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HANCHER
Auditorium
Iowa Center for the Arts
The University of Iowa

The Muir String Quartet
Tuesday, March 1, 1994—8:00 p.m.

PETER ZAZOPSKY .......... Violin
BAYLA KEYES .......... Violin
STEVEN ANSELL .......... Viola
MICHAEL REYNOLDS ......... Cello

by arrangement with Harold Shaw

Program

HAYDN

QUARTET IN C MAJOR, OPUS 74, NO. 3
Allegro moderato
Andante grazioso
Menuetto (allegro) - Trio
Finale: Vivace

JOAN TOWER

NIGHT FIELDS (1993)
World Premiere
Co-commissioned by Hancher Auditorium and the
Snowbird Institute for Arts and Humanities.

Intermission

BEETHOVEN

QUARTET IN B-FLAT MAJOR, OPUS 130
Adagio, ma non troppo. Allegro
Presto
Andante con moto, ma non troppo
Alla danza tedesca: Allegro assai
Cavatina: Adagio molto espressivo
Finale: Allegro

The Muir Quartet is in residence at Boston University.

EMI MUSIC MASTERS, ADDA/QUALITION
Exclusive Management:
Shaw Concerts, Inc.,
1900 Broadway, New York, NY 10023

This program is supported, in part, by a grant from the National Endowment for the Arts, a federal agency that supports the visual, literary, and performing arts to benefit all Americans.

Hancher Auditorium is a grant recipient of Chamber Music America's Presenter-Community
Residency Program funded by Lila Wallace-Reader's Digest Fund, the National Endowment for
the Arts, and the Helen F. Whitaker Fund.

The commission of Joan Tower's Night Fields was funded, in part, by Chamber Music America
with funds from The Pew Charitable Trusts.

Cover photograph by Michael Kreiser
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The Muir String Quartet

During 1991-92 the Muir presented the complete Beethoven Quartets cycle at Boston University, where they are in residence, and reprised the series in Boston, Buffalo and Providence (Rhode Island University) during the 1993-94 season. The last few seasons have included appearances in New York's Carnegie Recital Hall and 92nd Street Y, as well as Boston, Chicago, Los Angeles, San Francisco, Philadelphia, Toronto, Cleveland, Detroit, Vancouver, Montreal, Cincinnati and Pittsburgh. In Europe they have been heard in London and throughout Germany, Austria, France, Switzerland, Belgium and the Netherlands. They have commissioned works by such distinguished composers as Joan Tower (Night Fields), Richard Danielpour (Shadow Dances), and Richard Wilson (Third String Quartet).

Winner of the 1981 Naumburg Chamber Music Award and 1980 Eviyan International String Quartet Competition, the Muir first appeared on the scene in 1980, and their sensational appearances were greeted with rave reviews and an extensive feature in The New Yorker.

The members of the Muir String Quartet met at the Curtis Institute of Music in Philadelphia where they studied chamber music with Felix Galimir, Mischa Schneider of the Budapest Quartet, and Arnold Steinhardt and Michael Tree of the Guarneri Quartet, and continued their studies at Yale University with Oscar Shumsky and Raphael Hillyer on a generous Edward R. Wardwell Fellowship. The Quartet's namesake is the great naturalist, explorer and founder of the Sierra Club, John Muir.

Acknowledged as one of the world's most powerful and insightful ensembles, The Muir String Quartet appears annually on most of the major chamber music series in North America and Europe. To date it has won two Grand Prix du Disque for its EMI recordings of the Franck Quintet and Chausson's Concerto, Op. 21 (with pianist Jean-Philippe Collard and violinist Augustin Dumay) and String Quartet, Op. 35. They recently completed a two-year project for this label, doing the first recordings of Mozart's piano concerti as arranged by the composer for piano and string quartet, and the piano quartets in a continuing collaboration with pianist Jean-Philippe Collard. They have also released two discs of Schumann and Brahms quartets on the ADDA/Qualiton label, and have begun a long series of recordings on the EccoClassics label, the net proceeds of which are dedicated to various conservation organizations.

