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## THE CLEVELAND QUARTET

Wednesday, May 1, 1991—8:00 p.m.

William Preucil, *violin*

Peter Salaff, *violin*

James Dunham, *viola*

Paul Katz, *cello*

BEETHOVEN

QUARTET IN F MINOR, OPUS 95, "SERIOSO"

Allegro con brio

Allegretto ma non troppo

Allegro assai vivace ma serio

Larghetto; Allegretto agitato

LIBBY LARSEN

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QUARTET IN A-FLAT MAJOR, OPUS 105

Adagio ma non troppo; Allegro appassionato

Molto vivace

Lento e molto cantabile

Allegro, non tanto

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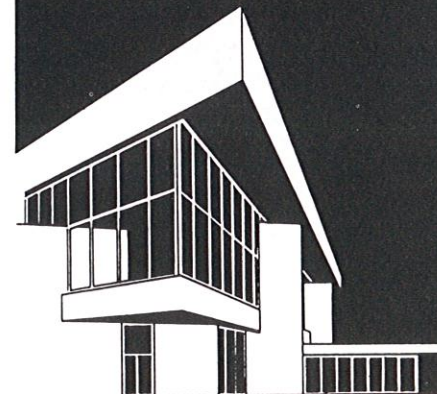
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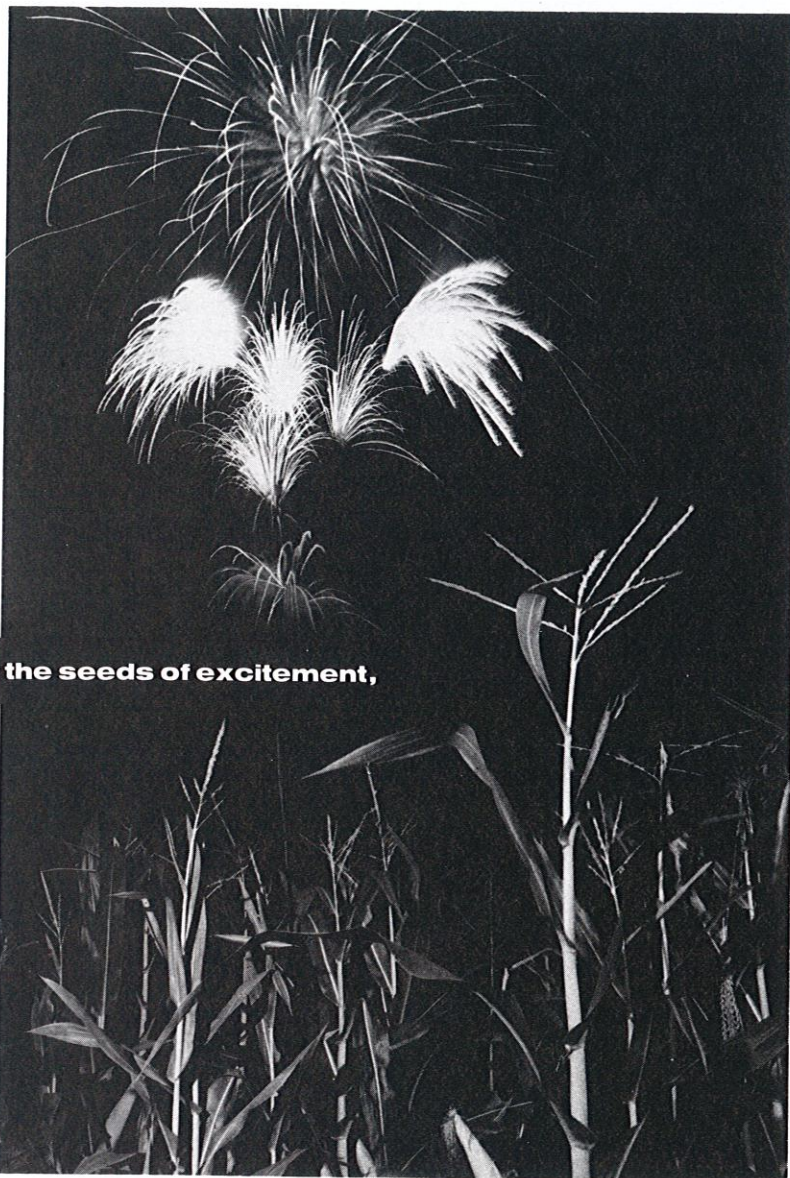
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Lee Lamont, President

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This program is supported, in part, by a grant from the National Endowment for the Arts. Ms. Larsen's appearance and residency activities are supported, in part, by Meet the Composer/Midwest, a program of Arts Midwest in partnership with Meet the Composer, Inc.





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## The Cleveland Quartet

**THE CLEVELAND QUARTET**, now in its twenty-second year, is recognized as one of the premier string quartets of our time, acclaimed for its performances in the world's music capitals and for its outstanding recordings of more than 50 chamber works. In addition to its regular tours of the United States, Canada, Europe, and Japan, the quartet has also performed in the Soviet Union, South America, Australia, New Zealand, and the Middle East. Highlights of previous seasons include 25 complete Beethoven quartet cycles; annual appearances at Lincoln Center's Mostly Mozart Festival; regular performances at prestigious European music festivals including those at Salzburg, Edinburgh, Lucerne, Berlin, and Helsinki; a Presidential Inaugural Concert, and numerous radio and television appearances.

The members of the Cleveland Quartet (William Preucil and Peter Salaff, violins; James Dunham, viola; and Paul Katz, cello) perform on a matched set of Stradivarius instruments which once belonged to Paganini and are on loan to them by the Corcoran Gallery of Art in Washington, D.C. During the 1990-91 season, the quartet has made two month-long European concert tours to



nine countries. In addition, the ensemble traveled to the Far East for the fifth time for concerts in South Korea, Taiwan, and Japan. In North America, the quartet's engagements have been highlighted by performances in New York, Washington, D.C., Philadelphia, Los Angeles, Detroit, Baltimore, Miami, Montreal, and Toronto.

