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The Muir String Quartet

Tuesday, March 1, 1994—8:00 p.m.

PETER ZAZOFSKY *Violin*
BAYLA KEYES *Violin*
STEVEN ANSELL *Viola*
MICHAEL REYNOLDS *Cello*

by arrangement with Harold Shaw

Program

HAYDN

QUARTET IN C MAJOR, OPUS 74, NO. 1
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.

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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.

The Muir String Quartet



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 EcoClassics label, the net proceeds of which are dedicated to various conservation organizations.

During 1991-92 the Muir presented the complete Beethoven Quartets cycle at Boston University, where they are in residence, and reprises 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 Naumberg Chamber Music Award and 1980 Evian International String Quartet Competition, the Muir first appeared on the scene in 1980, and their sensational appearance was 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.



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Tonight's Program

By Arthur Canter

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

Haydn's parents sought a musical education for Franz Joseph in the hope that it would open the way for him to become a clergyman. When he was only eight years of age, his pleasant voice and hard work in the village school earned him entry into the choir school of St. Stephen's Cathedral in Vienna. There he received intensive musical education. He left the school around age 16 or 18, to eke out a living as a musician and composer in opposition to his parents' wishes for him to enter the priesthood. For the next period in his life he barely survived by teaching and playing the violin or keyboard, all the while working diligently at composition. Sometime during the early 1750s, Haydn, already a married man with a family, met Nicola Porpora, the composer and singing teacher. He became Porpora's accompanist and secretary/valet. As an assistant to the old musician, Haydn was able to meet other prominent musicians and potential patrons. After a succession of appointments, in 1766 he ultimately earned the position of Kappelmeister to serve the court of Prince Nikolaus Esterhazy, one of the wealthiest and most powerful figures of the Hapsburg Empire in Austria. The position allowed Haydn to expand his creative abilities with little hindrance and in relative freedom from the sphere of influence of Vienna, the center of music activities during his time. Supported by a staff of instrumentalists and vocalists, Haydn was able to explore new approaches to the form, style and expression in church music, opera and instrumental music. It was during his Esterhazy period in Eisenstadt that he developed the symphony, the string quartet and piano sonata into their Classical forms.

After the death of his patron, Prince Nikolaus, in 1790, Haydn felt free to accept an invitation from Johann Peter Salomon, the violinist and impresario, to visit London to take part in the so-called Salomon Concerts. Several attempts had been made earlier to entice Haydn to England where much of his music was published and was widely acclaimed by London audiences. During his stay in London he composed a number of

symphonies and instrumental works for the Salomon concerts. He made a second extended visit to London for the concert series of 1794-95, equally successful as the first. He returned to Eisenstadt to the employ of the Esterhazy estate and subsequently moved to Vienna where he passed his final years.

It was after Haydn's return from his first visit to London that Count Anton Apponyi, a fellow Mason and patron of the arts, asked him to write a set of string quartets for him. In response, in the summer of 1793, Haydn composed six quartets which he dedicated to Count Apponyi. He divided them into two groups, the Opus 71 set of three, and the Opus 74 set of three. However, the so-called Apponyi Quartets were designed to be performed in the public concert hall for the 1794 Salomon concerts in London rather than for private use by the Count. As the quartets were composed with a larger and less sophisticated public audience in mind, they are different in character from other quartets by Haydn. Many aspects of the music, such as tempi, part-writing and melodies, were intensified or exaggerated to give the works emotional appeal.

The C Major, Opus 74, No. 1 opens with two slow, loud chords followed at once by the principal theme which unfolds in what has been described as an orchestral manner. There are powerful and brilliant displays by all four instruments. A second theme is introduced and a number of motifs developed as the movement takes on its more or less traditional sonata allegro form. The second movement is a slow, graceful dance. It features dialogues between pairs of instruments that are characteristic of the conversation-like quality of the music of Haydn's quartets. There is a plaintive quality to the sounds of these conversations. The third movement is divided into the Classical form of minuet, trio and return to the minuet. However, in this work the minuet has a brisker and more robust rhythmic character than is true of the composer's earlier works. The trio theme has the sound of an Austrian folk dance that unexpectedly emerges from the minuet and then returns to it to close the movement. The fourth movement, the finale, is a brilliant piece showing off the virtuosity of all the players, not just the first violin. It has some rustic melodies played over a bagpipe drone sound. The coda, ending the work, has an orchestral effect as in the opening movement.