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The Muir String Quartet

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Franz Joseph Haydn (1732-1809)
String Quartet in C Major, Op. 74, No. 1

Haydn's pupils taught a musical education that was designed to develop the singing voice and to make it clear and melodious. Haydn was a master at conveying his ideas and emotions, and his music is full of beauty and grace. In the same period, he worked closely with his pupil, Leopold Mozart, to develop his skills as a composer and conductor. Mozart was a leading figure in the development of classical music in the late 18th century.

Joan Tower (1958)
Night Fields, my string quartet, was composed for the Cabrillo Music Festival of America and the Snowbird Institute for the Arts as a tribute to the String Quartet. It is a one-movement work that lasts about 15 minutes. The work was completed and performed in the fall of 1990. We have invited a number of orchestras to play this piece, and I am gratified to see that it is being performed frequently.

Ludwig van Beethoven (1770-1827)
String Quartet in F#-Major, Op. 130

It was during the period between Haydn's visits to London that Beethoven became a student of Haydn, acting on the invitation that he do so by Count Waldstein. The latter's patronage was already a notable pianist but needed to enlarge his musical education and make more frequent performances. He decided to follow Beethoven's advice and composed several chamber works. The first of these, the Bagatelle in C minor, was composed in 1801, and it is notable for its strict adherence to the rules of counterpoint. The Bagatelle in F#-Major was composed in 1805, and it is remarkable for its large scale and for its use of the fugue as a musical form.

Joan Tower was born in New Rochelle, New York. She studied piano at the age of six when the family moved to South America. She was a mining engineer and geologist. There, for the next eight years, she grew up absorbing the vibrant, colorful life of mining families in the copper fields of Bolivia, Chile, and Peru. At age 18, she entered Bennington College where she was involved in the arts and social and environmental concerns. Her first piece was written in 1980, as a response to the feeling of loss when an animal dies. The piece is called "Welcome to Drowning." Later she studied at the Juilliard School of Music in New York City.

Seventy years later, Beethoven was able to conquer the world of music and make his mark on the future. In the end, his music is a testament to the power of the human spirit and to the beauty of music itself.
Francis Joseph Haydn (1732-1809)
String Quartet in C Major, Op. 74, No. 1

Haydn's pupils taught a musical study which would be the fountain of ideas that it would be.

Joan Tower's (1938)

"Night Fields," my new string quartet, was written for the 1982 Festival of American Academy at Mount Holyoke and the Snowbird Institute at Deer Valley in Utah. It has a brooding and slow tone and is a study in adaption to the String Quartet. It is a one-movement work and lasts about 25 minutes. The quartet was performed after the work was completed and provided an image or setting for some of the music of the piece: a vast uniquely night like a field set by a bright full moon where vast moving colors ripple over the fields, occasionally settling on a peaceful gold.

Joan Tower

A contemporary composer can get into the latest Baker's Biographical Dictionary or the New Grove Dictionary of American Music by virtue of having academic degrees in music, relevant music positions, and publications and compositions. With the vast amount of music, music and music student in music schools in the United States, it is impossible to write a book that attempts to list every composer. However, in the United States in the late 1970s, the New York Times began to write an occasional article about the music of the United States. Joan Tower is one such person. To quote the Times article, Joan Tower "and other female composers include Ellen Taaffe Zellien, Lyle Baran and Sofia Gubaidulina. Wood, who moved away from the bag, the post.

Joan Tower was born in New Rochelle, New York. She started studying piano at age six when the family moved to South America. Her father was a mining engineer and geologist. There, for the next eight years, she grew up absorbing the vibrating, dynamic, and percussive atmosphere of the music of her childhood. At age 14, she entered Bennington College where she studied with the great conductor of the Cleveland Orchestra. After graduation, she entered the Juilliard School of Music in New York City.