The repertoire performed by the Cleveland Quartet this season reflects the broad range of its musical interests: it includes music from the central Viennese/German tradition by Haydn, Mozart, Beethoven, Schubert, and Brahms, as well as works by twentieth-century masters such as Schoenberg, Berg, Barber, and Prokofiev. Deeply committed to the performance of new music by living composers, the Cleveland Quartet presents in 1990-91 the world premieres of string quartets written for

it by American composers Libby Larsen and Stephen Paulus. Among the prominent contemporary composers who have also written works especially for the quartet are John Harbison, Samuel Adler, Morton Feldman, George Perle, Christopher Rouse, Toru Takemitsu, and Dan Welcher.

The Cleveland Quartet is now in its second season with William Preucil as first violinist. Mr. Preucil, who previously served as concertmaster of the Atlanta Symphony for seven years, has brought to the quartet a broad background in the

chamber music repertoire and extensive experience as an active chamber musician. While in Atlanta, he participated in over 50 chamber music concerts each season.

The first recording by the Cleveland Quartet with Mr. Preucil, an all-Schubert disc featuring the String Quartet in A minor and the "Trout" Quintet with pianist John O'Connor and bassist James Van Demark, was released on the Telarc label in the fall of 1990. Among its recording projects for Telarc in 1991, the quartet will embark on its second Beethoven quartet cycle and will record Dvorák's "American" Quartet. The Cleveland Quartet's many recordings, which comprise a broad range of chamber works for CBS Masterworks, Pro Arte, Philips, RCA, and Telarc have received seven Grammy Award nominations, as well as "Best of the Year" awards from **Time** and **Stereo Review**. Among

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the distinguished artists with whom the quartet has recorded are Emanuel Ax, Alfred Brendel, Bernard Greenhouse, Yo-Yo Ma, John O'Connor, Richard Stoltzman, and Pinchas Zukerman.

Dedicated teachers as well as performers, the members of the Cleveland Quartet are on the faculty of the Eastman School of Music, where they give instruction in their individual instruments and offer an intensive coaching program for young professional string quartets. They are also in residence each summer at the Aspen Music Festival, where they were co-founders of the Center for Advanced Quartet Studies. Many of the young ensembles coached by the Cleveland Quartet have won prestigious international awards, including seven Naumburg Foundation prizes, Coleman Chamber Ensemble awards, Fischhoff National Chamber Music awards, and numerous Chamber Music America ensemble residency awards.

**WILLIAM PREUCIL** (*violin*) became the first violinist of the Cleveland Quartet in July 1989, after serving as

concertmaster of the Atlanta Symphony for seven seasons. During his tenure in Atlanta, Mr. Preucil appeared as soloist in over sixty concerto performances with the orchestra. His recording of the Violin Concerto by Stephen Paulus, which was written for and dedicated to him, was released by New World Records in 1990.

Mr. Preucil's involvement with chamber music goes back to his formative years: his father has been a member of the Stradivari Quartet for more than three decades, and as a youngster, he frequently attended the group's rehearsals and concerts and traveled with them on tour. For the past five years, Mr. Preucil has been an active chamber musician, performing with several ensembles who have collaborated with such outstanding guest artists as Emanuel Ax, Shlomo Mintz, and Andras Schiff. In addition, he has regularly appeared at major American chamber music festivals including Seattle, Sitka, and Santa Fe, as well as the leading European festivals and in the Soviet Union.

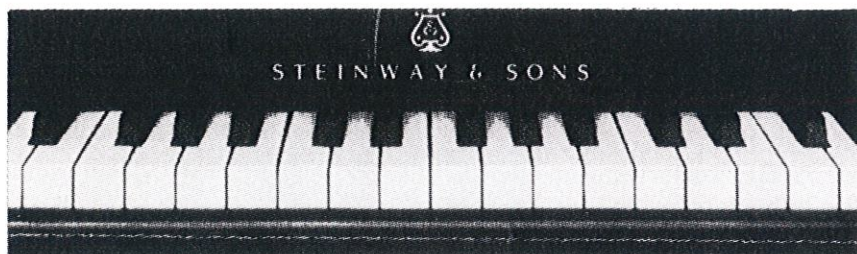
Mr. Preucil began his violin studies at the age of five with his mother, Doris Preucil, a leader in the Suzuki movement in the United States. After graduating from the Interlochen Arts Academy, he entered Indiana University to study with Josef Gingold, and was awarded the prestigious performer's certificate. Upon graduation, at the age of 22, he was appointed concertmaster of the Nashville Symphony, and also served in this capacity with the Utah Symphony before going to Atlanta in 1982.

Mr. Preucil is professor of violin at the Eastman School of Music.

**PETER SALAFF** (*violin*) studied violin at the Eastman School of Music where he was soloist with the Eastman-Rochester Symphony Orchestra and was awarded a performer's certificate. In addition, he studied at the Yale University School of Music, where he appeared as concertmaster and soloist with the Collegium Musicum. His teachers were Cedric Bennett, Sophia Pimenides, Joseph Knitzer, and Broadus Erle. He was subsequently



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Prior to the formation of the Cleveland Quartet in 1969, Mr. Salaff spent summers at the Aspen and Marlboro Music Festivals, and served three years as a member of the Peace Corps in Chile, where he taught violin at the Universidad de Concepcion. He has been heard in recital and with orchestras in the United States and South America. Mr. Salaff has recorded the Violin Sonata of Ernst von Dohnanyi with pianist Barry Snyder for Pro Arte Records.

Mr. Salaff is professor of violin at the Eastman School of Music.

