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Kronos Quartet

Monday, March 14, 1994—8:00 p.m.

David Harrington *violin*
John Sherba *violin*
Hank Dutt *viola*
Joan Jeanrenaud *cello*

with

Foday Musa Suso

Program

Foday Musa Suso:

To be announced from the stage

Kronos Quartet:

MICHAEL DAUGHERTY
SOFIA GUBAIDULINA
LOIS V VIERK

Elvis Everywhere*
Quartet No. 4*
River Beneath the River*

Intermission

Kronos Quartet:

RAYMOND SCOTT
(Arr. S. Mackey)
RAYMOND SCOTT
(Arr. M. DiBucci)
RAYMOND SCOTT
(Arr. R. Woolf)
JOHN OSWALD
BEN JOHNSTON

Dinner Music for a
Pack of Hungry Cannibals+
Powerhouse+
Twilight in Turkey+
Mach*
Amazing Grace

Foday Musa Suso and Kronos Quartet:

FODAY MUSA SUSO

Kafu Julo*

Program Subject to Change

*Written for Kronos + Arranged for Kronos

Kronos Quartet
1235-A Ninth Avenue, San Francisco CA
94122
415/731-3533

This program is supported, in part, by a grant from the National
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Cover photograph by Michael Kreiser

Kronos Quartet



Since its inception in 1973, the Kronos Quartet has emerged as a leading voice for new work. Combining a unique musical vision with a fearless dedication to experimentation, Kronos has assembled a body of work unparalleled in its range and scope of expression and, in the process, has captured the attention of audiences world-wide.

The Quartet's extensive repertoire ranges from Shostakovich, Webern and Ives to Astor Piazzolla, John Cage and Howlin' Wolf. In addition to working closely with modern masters such as Terry Riley, John Zorn and H.M. Gorecki, Kronos commissions new works from today's most innovative composers from around the world, extending its reach as far as Zimbabwe, Poland, Australia, Japan, Argentina and Azerbaijan. The Quartet is currently working with many composers, including Franghiz Ali-Zadeh, Foday Musa Suso, Scott Johnson,

Sofia Gubaidulina, Steven Mackey, John Oswald, Thomas Mapfumo, Philip Glass and Dmitri Yanov-Yanovsky.

Kronos performs annually in many cities including San Francisco, Los Angeles and New York, and tours extensively with more than 100 concerts each year in concert halls, clubs and at jazz festivals throughout the United States, Canada, Europe, Japan, Mexico, South America, New Zealand, Hong Kong and Australia. Recent tours have included appearances at the Concertgebouw in Amsterdam, Kennedy Center, Montreux Jazz Festival, Carnegie Hall, Sydney Opera House, Tanglewood, London's Royal Festival Hall and Severance Hall in Cleveland.

The Quartet records exclusively for Elektra Nonesuch, and the catalogue includes Bob Ostertag's *All The Rage* (1993); *At The Grave of Richard Wagner* (1993); Morton Feldman's Piano and String Quartet (1993); Henryk Mikolaj Gorecki's String Quartet Nos. 1 and 2 (1993); *Short Stories* (1993); *Pieces of Africa* (1992); Henryk Mikolaj Gorecki's *Already It Is Dusk* (1991); Astor Piazzolla's *Five Tango Sensations* (1991); Kevin Volans' *Hunting:Gathering* (1991); Witold Lutoslawski's String Quartet (1991); *Black Angels* (1990), which received a Grammy Nomination for Best Chamber Music Performance; *Salome Dances for Peace* (1989), which received a Grammy Nomination for Best Contemporary Composition; *Different Trains* (1989), which received a Grammy Award for Best Contemporary Composition; *Winter Was Hard* (1988); *White Man Sleeps* (1987), which received a Grammy Nomination for Best Chamber Music Performance; and *Kronos Quartet* (1986).

Foday Musa Suso

A virtuosic kora player and drummer, composer Foday Musa Suso was born in the Sarre Hamadi Village of the West African nation of Gambia. Born into the griot lineage, Suso began his musical training as soon as he could speak. After studying with his father until age eleven, Suso undertook training with master kora player Saikou Suso, and tama (talking) drummer Jalimadi Suso. He has performed concerts throughout the world, as a solo artist and on tours with his own band, Mandingo Griot Society. From 1975 through 1977, Suso taught at the University of Ghana's Institute of African Studies, and since the late 1970's he has lived in the United States. Suso's collaborations with American jazz artists Don Cherry and Herbie Hancock have led to many recording and performance projects, including the duet album "Village Life," developed with Hancock. In 1984, Suso, Hancock and Bill Laswell composed the official theme music for the Olympic Games field events. More recently, he has worked in collaboration with Philip Glass to compose the score for the American premiere of Jean Genet's *The Screens*, and developed the African instrumentation for the motion picture *Mountains of the Moon*.



Program Notes

Michael Daugherty (b. 1954)
Elvis Everywhere (1993)

Michael Daugherty was born in Cedar Rapids, Iowa, and is currently Associate Professor of Composition at the University of Michigan. After early training as a jazz pianist and composer, Daugherty played Hammond organ for various funk bands, spent a year as a Fulbright Scholar writing computer music at IRCAM in Paris, and collaborated with jazz arranger Gil Evans in New York. Subsequently Daugherty received a doctorate in composition from Yale University and studied composition in Hamburg at the invitation of Gyorgy Ligeti. Daugherty's music has been performed in America and abroad by, among others, the New York Philharmonic, the Tonhalle Orchester Zurich, and the symphony orchestras of Los Angeles, Detroit and St. Louis. Under the baton of David Zinman, The Baltimore Symphony Orchestra recently presented Daugherty's *Metropolis Symphony* at Carnegie Hall and recorded *Desi* for Argo. In the past decade, Daugherty's music, which is published by Peer International, has received numerous awards including recognition from the American Academy and Institute of Arts and Letters, fellowships from the National Endowment for the Arts and the Friedheim Kennedy Center Award.