It was at this point that when Beethoven was able to reconstruct his affairs and complete his life's work. For the first time, he had the luxury of being able to produce music without fear of the world, legal battles for the custody of his nephew and a corresponding agitation. He was free to write. Now he had a renewed sense of vitality and spent his last years in an outburst of creative activity. In 1827, he published his last String Quartet, which was still his last. He was in a short, humorous scherzo that is in sharp contrast to the dramatic first movement. It is tuneful as it dances us up and down the scale. Once it begins, it is a formidable barrier to the new piece composed by Beethoven.

Arthur C. Turner is a retired psychologist in the Los Angeles area. He has been a frequent contributor to the Los Angeles Times and is currently serving as a newsletter editor for the Opera Supers of Inner City.
When Carbon 14 performed *The Drowsy Lady* several years ago, there were many in the Hancher audience who wanted to give the dancers 10 or 15 minutes to rest up and then do the whole piece again. There are still people today who, when they get together, will occasionally drift into a conversation about that work, its unforgettable images, and the dazed dolls who performed it.

Montreal-based Carbon 14 will be returning to Hancher on March 4 to present *The Cafe*. In this work, like *The Drowsy Lady*, writer-director Gilles Maheu creates a multi-disciplinary stage spectacle that is, at the same time, a highly personal, filmic memoir of his life. Maheu shares his painful childhood memories, old love letters, and snapshots from his family photo album in this most autobiographical of works. He appears on stage both live and on film, talking in a gentle monotone from behind his trademark granny glasses. The narrative is picked up and sung by two singers, Tere Montcalm and Jerry Snell, who appear as lovers throughout.

Continually interrupting this narrative are brilliantly constructed and choreographed scenes created through acting, dance, and music. As Maheu's random memories take the show through various European cafes, the dancers whirl tables, stack chairs, and hurl themselves at each other. In sections the work of the six dancers, sometimes dressed as waiters and waitresses, is quite literally breathtaking. At one point the performers hang from chairs suspended on a bar above the stage, with nothing beneath their dangling bodies and the floor below but the strength in their arms. On another occasion, the dancers gradually roll forward while sitting at tables drinking coffee, taking the tables with them as they move and creating in the audience the illusion of looking at the stage from above. The element of danger is palpable throughout. The music, which ranges from hard rock and sultry blues to Spanish guitar, underlines the work's radical mood swings. Much of it is performed live by the two singers, Montcalm and Snell, and a quartet of musicians. Throughout the work language, dance, and acting are woven in a psychic landscape. Words seem to wash over you and the visual impact is forceful. It is perhaps best described by Jerry Snell, the singer and leading actor who has been with Maheu for 14 years. "Gilles is influenced by poetry. As poetry condenses thought into a flash image, that is what he does on stage—visual poetry with every movement having some meaning behind it. We just don't move for the sake of moving. The work of Carbon 14 is so intense, because it reflects the urgency of being alive, because death is always so close. The key to Gilles' work is the emotional foundation. We are actors who move, but we are faithful to an emotional base. Le Cafe is the stage of being and how we get here. It is about travelling and memories."

**Tickets for Carbon 14's The Cafe are available at the Hancher Box Office.**

**Upcoming Events**

For a list of upcoming events in the Iowa Center for the Arts, please turn to the final page of this program.
When Carbone 14 performed The Dormitory several years ago, there were many in the Hancher audience who wanted to give the dancers 10 or 15 minutes to rest up and then do the whole piece again. There are still people today who, when they get together, will occasionally drift into a conversation about that work, its unforgettable images, and the daredevil dancers who performed it.

Montreal-based Carbone 14 will be returning to Hancher on March 4 to present The Cafe. In this work, the Dormitory, writer-director Gilles Maheu creates a multi-disciplinary stage spectacle that is, at the same time, a highly personal, familial memoir of his life. Maheu shares his painful childhood memories, old love letters, and snapshots from his family photo album in this most autobiographical of works. He appears on stage both live and on film, talking in a gentle monotone from behind his trademark granny glasses.