**JAMES DUNHAM** (*viola*) studied at the Interlochen Arts Academy and the California Institute of the Arts. Prior to joining the Cleveland Quartet, he was a founding member of the Sequoia String Quartet, which won the 1976 Naumburg Chamber Music Award. As a member of that group, he toured in the United States and abroad and recorded for the Nonesuch and Delos labels.

An advocate of contemporary music, Mr. Dunham, along with violists Walter Trampler and Marcus Thompson, has recently been awarded a National Endowment for the Arts Consortium Commission Grant to perform new works for viola and piano by composers Roger Bourland, William Thomas McKinley, and Gary Philo. As a soloist, he was repeatedly awarded California Arts Council touring grants for recitals, concerts, and master classes.

Mr. Dunham has participated in the Berkshire Music Festival, Chamber Music Northwest, and the Marlboro Music Festival, in addition to touring with the Music from Marlboro series. His album of new music for viola and winds can be heard on the Crystal Records label. He has been a member of the faculties of the California Institute of the Arts and California State University, Long Beach.

Mr. Dunham is professor of viola at the Eastman School of Music.

**PAUL KATZ** (*cello*) was a student of Gregor Piatigorsky, Gabor Rejto, Janos Starker, Bernard Greenhouse, and

Leonard Rose, and in 1962 was selected nationally to perform in the historic Pablo Casals master class at Berkeley, California. While in his early twenties, he was a member of the University of Southern California String Quartet and the Toledo Quartet, both international prizewinners in the Munich and Geneva competitions, respectively. For three summers, he was a participant in the Marlboro Music Festival.

Mr. Katz has appeared as a soloist in New York, Los Angeles, Toronto, Cleveland, and other cities throughout the United States and was chosen to perform before the Violoncello Society of New York. He has recorded the Cello Sonata of Ernst von Dohnanyi with pianist Barry Snyder for Pro Arte Records.

In addition to his performing and teaching activities, Mr. Katz is now in his third year as president of Chamber Music America, the national service organization which has in its membership virtually all of the country's 800 professional chamber music ensembles, as well as concert and festival presenters. He also



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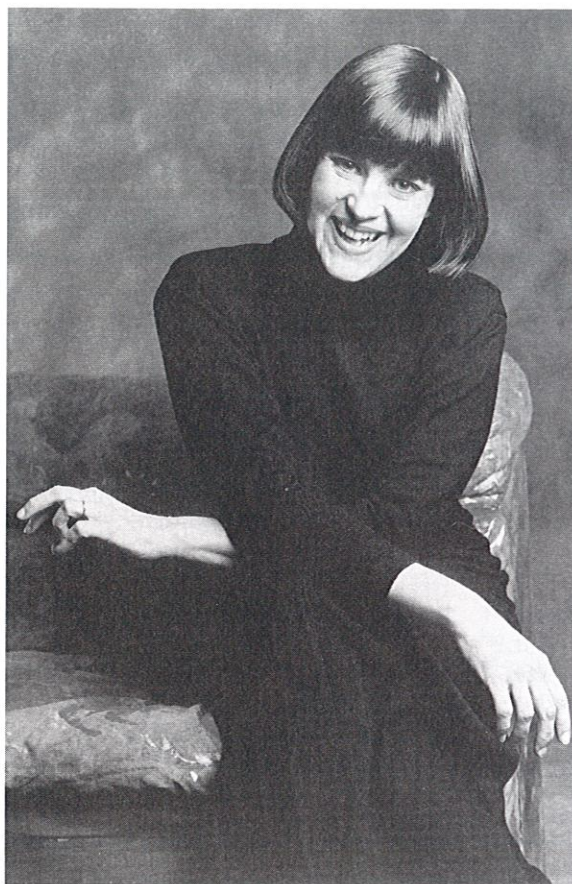
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enjoys writing and has authored the liner notes for the Cleveland Quartet's three-volume set of the complete Beethoven quartets on RCA Red Seal. In addition, Mr. Katz is currently the editor of the column "Chamber Music Forum" in American String Teacher Magazine, and as president of Chamber Music America, writes a regular column for **Chamber Music** magazine.

Mr. Katz is professor of cello at the Eastman School of Music.

Composer **LIBBY LARSEN** is one of a ground-breaking generation whose music is aimed squarely at the energy of today's performers and concert halls. Her works encompass orchestra, opera, choral, chamber, and solo repertoire and are sought after and performed throughout the United States and Europe with conductors and performers, including Sir Neville Marriner, Leonard Slatkin, Zubin Mehta, Catherine Comet, Claus Peter Flor, JoAnn Falletta, Gregg Smith, Dale Warland, Eugenia Zukerman, Benita Valente, Arleen Auger, and Jehan Sadat.



Libby Larsen is a vigorous, articulate advocate for the music and musicians of our time. She has served on the National Endowment for the Arts music panel, the Meet-the-Composer national advisory committee, as vice-president of the American Music Center, as member of the ASCAP Board of Review, as trustee of Minnesota Public Television, and as a board member of the American Symphony Orchestra League.

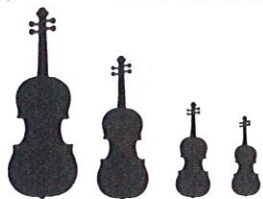
Among her awards include National Endowment for the Arts Composer Fellowships, the American Council on the Arts Young Artist Award, a Bush Artists Fellowship; commissions from the Minnesota Orchestra, American Composers Orchestra, Saint Paul Chamber

Orchestra, Cleveland Chamber Symphony, Albany Symphony, Minnesota Opera, Arkansas Opera Theater, Eugenia Zukerman, Arleen Auger, Minnesota Public Radio, Plymouth Music Series, and The Schubert Club of St. Paul.