Joan Tower (b. 1938) *Night Fields*

"Night Fields, my first string quartet, was commissioned by Hancher Auditorium and the Snowbird Institute and is dedicated with affection and admiration to the Muir String Quartet. It is a one-movement work and lasts about 16 minutes. The title came after the work was completed and provides an image or setting for some of the moods of the piece: a cold windy night in a wheat field lit up by a bright full moon where waves of fast moving colors ripple over the fields, occasionally settling on a patch of 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 of compositions. Winning the prestigious Grawemeyer Award in 1990 may get a paragraph in the newspapers at the time. But getting a full-page article written about you in a recent issue of the New York Sunday Times is a pronouncement to all that here is someone who has arrived. Joan Tower is such a person. To quote from the Times article, Joan Tower "and other female composers like Ellen Taaffe Zwilich, Libby Larsen and Sofia Gubaidulina have helped do away with the baggage of the past."

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 vivid, colorful and percussive music of the native groups of Bolivia, Chile and Peru. At age 18, she entered Bennington College where she felt the creative urge to compose music after a class exercise. A teacher had asked each student to write a short piece of music to be subsequently performed. Tower noted that "it was a mind-boggling experience... much harder than playing Beethoven and Chopin. I tell my composition students, 'Welcome to Drowning 101.'" Later she earned a doctorate in composition from Columbia University. In 1969 she founded the Da Capo Chamber Players, and served as their pianist for 15 years. The ensemble won the Naumberg Award for chamber music in 1973. In September 1985, Joan Tower was appointed by Leonard Slatkin, conductor of the Saint Louis Symphony, to a three-year term as Composer-in-Residence to the orchestra. Currently she is the Asher Edelman Professor of Music at Bard College where she has taught since 1972.

Joan Tower has composed a substantial body of orchestral and instrumental works

noted to be "in a predominantly consonant, post-modern idiom that continues to whet the appetite of performers." She has written a cello concerto, flute concerto and a violin concerto among her many works featuring solo instruments. She has also composed a number of chamber works for various combinations of instruments. Her two most popular symphonic works are *Sequoia* (1981) and *Silver Ladders* (1990). Her most recent Concerto for Orchestra premiered by Slatkin and the New York Philharmonic prompted the Times article.

Ludwig van Beethoven (1770-1827)
String Quartet in B-flat 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, his patron. Beethoven was already a notable pianist but needed to enlarge his musical education and make more contacts which this arrangement made possible. That Haydn and Beethoven would clash, despite their begrudging admiration for each other's talents, was inevitable, given their contrasting personalities. It was also inevitable that the pupil would surpass the master in the degree of impact made upon the musical world, if not in quantity of output. Beethoven was a much more complex person than Haydn, with a background and history full of strife and frustrations. He was a fighter, quick to antagonize and be antagonized. He was driven to express his individuality and be recognized while chafing at the dependence upon royal patronage. His symphonies, concerti, and piano sonatas were monumental achievements. Many of them had been composed despite Beethoven's increasing deafness which became complete at the peak of his career. Numerous general biographies, special studies, collections of letters by the composer and about the composer, and essays about him and his works have been published, although information of his childhood years and his adult relationships with women remain enigmatic.

The 1820s are noteworthy as the period when Beethoven was able to reconstruct his affairs and complete his life's work. For the preceding decade he had suffered from poor health, financial setbacks, legal battles for the custody of his nephew and a corresponding slump in his compositions. Now he had a renewed sense of vitality and spent his last years in an outburst of creative activity despite his deafness. This productive surge was matched with a revived interest in his works by the Viennese audiences. In 1822, Prince Nikolas Galitzin, a cellist and admirer of Beethoven's music, wrote from St.