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Making Hancher Accessible to Everyone

When the water rose along the Iowa River this summer, it took a detour into our mechanical room and eliminated our air conditioning. In order to continue working in our windowless building, the staff moved all of their offices into the lobby in order to capitalize on whatever air we could draw in with fans through the open doors. We may not have enjoyed the temperature, but we did enjoy the closeness it afforded us. We had a chance to talk and exchange ideas on a daily basis—with some wonderful results.

One of the most exciting results of our summer talks is the creation of an internal committee dedicated to making Hancher more accessible to everyone. To that end we have already made some changes in physical access and in auditorium services. We have new signage and curb markings for our handicapped-accessible parking on the drive in front of the building. We have designated a special phone line in the box office for questions and orders which require a special accommodation, such as wheelchair accessible seating or aisle transfers. We now have available at each performance both large-print and audio-cassette versions of our playbill. We continue to offer free hearer-augmentation devices at each performance that operate on an FM frequency and can be used in any seat in the house. We have also installed TDD capability in the box office to make ordering tickets or asking for information easier for people with hearing impairments.

We realize that this is just the beginning of what we want to do. We are very interested in making sign-language interpretation available for more performances. We are also doing serious investigation into being able to offer a radio description of our performances—a method that allows people who are visually impaired to hear an ongoing description of the visual elements of a performance through a personal device similar to those we currently have available for people who are hearing impaired. We are working to update our signage, our sensitivity, and possibly even our physical structure during our planned renovation project.

Our goal is to make the hall as accessible as possible for all of our patrons. We'd welcome your input on this subject at any time. If you have a specific suggestion, give us a call or drop us a note. If you've had a good experience somewhere else and think we could implement a similar program or service here, let us know about it. If you have a suggestion about a group or organization interested in helping fund a particular accessibility service or improvement, tell us! We are looking forward to working together with the community to make Hancher as user-friendly as we can.

If you have questions, requests, or suggestions regarding accessibility, please call us at 335-1158 or write to Leslie Ireland-Asselt, Accessibility Coordinator, The University of Iowa, 231 Hancher Auditorium, Iowa City, IA 52242-1784.

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The idea for *Cats* came to British composer Andrew Lloyd Webber in 1972, when he picked up a copy of T.S. Eliot's *Old Possum's Book of Practical Cats* in an airport book shop. Reading them in-flight, he recalled that as a child, his mother would read to him from this book. While rereading the poems, Lloyd Webber "thought they might make a lovely album for children...or something." He didn't do anything about that idea at the time, but a decade later he saw the basis for a full-blown musical in the verses and called in his friend, director Trevor Nunn (artistic director of the Royal Shakespeare Company), to help him turn what was just a collection of songs into a full-fledged musical.

The result was the hit musical *Cats* with a cast of 31 singer-dancers and winner of seven Tony Awards, including Best Musical.

The boyish Lloyd Webber "knew early on he'd be a composer. He played violin at age three, and studied the piano and horn. His mother taught piano, and his father was an accomplished organist. Despite Andrew's musical bloodlines, his father thought the boy might become a historian. At 14, Andrew won a scholarship to London's Westminster School, and there he realized his love for musical theater was not shared by most of his contemporaries. He then received another scholarship to Oxford where he met Tim Rice, the man who became his partner and with whom he wrote *Jesus Christ Superstar*, *Joseph* and the Amazing Technicolor Dreamcoat, and *Evita.*

Andrew has a sense of theatricality that audiences the world over have found irresistible," says designer John Napier, the man responsible for creating the cosmic cat junkyard set for *Cats*. Napier decided to create a set where the human audiences could enter the cat's lair. "I found myself driving past an abandoned lot one night...the ground was littered with old car bodies, tin cans, tires and all sorts of junk. I knew then I'd stumbled onto something..."