Festivals performing her works include the Aldeburgh Festival, New Music America, the Grand Teton Music Festival, New Hampshire Music Festival, and the Aspen Music Festival. Her works are recorded on Nonesuch, Pro Arte, Leonarda, Innova, Plymouth Music Series, 10,000 Lakes, and United States Air Force Band labels.

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While she is a lecturer, writer, and administrator, critics have said of composer Libby Larsen that her style of composition is replete with *"energy, rhythmic drive, astonishing effects, and imagery with well-defined direction and a no nonsense attention to organization."* She has been Composer-in-Residence with the Minnesota Orchestra (1983-87), a visiting professor at the University of Minnesota, a guest lecturer at colleges and universities throughout the country, and is a co-founder of the nationally acclaimed Minnesota Composers Forum.

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## The Paganini Strads

The Cleveland Quartet performs on four of the greatest string instruments ever made—Nicolo Paganini's own Stradivariuses. These remarkable instruments—two violins, viola, and cello—are accession objects from the collection of the Corcoran Gallery of Art in Washington, D.C., and have been on loan to the Cleveland Quartet since 1982.

In the more than 250 years since Antonio Stradivari created them, this extraordinary set of instruments has had an extraordinary history. The second violin dates from 1696, the first violin from 1724, and the viola from 1731. Stradivari was particularly proud of the cello, for it bears his inscription "Made in my 92nd year"—1736, one year before the great maker died.

In the nineteenth century, the four Strads were acquired by the legendary violin virtuoso, Nicolo Paganini. So thrilled was he by the tone quality of the first violin that he declared: "This violin has a tone as big as a double bass; never will I part with it as long as I live." And he never did.

A little more than a century after it was made, the viola inspired Paganini to commission Hector Berlioz to write *Harold in Italy*, with its prominent solo viola part.

After Paganini's death, the instruments were sold individually and separated for a century. In the early twentieth century, New York violin dealer Emil Herrmann heard the Paganini violin of 1724 and vowed to reunite the four-instrument set. The mission took him 25 years. With the stipulation that the instruments never again be separated, Herrmann sold them to art patroness Anna Clark, who subsequently gave them to the Corcoran Gallery.



**From father to son:** In the spring of 1967 the "Paganini Strads" were given on temporary loan to The University of Iowa's Stradivari Quartet. This photo, taken at the Rembert Wurlitzer String Shop in New York, includes (left to right) Charles Wendt, cellist; William Preucil, Sr., viola; unknown; Marianne Wurlitzer; Fernando Sacconi, the leading violin restorer (now deceased) who restored the "Paganini Strads;" John Ferrel, second violin; Allan Ohmes, first violin; H. Warner Williams, representative of the Corcoran Gallery. The child is William Preucil, Jr.

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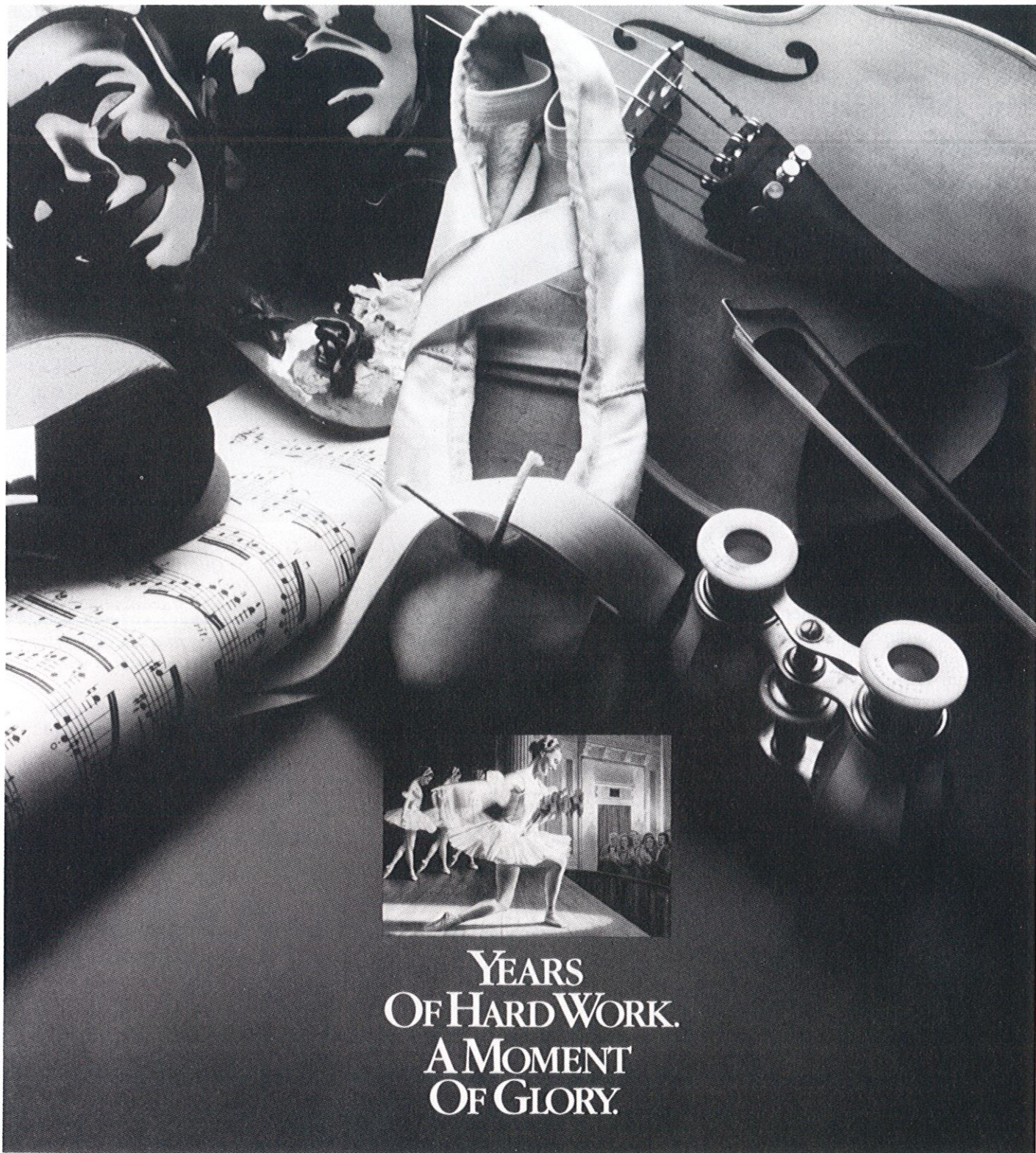
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## Tonight's Program

by William Preucil, Sr.

