gift of development, commented that, "Nothing is repeated without promoting development." The abandoned *Adagio affettuoso* of the earlier sonata reappears in Op. 99 and contains some of Brahms' finest melodic writing. Here there is no question of its placement. The third movement, a scherzo marked *allegro appassionato*, caused Brahms' friend and valued critic Elisabet von Herzogenberg to write: "I should like to hear you play the essentially vigorous scherzo— indeed, I always hear you snorting and puffing away at it— for no one else will ever play it just to my mind. It must be agitated without being hurried, legato in spite of its unrest and impetus." The final *Allegro molto* in rondo form brings things to an unsettling conclusion. Herzogenberg's choice of words, *unrest* and *impetus*, seems well chosen to describe this impressive and challenging work.

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PROFILES



Dr. Venki Ramakrishnan is a renowned structural biologist and author who has made significant contributions to the field of molecular biology; he is best known for his pioneering work on the structure and function of the ribosome, a complex molecular machine responsible for protein synthesis in all living organisms.

After completing his undergraduate studies in physics at Baroda University in India, Ramakrishnan earned a PhD in physics at Ohio University in 1976. He then switched fields and began graduate studies again in biology at the University of California, San Diego, for two years before doing postdoctoral research with Peter Moore at Yale University. It was there that he began working on the ribosome.

Dr. Ramakrishnan's breakthrough came in the early 2000s when he led a team of scientists at the MRC Laboratory of Molecular Biology in Cambridge, England. Using X-ray crystallography, they successfully determined the detailed atomic structure of the ribosome. This groundbreaking achievement provided profound insights into the ribosome's mechanism of protein synthesis, which have wide-ranging implications for understanding fundamental biological processes and developing novel antibiotics. In 2009, Dr. Ramakrishnan was awarded the Nobel Prize in Chemistry, along with Thomas A. Steitz and Ada Yonath, for their pioneering studies on the structure and function of the ribosome.

Dr. Ramakrishnan was president of the Royal Society from 2015–2020, during which time he developed

an interest in broader issues such as science policy and public engagement. He is the author of *Gene Machine*, a frank popular memoir about the race for the structure of the ribosome that discusses both the science behind the discovery and the sociology and personalities involved.



As a member of the Horszowski Trio, cellist **Raman Ramakrishnan** has performed across North America, Europe, India, Japan, and in Hong Kong, and recorded for Bridge Records and Avie Records. For 11 seasons, as a founding member of the Daedalus Quartet, he performed around

the world. Mr. Ramakrishnan is currently an artist in residence at Bard College and an artist member of the Boston Chamber Music Society.

Mr. Ramakrishnan has given solo recitals in New York, Boston, Seattle, and Washington, DC, and has performed chamber music at Caramoor, at Bargemusic, with the Chicago Chamber Musicians, and at the Aspen, Bard, Charlottesville, Four Seasons, Kingston, Lincolnshire (UK), Marlboro, Mehli Mehta (India), Oklahoma Mozart, and Vail Music Festivals. He has toured with Musicians from Marlboro and has performed, as guest principal cellist, with the Saint Paul Chamber Orchestra. As a guest member of Yo-Yo Ma's Silk Road Ensemble, he has performed in New Delhi and Agra, India and in Cairo, Egypt. He has served on the faculties of the Taconic and Norfolk Chamber music festivals, as well as at Columbia University.

Mr. Ramakrishnan was born in Athens, Ohio and grew up in East Patchogue, New York. His father is a

molecular biologist and his mother is the children's book author and illustrator Vera Rosenberry. He holds a bachelor's degree in physics from Harvard University and a master's degree in music from the Juilliard School. His principal teachers have been Fred Sherry, Andrés Díaz, and André Emelianoff. He lives in New York City with his wife, the violist Melissa Reardon, and their young son. He plays a Neapolitan cello made by Vincenzo Jorio in 1837.



PHOTO: JENNIFER TAYLOR

In all roles, from soloist to chamber musician to conductor, **Benjamin Hochman** regards music as vital and essential. Composers, fellow musicians, orchestras, and audiences recognize his deep commitment to insightful programming and performances of quality.