Petersburg asking him "to compose one, two, or three quartets for which labor I will be glad to pay you what you think proper." Beethoven was already preoccupied with completing some major projects, the *Missa Solemnis*, the Ninth Symphony and the *Diabelli Variations*. Galitzin persisted, writing often in 1823 and 1824 to inquire about the fate of the quartets. Finally, in 1824, Beethoven turned to the task. He completed the three Galitzin Quartets (Ops. #127, 130, 131) by the end of November 1825. The B-flat Major Quartet was composed as the last of the three, although published as if it were the second. It was written at a time when Beethoven could experiment with changes in the Classical form. This was a period in European history, after the French Revolution, when the creative artist began to venture into the avant-garde with the breakdown of aristocratic patronage.

While it follows the Classical order of movements, i.e. fast, scherzo, slow, and finale, the B-flat Major Quartet is a six-movement work with an additional scherzo and slow movement before the finale. The original finale was an unusually long and complex fugue that seemed unrelated to the preceding movements. The premiere of the work was given in Vienna on March 21, 1826. Beethoven, for some unknown reason, did not attend the performance but waited it out in a nearby tavern. There he learned that the work had been enthusiastically received except for its final fugue which provoked much criticism from players as well as audience. Despite his severe disappointment with the negative reactions to the fugue, Beethoven ultimately was prevailed upon to write a new finale that would be more in keeping with the rest of the quartet. The substitute movement was composed in November 1826 when Beethoven was living in his brother's house because of his severe abdominal illness. He died four months later. The B-flat Major Quartet was published with the new finale as Opus 130. The original finale was published posthumously as the *Grosse Fugue*, Op. 133. It is often performed in its original position in the Op. 130 as well as a separate quartet. In tonight's concert, the quartet will be played with the substitute finale.

The first movement opens with a tranquil sounding adagio whose theme reappears as a bridge connecting the alternating moods of serenity and agitation. There is an underlying sense of drama throughout the movement as it moves inexorably to its climax.

The second movement, marked Presto, is a short, humorous scherzo that is in sharp contrast to the dramatic first movement. It is tuneful as it dances up and down the scale. At one point before it comes to an end, there is a momentary serious pause

Movement Markings:
What do those terms mean?

Adagio ma non troppo
slowly, but not too slow

Adagio molto espressivo
slowly, with a lot of expression

Alla danza tedesca: Allegro assai
a three-beat peasant dance, prophetic of the waltz, played very quickly

Allegro
quickly, lively, bright

Allegro moderato
moderately quickly

Andante con moto, ma non troppo
flowing, somewhat faster than walking speed but not too much

Andante grazioso
a graceful walking pace

Menuetto
3/4 meter and originally in moderate tempo

Presto or Vivace
quickly

with a brief reminder of the mood of the first movement.

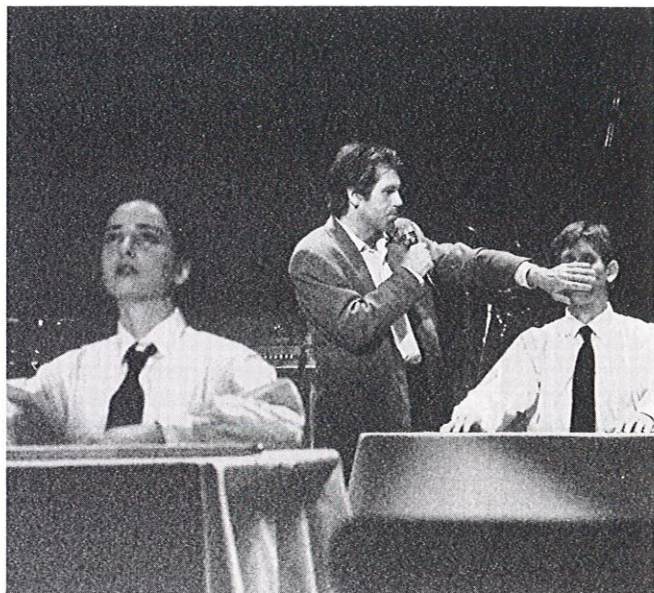
The third movement, Andante, is a mixture of moods expressed in a light vein. The rather wistful low register of the viola is balanced by the countermelodies of the other instruments as the section unfolds. There are moments when the listener is carried into a gentle dance and then quietly into a serious reflective mood. The mood comes to an abrupt end with an exclamatory chord.