*Quartet in F minor, Opus 95*  
Ludwig van Beethoven (1770-1827)

The 17 string quartets of Beethoven are neatly organized for us into three periods of his life. The first set of six are his opus 18, written between 1798-1800, as his introduction to the chamber music scene in Vienna. The five quartets of the "middle period" are his three of opus 59, commissioned by the Russian Count Razumovsky; opus 74, nicknamed the "harp;" and

opus 95, which he called *quartett serioso*. The "late period" quartets bear the following opus numbers: 127, 130, 131, 132, 133, and the work with which he took leave of all music, opus 135.

Why did Beethoven write string quartets throughout his lifetime and especially towards the end of it? The answer to that question is the same as the answer to this one: why do chamber music audiences respond so readily to hearing string quartets performed? It is because most of the great composers of the past 250 years have turned to the medium of the string quartet when they wished to express their most profound and intimate thought, and they reach us, as listeners, with an eloquence in areas that cannot otherwise be reached through larger masses and higher decibels.

The opus 95 quartet is a concise and compressed four-movement work with one event following so closely upon another that keen listening is required. The coda of the finale, the final 30 seconds of the quartet, has been a matter of discussion ever since it was

written. It is one of the most dazzling bits of string-writing, and, in its major mode, an appendage seemingly unrelated to the body of the quartet called *serioso*. American composer Randall Thompson held the view that Beethoven never risked a quiet slow ending for a quartet, writing, "*Is not contrast of light and dark the essence of Beethoven's style and doesn't it permeate this quartet? First movement, contrast between themes. Second movement, contrast within the theme itself. Third movement, contrast between sections. Fourth movement, contrast between body of movement and coda. No bottle of champagne was ever uncorked at a better time. And of course it was done for its effect on the listener: the way every bar of every good piece of music is—and should be—written.*"

An even more concise comment, in keeping with the concise construction of opus 95, is by musicologist Basil Lam in his study of the quartet, "... a comic opera coda, absolutely and deliberately unrelated to this 'quartet serioso,' the Shakespearian touch that provides the final confirmation of the truth of the rest."

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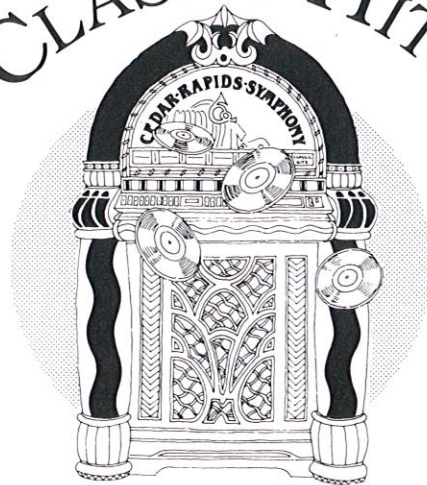
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*QUARTET: Schoenberg, Schenker and Schillinger*

Libby Larsen (b. 1950)

Commissioned for the Cleveland String Quartet by Hancher Auditorium.

As we approach the close of the twentieth century, I find myself fascinated with patterns of influence in musical composition, especially in the arena of American music. With the establishment of the public university system of graduate study in musical composition, the work of three theoreticians, Arnold Schoenberg, Heinrich Schenker, and Joseph Schillinger, have dominated the thinking of aspiring composers. Interestingly, both Schoenberg and Schillinger worked in the United States at the same time (1940s). Schoenberg's twelve-tone methodology inspired composers of abstract concert music while Schillinger's work in rhythm-based musical theory was studied and adopted by George Gershwin, Duke Ellington, and their contemporaries. Schenker's work reduces all composition to basic chords and has significant resonances in the harmonization of early rock and roll.

My work, *QUARTET: Schoenberg, Schenker and Schillinger*, is a collection of the gestures which suggest each theorist's essence. Each of the three untitled movements is an essay from the point of view of each of the three theorists. Each movement, and particularly the third, exposes my own personal belief that the single most important change in perspective in music created throughout this century is the general shift from melody-dominated texture to rhythmically defined texture. This shift, which was heralded by Stravinsky in the *Rite of Spring*, affects every aspect of how we compose, practice, perform, listen to, write about, and perceive music. A thumbnail aural history of the phenomena can be had by observing the change in "melody" in the popular song from 1935 to the present or, if you will, from the song "Deep Purple" to "Pinball Wizard."

Significantly, the entire world of music has been available on recording in a parallel time frame. In the nineteenth century, one or another school of isolated aesthetic thought surely dominated the thinking of all who

were touched by it. Now, not only composers, but also performers and auditors can freely range among musics of many styles, appreciating and understanding them all. Performers today are often schooled in classical, jazz, and popular styles. So are audiences. This creates a situation in which all the interdependent components of music—composer, performer, audience—can bring to bear their diverse knowledge on a single performance. Its an exciting time to be a composer.