Born in Jerusalem in 1980, Hochman's musical foundation is laid in his teenage years. Claude Frank at the Curtis Institute of Music and Richard Goode at the Mannes School of Music prove defining influences. At the invitation of Mitsuko Uchida, he spends three formative summers at the Marlboro Music Festival.

At 24, Hochman debuts as soloist with the Israel Philharmonic at Carnegie Hall conducted by Pinchas Zukerman. Orchestral appearances follow with the New York Philharmonic, Chicago and Pittsburgh Symphonies, and Prague Philharmonia under conductors including Gianandrea Noseda, Trevor Pinnock, David Robertson, and John Storgårds.

A winner of Lincoln Center's Avery Fisher Career Grant, Hochman performs at venues and festivals across the globe, including the Philharmonie in Berlin, Vienna Konzerthaus, the Kennedy Center in Washington, Suntory Hall in Tokyo, Germany's Klavierfestival Ruhr, and Lucerne and Verbier festivals in Switzerland.

In 2015, Hochman develops an auto-immune condition affecting his left hand. He decides to pursue his longstanding interest in conducting, studying with Alan Gilbert at Juilliard where he is granted the Bruno Walter Scholarship and the Charles Schiff Award. He assists Louis Langrée, Paavo Järvi, and Edo De Waart and creates the Roosevelt Island Orchestra, consisting of some of New York's finest orchestral and chamber musicians alongside promising young talent from top conservatories. Invitations to conduct the orchestras of Santa Fe Pro Musica, Orlando, and The Orchestra Now at Bard New York follow.

Fully recovered, Hochman re-emerges as pianist in 2018. He records Mozart Piano Concertos Nos. 17 and 24, playing and directing the English Chamber Orchestra (Avie Records). He presents the complete Mozart Piano Sonatas at the Israel Conservatory in Tel Aviv, performs Beethoven sonatas for Daniel Barenboim as part of a filmed workshop at the Pierre Boulez Saal in Berlin and plays both Beethoven and Kurtág for Kurtág himself at the Budapest Music Centre.

Highlights of 2022-2023 include Beethoven's last three Piano Sonatas at the Santa Fe Chamber Music Festival, Schubert's Trout Quintet at the Schubertiade Festival in Austria with the Emerson String Quartet and Dominik Wagner, and performances with cellist Zlatomir Fung at the Wigmore Hall and across North America. He will conduct Beethoven and Schumann with the Greater Bridgeport Symphony in Connecticut and Kurtág at Bard New York.

Hochman is a Steinway Artist and a Lecturer at Bard College Berlin.

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As a land-grant institution, the University of Illinois has a particular responsibility to acknowledge the peoples of these lands, as well as the histories of dispossession that have allowed for the growth of this institution. We are also obligated to reflect on and actively address these histories and the role that this university has played in shaping them.

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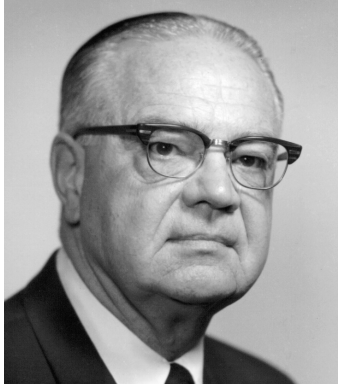
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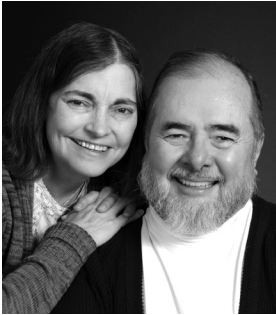
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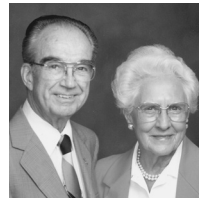
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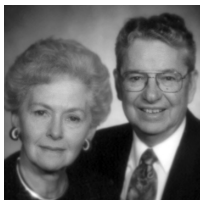
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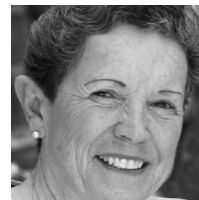
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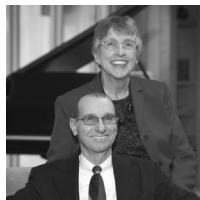
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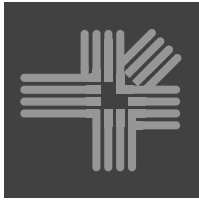
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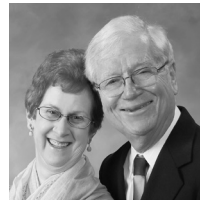
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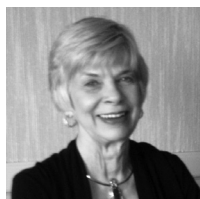
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Andrew Almeter, Senior Production
Coordinator for Events
Bree Brock, Production Coordinator
for Events
Seth Wheeler, Technical Coordinator
for Events