The fourth movement, *Alla danza tedesca*, opens with the swaying character of the German *Laendler*, a three-beat peasant dance. Then it shifts to a different style of rustic dance before returning to an elaborated restatement of the opening dance. The *Cavatina* is a lengthy, sad and poetic statement, loosely divided into three parts. Karl Holz, a close friend of Beethoven and the second violinist of the Schuppanzigh Quartet which premiered the work, described the *Cavatina* as composed "amid sorrow and tears; never did his music breathe so heartfelt an inspiration."

The finale begins in a light, airy fashion based on the presto movement. Then the music becomes more agitated and restless as it harkens back to the allegro theme of the opening movement and weaves the two themes into a rondo. It should be remembered that this is the substitute finale for the quartet and probably the last piece composed by Beethoven.

Arthur Canter is a retired psychologist in the UI department of psychiatry. An amateur musicologist, he has been a longtime participant in the musical life of Iowa City, and is currently serving as newsletter editor for the Opera Supers of Iowa City.

Music, Dance, and Film



Fill the Menu in The Cafe

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, like *The Dormitory*, 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, Térés 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 Carbone 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 keyed to an emotional base. *Le Cafe* is the stage of being and how we got here. It is about travelling and memories."

Tickets for Carbone 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 playbill.

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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 doorways. 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 hearing-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 audio 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 great 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-Anstedt, Accessibility Coordinator, The University of Iowa, 231 Hancher Auditorium, Iowa City, IA 52242-1794.



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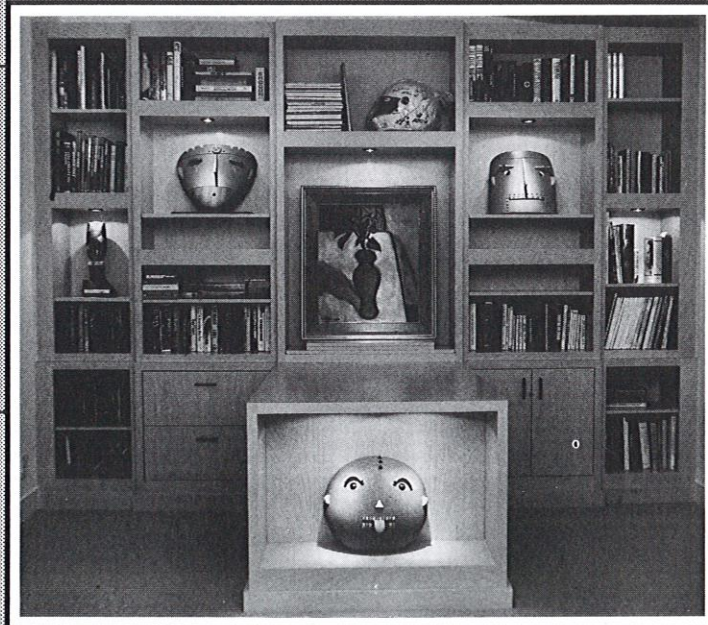
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CATS™

The idea for *Cats* came to British composer Andrew Lloyd Webber in 1972, when he picked up a copy of T.S. Elliot'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.

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.

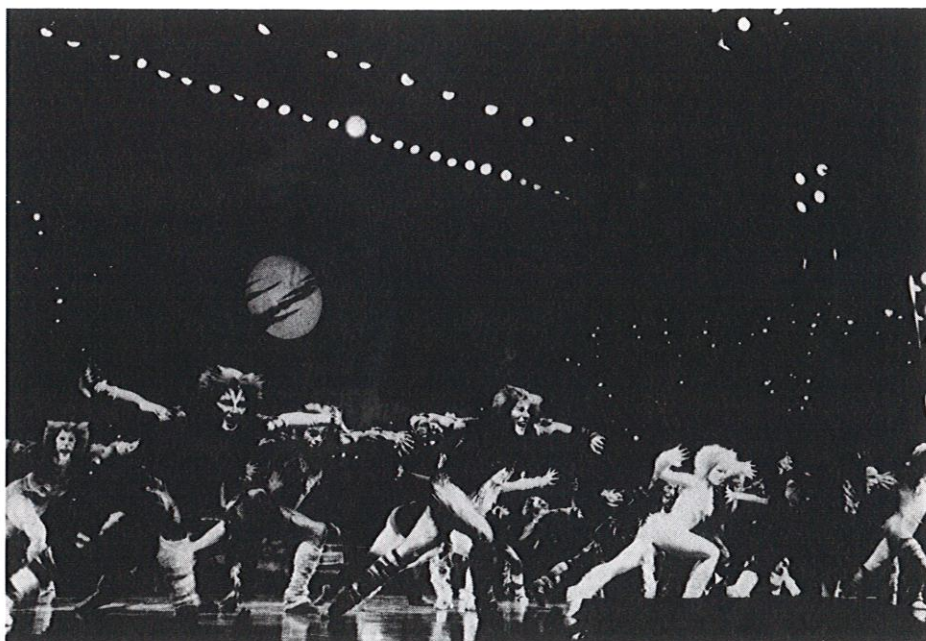
"*Cats may be the warmest score I've written*," says Lloyd Webber, who is also the composer of such successes as *Jesus Christ Superstar*, *Evita*, *Joseph and the Amazing Technicolor Dreamcoat*, *Starlight Express*, *Phantom of the Opera*, and his latest hit *Sunset Boulevard*. What is remarkable about 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.