Libby Larsen

*Quartet in A-flat Major, opus 105*  
Antonin Dvorák (1841-1904)

Some 98 years before tonight's concert and 120 miles north of Hancher Auditorium, Antonin Dvorák was strolling the countryside around Spillville, Iowa, and was blissfully happy. He and his wife and their eldest son and daughter had come to America in the fall of 1892 to begin a two-year term as director of the National Conservatory of Music in New York, and now the other four children had joined them for the

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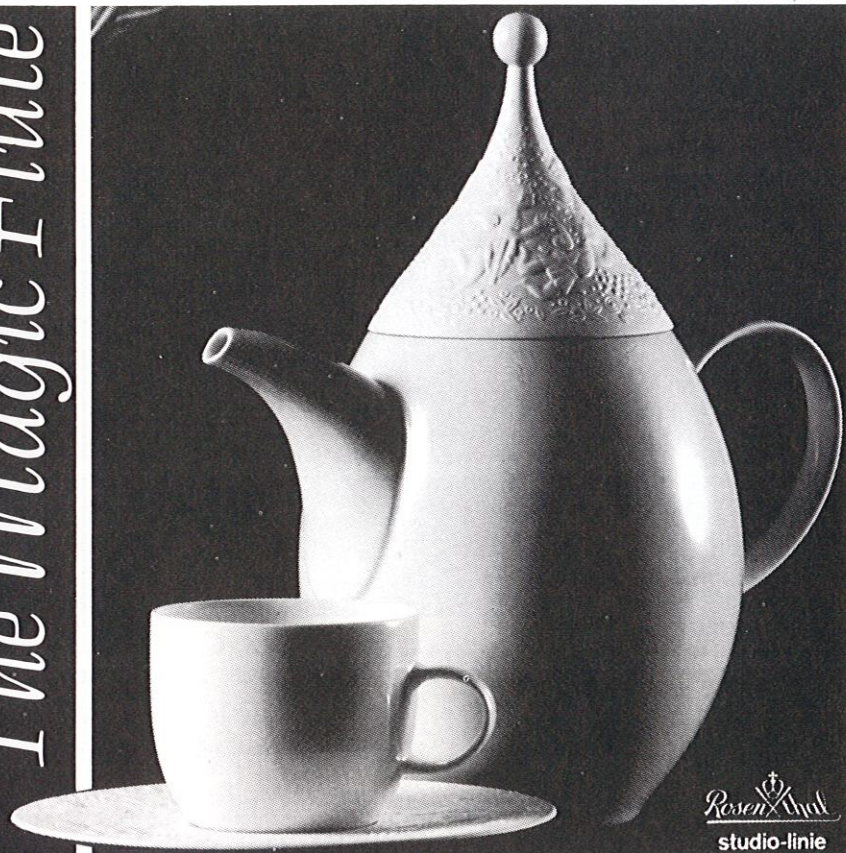
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summer vacation in this northeastern Iowa Czech settlement.

Within the first ten days of his visit, he had begun and completed a string quartet, his opus 96, named "American." His surroundings suited Dvorák's love of nature, and he incorporated the song of a bird, the type of which he had never before seen (and whose incessant singing played over and over in his mind) into the scherzo movement. Calling it "*that damned red bird*," it was probably a scarlet tanager. The summer also included a visit to St. Paul, whereupon viewing Minnehaha Falls, he was inspired to jot down on his shirt cuff a melody which was to become the theme of the second movement of the Violin and Piano Sonatina, opus 100. The family departed from Spillville in mid-September, stopping on the return trip to view Niagara Falls. After gazing at the falls for several minutes, Dvorák exclaimed, "*Damn it, that will be a symphony in B minor!*"

The quartet opus 105 in A-flat major has no such anecdotal origins, but none are necessary for this last of Dvorák's fourteen string quartets, and the last piece of absolute music that he was to compose (the remaining works were programmatic symphonic poems and operas). The style of his writing was so naturally a part of the man that even without birds and waterfalls, he could address a blank sheet of manuscript paper with an instinct and craft that has earned him a place of honor, together with his good friend Brahms, in the legacy of late nineteenth-century chamber music. A notable feature of this quartet is the scherzo movement, a stunning *furiant* with a gloriously melodious trio section. The quartet's first performance in Vienna in 1897 was an immediate success, the applause so insistent that this movement had to be played through again.

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*William Preucil, Sr. is on the faculty of the UI School of Music, where he teaches viola and is also a member of the Stradivari Quartet.*

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# "Let The Good Times Roll"

**D**ixieland jazz is coming to Hancher Auditorium on June 8. Nationally acclaimed clarinetist Pete Fountain, and Bourbon Street legends, the Dukes of Dixieland, will kick off the 1991 Iowa Festival in a celebration of sizzling hot jazz—New Orleans style.

New Orleans' motto, *"let the good times roll,"* will be in full swing at Hancher. The festival will begin with an outdoor reception with food and music on the Hancher patio and green. The warm summer air, the dancing, the casual strolls along the river are all reminiscent of New Orleans.

To top off the Big Easy evening, cool down in the auditorium to the excitement of foot-stompin', finger-tappin' jazz.

Pete Fountain and his energy-intense septet will start off the evening. The band is known for fusing Dixieland and traditional jazz in a way no one else can. Improvisational solos and jazzy renditions of old-time favorites spark listeners of all ages.

Fountain began playing the clarinet at age 12. He claims he learned to play Dixieland while endlessly listening to Benny Goodman and Irving Fazola records. Within four years, Fountain had acquired a reputation as an excellent musician on Bourbon Street.

He continued to play Dixieland but moved to Chicago for a stint with the Dukes of Dixieland. A guest appearance on "The Lawrence Welk Show" led to a two-year stint, during which Fountain received wide visibility and national recognition.

