

MUSIC IN THE PAVILION PRESENTS

*DAEDALUS QUARTET, ENSEMBLE IN RESIDENCE*

**PERSPECTIVES ON  
BÉLA BARTÓK'S  
SECOND QUARTET**

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**EXOTICISM, ARABESQUE,  
ENCOUNTER, AND  
STRING QUARTETS**

University of Pennsylvania Libraries - Kislak Center

**April 10, 2024**

**7:00 PM**

*6:15 PM, preconcert talk with Lynn M. Hooker*



# PROGRAM

In the third concert of our survey of Béla Bartók's six quartets, we explore Bartók's Second Quartet in the context of Orientalism, Arabic influences and musical nationalism with an introductory talk by Lynn Hooker, professor of music at Purdue University and author of *Redefining Hungarian Music from Liszt to Bartók*.

Claude Debussy. . . . . 'Animé et très décidé' from String Quartet  
in G minor, Op.10 (1893)

Alexander Borodin. . . . . 'Notturmo' from String Quartet  
No. 2 (1881)

Ahmet Adnan Saygun. . . . . 'Animato' from String Quartet  
No. 2, Op. 35 (1957)

Niloufour Nourbakhsh . . . . . 'Logic Run Wild' (2016)



Béla Bartók. . . . . 'Arab dal' (Arab dance) from 44 Duos  
for Two Violins (1931)

Béla Bartók. . . . . String Quartet No. 2 (1917)

- I. Moderato
- II. Allegro molto capriccioso
- III. Lento

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## NOTES ON 'LOGIC RUN WILD'

Once again in my life span, I put a double bar down!

"Logic Run Wild", originally named "a logically consistent formal system" inspired by the life of Kurt Godel, is my first attempt to take control of all musical elements to create a logically consistent formal composition, and I failed, and it ran wild, out of control, dictating the notes to me as I moved forward with the piece ...

And the thing that cannot be undone in life is the past.

- Niloufar Nourbakhsh (Spring 2016)

## ABOUT LYNN M. HOOKER

Lynn M. Hooker is Associate Professor of Music in the Rueff School of Design, Art, and Performance at Purdue University. She studies music and identity in nineteenth- to twenty-first-century Eastern Europe, particularly in Hungarian-speaking areas. Her book *Redefining Hungarian Music from Liszt to Bartók* was published in 2013 by Oxford University Press. She has published on music and modernism, nationalism, race, and popular and folk culture, in (among other places) *Musical Quarterly*, *Ethnomusicology*, *Anthropology of East Europe Review*, *The Cambridge Companion to Operetta*, *Twentieth-Century Music*, and *European Meetings in Ethnomusicology*. Since 2000 she has conducted fieldwork in Europe and North America in Hungarian folk and popular music scenes, with a focus on Romani performers. Her current project addresses the transformation of Hungary's "Gypsy music" industry since the mid-twentieth century, using oral history interviews and archival research.



## ABOUT DAEDALUS QUARTET

Praised by *The New Yorker* as "a fresh and vital young participant in what is a golden age of American string quartets," the Daedalus Quartet has established itself as a leader among the new generation of string ensembles. Since winning the top prize in the Banff International String Quartet Competition in 2001, the Daedalus Quartet has impressed critics and listeners alike with the security, technical finish, interpretive unity, and sheer gusto of its performances. *The New York Times* has praised the Daedalus Quartet's "insightful and vibrant" Haydn, the "impressive intensity" of their Beethoven, their "luminous" Berg, and the "riveting focus" of their Dutilleux. *The Washington Post* in turn has acclaimed their performance of Mendelssohn for its "rockets of blistering virtuosity," while the *Houston Chronicle* has described the "silvery beauty" of their Schubert and the "magic that hushed the audience" when they played Ravel, the *Boston Globe* the "finesse and fury" of their Shostakovich, the *Toronto Globe and Mail* the "thrilling revelation" of their Hindemith, and the *Cincinnati Enquirer* the "tremendous emotional power" of their Brahms.



Photo by Lisa-Marie Mazzucco



Visit Their  
Website

## ABOUT MUSIC IN THE PAVILION

The series showcases an array of professional and international musicians, not only performing gems from standard concert repertoires but also premiering works found among the wealth of materials—print and manuscript—held in the Kislak Center's collections, which are concurrently exhibited in the adjacent Henry Charles Lea Library. Enriching the experience of each concert, attendees have the opportunity to hear brief lectures by eminent scholars and graduate students that will contextualize the music historically, socially, and culturally.



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(Faculty)

**Penn Libraries:** Lynne Farrington (Director of Programs/Senior Curator, Kislak Center) and Liza Vick (Head, Otto E. Albrecht Music Library and Eugene Ormandy Music and Media Center)

**We are especially grateful to:**

**Music Department**

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