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 cats' 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."



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.

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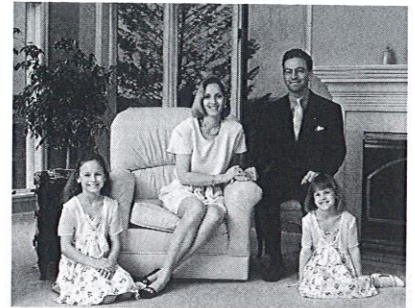


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Patrons who require accommodation for wheelchairs are urged to notify the Box Office at the time of ticket purchase. Parking for people with disabilities is reserved on the drive outside the auditorium's main entrance. Elevators on the east and west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

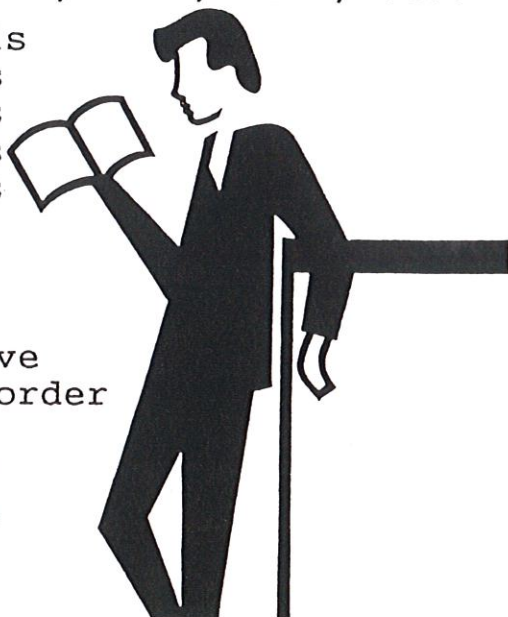
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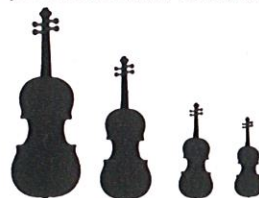
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IOWA CENTER FOR THE ARTS Calendar

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 22 - March 4

James Valerio: Recent Paintings opening with lecture by Valerio

January 22 - March 13

Bill Traylor

January 29 - March 20

Staffs 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 Sebastiao Salgado

March 12 - May 1

R.N. Roland Holst: Posters

MUSIC, THEATER, AND DANCE

Wednesday, March 2

Mahlathini 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

Carbone 14, The Cafe
8 p.m., Hancher Auditorium

Dancers in Company

8 p.m., Space/Place Theatre, North Hall

Saturday, March 5

John Westman, Piano
8 p.m., Clapp Recital Hall

Sunday, March 6

Avner 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 Schrader, Harpsichord
1 p.m., Senate Chamber, Old Capitol

Greek Week Follies

7 p.m., Hancher Auditorium

In the Heart of America

8 p.m., Theatre A, Theatre Building

Sunday, March 13

In the Heart of America
3 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

In the Heart of America

8 p.m., Theatre A, Theatre Building

Thursday, March 17

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

Emanuel Gruber, Cello, 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

Wednesday, March 30

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 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 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 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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