But the call of New Orleans was so strong that Fountain returned to open his own club on Bourbon Street. Since that time, his performance record has been phenomenal. Fountain has played for four United States presidents and has made over 50 performances on Johnny Carson's "The Tonight Show." He has also performed for Pope John Paul II and 400,000 others who attended the New Orleans Papal Mass. *"I have always heard about the beautiful music of New Orleans. Today I have been able to admire it personally,"* said the Pope of Fountain's performance.

Following Fountain, the Dukes of Dixieland will keep the fire ablaze with their raucous renditions of memorable Bourbon Street melodies. The Dukes were founded in 1949 by Frankie and Freddie Assunto, who wanted to spread the spirit of New Orleans and the tradition of Dixieland jazz. The current Dukes share the Assunto brothers' view and carry on that tradition, now over 40 years old.

The brassy sextet has been swinging around the world. When not on tour, the Cajun cats return to their favorite club, Mahogany Hall, in the famed French Quarter.

The Dukes are famous for bringing down the house with their scorching ensemble tributes to the original Dixie music makers. The infectious style of New Orleans jazz played by the Dukes will set toes tapping and mouths humming for days after the performance.

Jazz up the summer with a New Orleans celebration of music. Tickets are on sale now at the Hancher Box Office.



# Hancher's Broadway Series: Travelling the Great White Way through History

**T**he 1991-92 Broadway Series is filled with power and emotion as history comes alive on the stage of Hancher Auditorium. From nineteenth-century France to Berlin in the waning days of the Weimar Republic to the vintage nineteen-fifties, three stunning musical extravaganzas will rouse audiences of all ages.

Based on Victor Hugo's novel, the multi-award-winning *Les Misérables* will kick off the series in eight performances September 17-22. Over 17,000,000 people, including a record-breaking 18,500 at Hancher in 1989, have been stirred by the international theatrical phenomenon. With its lushly orchestrated score, richly conceived characters, and non-stop production, *Les Miz* touches hearts with humor, love, anger, despair, and elation.

The epic saga centers on the life of ex-convict Jean Valjean, who is relentlessly pursued throughout his life by police inspector Javert. Valjean, in turn, spends his life in pursuit of spiritual redemption, finding it finally in love and noble sacrifice. Along this saga, other stories are

played out, some filled with innocent love, youthful optimism, revolutionary zeal, and greed.

The Tony Award-winning scenic designs and lighting, and the hundreds of costumes paint a vivid portrait of France during the three decades leading to the Paris insurrection of 1832. As the story unfolds, the revolving stage sweeps us through time and space in an ever-changing panorama. The miraculous lighting transforms the stage from a starry evening to the dank sewers of Paris.

But it is the score, composed by Claude-Michel Schonberg with lyrics by Alain Boublil, that drives the story and stirs audiences with heart-wrenching ballads and rousing show-stopping songs.

The magnitude of the musical score, the sets, costumes and lighting, and the superb acting and singing all work together to create a massive impact, as the audience is caught up in the romance, humanity, and suspense of the production.

Taking a big leap through history, we

come to 1928 and the energy-packed Tommy Tune musical, *Grand Hotel*, which checks into Hancher Auditorium May 1-3. Set in Berlin in the waning years of the Weimar Republic, brought so vividly to life in *Cabaret*, *Grand Hotel* combines music and dance as the stage is transformed into a deluxe hotel lobby. We'll follow the characters as they spin through the revolving doors and into each other's lives, while, in the fashion of *La Ronde*, a dancing couple whirls across and through the stage connecting the individual stories. No one is quite who he or she seems to be in the chic hotel and the individual stories mesh humorously as each guests' secrets are revealed and contrast with the confusing world of wealth and elegance.

Tommy Tune, choreographer and director of *Grand Hotel*, has won seven Tony Awards for such Broadway work as *My One and Only* and *Nine*. Tony Walton, whose set for *Lend Me A Tenor* was so impressive at Hancher, has designed a two-tiered set, supported by four gold and glass pillars, that allows us to peek into the various hotel rooms and lives of its guests.

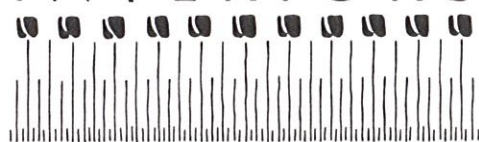
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On February 2, 1959 after an electrifying concert at the Surf Ballroom in Clear Lake, Iowa, a tragic plane crash ended the careers of Buddy Holly, Ritchie Valens, and The Big Bopper. Scheduled concerts were cancelled in Sioux City, Des Moines, Cedar Rapids, Waterloo, and Dubuque. But now, 32 years later, all Iowans can re-live the frenzy of those early rock 'n roll days in *Buddy*.

Direct from Broadway where it has been playing to sold-out houses, *Buddy* not only revives the spirit of the fifties, but time-warps audiences back to the era of poodle skirts, bobby socks, cuffed pants, and penny loafers. The high-powered renditions of such Buddy Holly tunes as "Peggy Sue," "Oh, Boy," and "That'll Be The Day" will have you dancin' in the aisles. Hands clapping, feet tapping, and bodies swaying, the crowd grooves as if the legend himself was on stage before them.

An explosive re-creation of Holly's final performance highlights the show. Buddy Holly is joined by a gyrating Ritchie Valens belting out "La Bamba" and the Big Bopper singing "Chantilly Lace" for the last time before the fatal crash.

Buddy Holly made rock and roll history with music that never really died. He will rock Hancher Auditorium September 27-29.