PROGRAMMING AND ENGAGEMENT

Julieanne Ehre, Assistant Director for
Programming and Engagement
Jason Finkelman, Artistic Director of
Global Arts Performance Initiatives
Emily Laugesen, Co-Director of
Engagement
Sam Smith, Director of Civic Engagement
and Social Practice

ADVANCEMENT

Cheryl Snyder, Director of Advancement
Bethany Whoric, Associate Director
of Advancement
David Drake, Advancement Team
Assistant

FINANCE AND OPERATIONS

Judah Farha, Associate Director for
Finance and Operations

Director's Office

Zia Moon, Krannert Center Showcase
Director, Office and Communications
Support Specialist
Vanessa Lane, Office Manager

Building Operations

John O. Williams, Facility Manager
Tony Mapson, Assistant Facility Manager
Joe Butsch, Building Electrician

Jared Painter, Assistant Chief Building
Operations Engineer
Scott Butler, Eric Carr, Emmett Catlin,
Austin Dearth, Sara Dietrich, John
Ekstrom, Jessica Fancher, Bryan
Franzen, Mark Lashbrook, Jacob
Lerch, Kevin Logue, Chad Schwenk,
Attendants
Glenda Dalton, Office Support Associate

MARKETING

Maureen V. Reagan, Associate Director
for Marketing

Communications

Linea Johnson, Communications Director
Sean Kutzko, Assistant Communications
Director
Nicholas Mulvaney, Art Director
Jodee Stanley, Program and Web Editor

Public Services

Amy Thomas, Food Services Director
Abraham Castro, Intermezzo Kitchen
Lead
Elizabeth Henke, Stage 5 Bar Manager
Michael Bunting, Hospitality Supervisor
Whitney Havice, Ticketing and Patron
Services Director
Ty Mingo, Assistant Ticket Services
Director
Jon Proctor, Nick Wurl, Ticket Sales
Supervisors
Ann-Marie Dittmann, Patron Services
Assistant Director
Adrian Rochelle, Front of House
Performance Supervisor

PRODUCTION

Terri Anne Ciofalo, Director
of Production
Maria Miguens, Interim Production
Manager

Audio Department

Rick Scholwin, Audio Director
Alec LaBau, Associate Audio Director/
Video Director

Costume Shop

Andrea Bouck, Costume Director
Richard Gregg, Costume Rentals Director/

Wardrobe Adviser/Associate Costume
Director
Paige Stewart-Rankins, Hair & Makeup
Supervisor
Julianna Steitz, First Hand
April McKinnis, EB McTigue,
Cutters/Drapers
Kari Little-McKinney, Theatrical Stitchers

Lighting Department

Lisa Kidd, Lighting Director
David Krupla, Associate Lighting Director
Nick Jukes, Lighting and Media
Technician

Properties Department

Adriane Binky Donley, Properties Director
Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director
Tatsuya Ito, Associate Technical Director
Bill Kephart, Scene Shop Chief Clerk
Bobby Reynolds, Theatrical Scene Shop
Coordinator
Liam Romano, Kayley Woolums, Theatrical
Scene Shop Assistants

PERFORMING ARTS BUSINESS

SERVICE CENTER

Debbie Delaney, Stacey Elliott, Shelly
Thomas-Eichorn, Accounting Staff

WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

NECESSARIES

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops courtesy of St. Joseph Apothecary, or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member.

Please take a moment before the performance to note the theatre exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location, which will be announced to you.

PHONES AND DEVICES

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

LATE ARRIVALS

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

LOST ITEMS

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

TICKET RETURNS

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu). We never charge a handling fee on ticket transactions.

ACCESSIBILITY

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit, please email: Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

स्वागत है! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는...

에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716