Lloyd Webber has been told that his work pleases cats of the parlor. Cat owners insist their pets listen raptly while the cast album is being played, but he is dubious. "I quite like cats," says the 45-year-old composer, "but I have never yet seen one that was musical."

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**Cats at Hancher Auditorium:**

April 8, 8:00 p.m.; April 9 and 10, 2:00 and 8:00 p.m. Tickets are available at the Hancher Box Office.
The idea for Cats came to British composer Andrew Lloyd Webber in 1982, when he picked up a copy of T.S. Eliot’s Old Possum’s Book of Practical Cats in an airport book shop. Reading them in-flight, he recalled that as a child, his mother would read to him from this book. While re-reading the poems, Lloyd Webber “thought they might make a lovely album for children... or something.” He didn’t do anything about that idea at the time, but a decade later he saw the basis for a full-blown musical in the verses and called it in his friend, director Trevor Nunn (artistic director of the Royal Shakespeare Company), to help him turn what was just a collection of songs into a full-fledged musical.

The result was the hit musical Cats with a cast of 31 singer-dancers and winner of seven Tony Awards, including Best Musical. Cats, which originally opened in London and was an instant success, continues to play to capacity audiences in the West End, on Broadway, and in cities around the world ranging from Tokyo to Budapest. Its dramatic ballad “Memory” has been recorded more than 600 times and been an international hit recording for Barbra Streisand, Barry Manilow, and Judy Collins, among others.

“Cats may be the warmest score I’ve written,” says Lloyd Webber, who is also the composer of such successes as Jesus Christ Superstar, Evita, Joseph and the Amazing Technicolor Dreamcoat, Starlight Express, Phantom of the Opera, and his latest hit Sunset Boulevard. What is remarkable about Lloyd Webber’s success is that he possesses a keen melodic sense and a knack for turning the most unlikely subjects—religion, cats, and trains—into the stuff of which dream musicals are made. And, at one magical moment, he found himself with three musicals running in London and three on Broadway—a singular achievement in the history of musical theater. His works are brimming with memorable melodies welded together by a master craftsman’s hand, and he has earned himself a place among the century’s most successful composers for the theater.

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Services for Persons with Disabilities

Hancher is committed to making its events accessible to everyone. Large print formats copies of the playbill are available at the program stands. Tape-recorded versions of the playbill with cassette players are available at the main floor checkout by leaving a driver’s license or similar ID.

Patrons who require accommodation for disabilities are urged to notify the Box Office at the time of ticket purchase. Parking for people with disabilities is reserved on the drive outside the auditorium’s main entrance. Elevators on the east and west sides of the lobby serve the Hancher Cafe.

Patrons who are hearing impaired may check out free hearing augmentation devices by leaving a driver's license or similar ID at the main floor checkout. The unit will operate on an FM frequency and can be used anywhere in the auditorium.

Please call 319-335-1158 with questions or requests for accommodations for people with disabilities. TDD service is also available on this line and can be used to purchase tickets.

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Hancher is committed to making its events accessible to everyone. Large print format copies of the playbill are available at the program stands. Tape-recorded versions of the playbill with cassette players are available at the main floor checkout by leaving a driver's license or similar ID.

Patrons who require accommodation for disabilities are urged to notify the Box Office at the time of ticket purchase. Parking for people with disabilities is reserved on the drive outside the auditorium's main entrance. Elevators on the east and west sides of the lobby serve the Hancher Cafe.

Patrons who are hearing impaired may check out free hearing augmentation devices by leaving a driver's license or similar ID at the main floor checkout. The nontraditional hearing augmentation units operate on an FM frequency, and can be used anywhere in the auditorium.

Please call 319-335-1156 with questions or requests for accommodations for people with disabilities. TDD service is also available on this line and can be used to purchase tickets.