Subscribers to the 1991-92 Broadway Series pay 10% less than buying tickets individually, plus they receive seating priority. To order your subscriptions, pick up a brochure from the Hancher Box Office or call 335-1160 or toll-free 1-800-HANCHER

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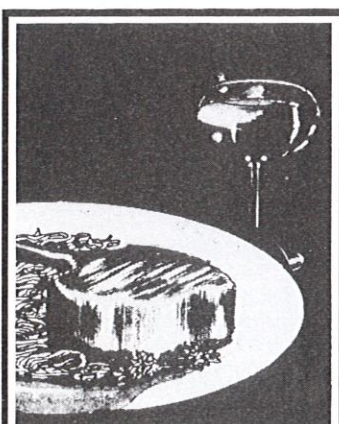
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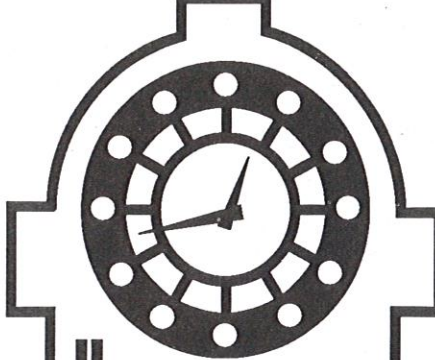
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# Iowa Center for the Arts

## CALENDAR

Performance time is 8:00 p.m., except as noted. For ticketed events, tickets are available from the Hancher Box Office, except as noted. Ticket price listings are current as of the playbill printing day, and zone availability can change rapidly. Check with the box office for current information.

### MUSEUM OF ART EXHIBITIONS

April 6-May 19  
*Inscapes: James Casebere*

April 20-June 23  
*The Painter's Music, The Musician's Art*

May 4-June 2  
*MFA Thesis Exhibition*

May 4-June 30  
*Print and Drawing Study Club Exhibition*

### MUSIC, THEATRE, AND DANCE

■ **May 2** Thursday  
**Chamber Wind Concert**  
Clapp Recital Hall

■ **May 3** Friday  
**Kantorei Concert**  
Clapp Recital Hall

■ **May 7** Tuesday  
**Iowa City Girls Choir**  
7:30 p.m.  
Clapp Recital Hall

■ **May 12** Sunday  
**Piano Festival Concert**  
4 p.m.  
Clapp Recital Hall

■ **May 18** Saturday  
**Dance of Iowa City**  
(ticket prices to be announced)  
7 p.m.  
Hancher Auditorium

■ **May 19** Sunday  
**Dance of Iowa City**  
(ticket prices to be announced)  
2 p.m.  
Hancher Auditorium

■ **May 22** Wednesday  
**West High Bands**  
7:30 p.m.  
Clapp Recital Hall

■ **May 29** Wednesday  
**Northwest Junior High Bands**  
7:30 p.m.  
Clapp Recital Hall

■ **May 30** Thursday  
**City High Symphony**  
7:30 p.m.  
Clapp Recital Hall

■ **May 31** Friday  
**Southeast Junior High Orchestra and Jazz Band**  
7:30 p.m.  
Clapp Recital Hall

■ **June 4** Tuesday  
**Southeast Junior High Chorus and Swing Choir**  
7:30 p.m.  
Clapp Recital Hall

■ **June 5** Wednesday  
**Southeast Junior High Bands**  
7:30 p.m.  
Clapp Recital Hall

■ **June 8** Saturday  
**Pete Fountain and His Band, and The Dukes of Dixieland**  
UI students \$20.00/\$18.40  
Nonstudents \$25.00/\$23.00  
Hancher Auditorium

■ **June 9** Sunday  
**Bill Harley Children's Concert**  
Tickets sold by Iowa City Public Library Association  
1 & 3 p.m.  
Clapp Recital Hall

■ **June 20** Thursday  
**Talley's Folly**  
UI students, 18 and under, and senior citizens \$8.00  
Nonstudents \$11.50  
Theatre B  
Theatre Building

■ **June 21** Friday  
**Talley's Folly**  
UI students, 18 and under, and senior citizens \$8.00  
Nonstudents \$11.50  
Theatre B  
Theatre Building

■ **June 22** Saturday  
**Talley's Folly**  
UI students, 18 and under, and senior citizens \$8.00  
Nonstudents \$11.50  
7 & 9 p.m.  
Theatre B  
Theatre Building

■ **June 23** Sunday  
**Music Camp Concert**  
2 p.m.  
Hancher Auditorium

### Hancher Auditorium Information

**Box Office:** Open from 11:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the box office remains open until 9:00 p.m. If a performance falls on a Saturday or Sunday, box office hours are 1:00 to 9:00 p.m. Telephone: 319/335-1160, or toll-free in Iowa 1-800-HANCHER.

**Seating Policy:** To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

**Greenroom:** The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher or check the lobby sign for availability of performers.

**Coughing and Electronic Watches:** The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

**Smoking:** Smoking is not permitted in the auditorium. If you wish to smoke during intermissions, you may do so only in the designated areas of the cafe and of the west end of the lobby.

**Cameras and Tape Recorders:** In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

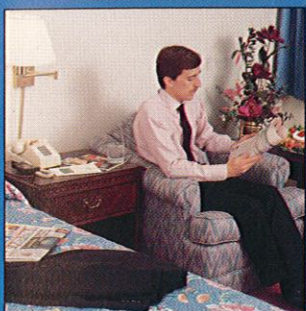
**Restrooms and Drinking Fountains:** Located on either side of the lobby and mezzanine.

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## A hot new "intermission" spot.

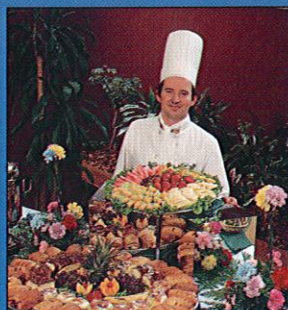
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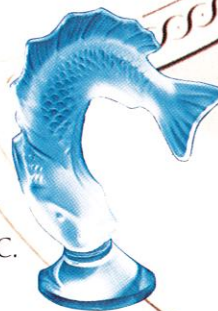
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