ROBERT HATCHER STUDIOS

RECK violin shop
Fry, 6 & 1st Ave. Coralville, IA
(319) 351-8374
Dealers and Restorers of Fine String Instruments
Calendar

For ticketed events, tickets are available from the Hancher Box Office or University Box Office, IMU. Check with the box office for current information on ticket availability.

MUSEUM OF ART EXHIBITIONS

January 23 - March 4
James Valero: Recent Paintings opening with lecture by Valero

January 23 - March 13
Bill Traylor

January 29 - March 20
Steffis of Life

February 12 - April 10
Karen Kunc: Recent Woodcuts and Monotypes

March 12 - May 8
Workers: An Archaeology of the Industrial Age: Photographs by Sebastião Salgado

March 12 - May 1
R.N. Roland Holst: Posters

MUSIC, THEATER, AND DANCE

Wednesday, March 2
Mahatthini and the Mahotella Queens
8 p.m., Hancher Auditorium

Thursday, March 3
Dancers in Company
8 p.m., Space/Place Theatre, North Hall

Friday, March 4
Cathlyn 14, The Cafe
8 p.m., Hancher Auditorium

Sunday, March 6
Ansem the Eccentric
3 p.m., Hancher Auditorium

Monday, March 7
University and Concert Bands
8 p.m., Clapp Recital Hall

Wednesday, March 9
University Symphony Orchestra
8 p.m., Hancher Auditorium

Thursday, March 10
In the Heart of America
8 p.m., Theatre A, Theatre Building

Iowa Woodwind Quintet
8 p.m., Clapp Recital Hall

Friday, March 11
In the Heart of America
8 p.m., Theatre A, Theatre Building

Saturday, March 12
David Schneider, Harpsichord
1 p.m., Senate Chamber, Old Capitol

Greek Week Follies
7 p.m., Hancher Auditorium

Sunday, March 13
In the Heart of America
8 p.m., Theatre A, Theatre Building

Composers Workshop
8 p.m., Clapp Recital Hall

Monday, March 14
Kronos Quartet and Foday Musa Suso
8 p.m., Hancher Auditorium

Wednesday, March 16
St. Lawrence String Quartet
8 p.m., Clapp Recital Hall

Thursday, March 17
In the Heart of America
8 p.m., Theatre A, Theatre Building

Emmanuel Gubler, Violin, and Uriel Tsachor, Piano
8 p.m., Clapp Recital Hall

Friday, March 18
In the Heart of America
8 p.m., Theatre A, Theatre Building

American Tap Dance Orchestra
8 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 3:00 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.

Greencourt: The greencourt, located on the lower floor of the auditorium, 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 handler chip 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 anywhere in the auditorium, lobby, or cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

Cameras and Tape Recorders: In compliance with copyright laws and contractual agreements with artists, photographers and recorders 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.

YAMAHA PIANOS

It's a simple pleasure.
The joy of making music.
It has no boundaries and no limitations.
It provides us an outlet for expression, and a vehicle for creativity.
It challenges our abilities, then rewards us with its beauty.

West Music invites you to share in the joy of making music. Whatever your age, whatever your interest, West Music will help you start, succeed and share in this simple pleasure.

West music company

IOWA CITY - CEDAR RAPIDS - WASHINGTON - CEDAR FALLS
1237 5TH ST., CEDAR RAPIDS, IA 52401 1-800-373-0000
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MUSIC, THEATER, AND DANCE

Wednesday, March 2
Mashattini and the Mahatella Queens
8 p.m., Hancher Auditorium

Thursday, March 3
Dancers in Company
8 p.m., Spencer Theatre, North Hall

Friday, March 4
Carbone 14, The Caffe
8 p.m., Hancher Auditorium

Saturday, March 5
John Westman, Piano
8 p.m., Clapp Recital Hall

Sunday, March 6
Anser the Eccentric
3 p.m., Hancher Auditorium

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8 p.m., Clapp Recital Hall

Wednesday, March 9
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