Of *Elvis Everywhere*, the composer writes, "As a complex American folk hero, Elvis Presley lives beyond the grave of Graceland and encompasses everything American from the sublime to the grotesque. No rock and roll personality seems to have inspired as much speculation, adulation, literary criticism, and impersonation as Elvis. Impersonators all over the world offer their version of 'The King.'"

"There are three stages of Elvis' life that an impersonator may choose to imitate: the Memphis Elvis from the fifties, the Hollywood Elvis from the sixties, and the Las Vegas Elvis from the seventies. For this composition, I worked with three Elvis impersonators from Chicago: 'the female Elvis' Patty Manning, 'the Suburban Elvis' John Taylor, and 'the Latino Elvis' Larry Caballero. After digitally sampling their voices improvising to a text I created, I composed the tape part to accompany Kronos.

"What intrigues me is the paradox of an audience knowing that the Elvis

impersonator on stage is simultaneously real and unreal. This ambiguity inspired me to bring Kronos and Elvis together in a composition that plays with the endless potential of Elvis repetition, replication, recapitulation and recomposition."

The work is in nine short movements played without pause: 1. Viva Las Vegas 2. Hollywood: Look Away 3. Hound Dog 4. Look Away: Dixieland 5. Baby, Baby, Baby 6. The World's A Stage 7. Karate Elvis 8. I'm Back, I'm Still Alive (in Kalamazoo) 9. Elvis Is Leaving The Building!

Elvis Everywhere was commissioned for Kronos by London's Philharmonia Orchestra. Daugherty has written two other works for Kronos: *Beat Boxer* (1991) and *Sing Sing: J. Edgar Hoover* (1992).

Sofia Gubaidulina (b. 1931)
Quartet No. 4 (1993)

Sofia Gubaidulina, along with Schnittke, Denisov and Silverstrov, is regarded as one of the leading representatives of new music in Russia. Gubaidulina was born in Chistopol, Tatar, in 1931. In 1954 she graduated from the Kazan Conservatory, where she studied piano and composition. She went on to the Moscow Conservatory where she continued her composition studies until 1959 with a pupil of Shostakovich, Nikolai Peikovat, and subsequently did postgraduate work under Vissarion Shebalin. Her work from this period reveals a preoccupation with the inner world, which she describes as "secret, hidden and even arcane." Her song-cycle, *Fatselya* (1956), shows the influence of a more traditional Russian idiom, yet with underlying expressions that point toward an even more mysterious and deeper realm of existence. In 1963 Gubaidulina moved to Moscow to compose works on a freelance basis, and she now lives in Hamburg.

The technical perfection with which Gubaidulina realizes her musical ideas and her uncompromising attitude to life, which is characterized by humanity and religious faith, impart a very personal character to her works. In recent years, Gubaidulina has moved toward combining two elements — the open and the hidden. This synthesis is perhaps most evident in *Perception* (1983), a work that began as a challenge from Francesco Tanzer, leading to an exchange of poems and letters that delved into a subject area dear to Gubaidulina — the differences between a man's and a woman's perception of the world. In response to this exchange, Gubaidulina began to write fragments of music that later developed into a highly dramatic work emphasizing the contrast between the male and female

characters for mezzo-soprano, baritone, seven strings and tape. Later, in *Quartet No. 2* (1987), Gubaidulina for the first time dealt with an idea she called "Musical Symbolism" (i.e., what appears as a symbol is not some sound or other, nor yet a conglomeration of sounds, but the separate constituent elements of a musical instrument or the properties of those elements).

Quartet No. 4 is Gubaidulina's first work for Kronos and was commissioned by Mrs. Ralph I. Dorfman, the Barbican Centre in London and Theatre de la Ville in Paris. *Quartet No. 2* appears on Kronos' Elektra/Nonesuch recording "Short Stories."

Lois V Vierk (1951)

River Beneath the River (1993)

Lois V Vierk is known for her directional, developmental music that often builds to high climaxes. Vierk studied composition with Mel Powell, Leonard Stein and Morton Subotnick. In addition, Vierk spent ten years in Los Angeles studying Gagaku (Japanese court music) with Suenobu Togi, formerly of the Emperor's Court Orchestra, and two years in Tokyo with Sukeeyasu Shiba of the same ensemble. Her works, including *Hexa* for tap dancers, percussion and electronic processing, have been performed at the US ART Festival in Berlin, the Holland Festival and the American Dance Festival. Vierk has received commissions from Champagne Tattinger, Meet the Composer/Reader's Digest, Mary Flagler Cary Charitable Trust, New York State Council on the Arts and American Dance Festival, among others.

Of *River Beneath the River*, Vierk writes, "In this piece, currents of sound made up of string phrases and textures of tremolos, glissandos, sustained sounds, highly articulated passages, etc., are constantly developed. The currents alternately co-exist, separate, coalesce, in their flow from a gentle beginning, through many harmonic areas, to a fortissimo conclusion."

"The idea of interaction of two or more instruments forming one sound shape continues throughout the piece. The music unfolds slowly. The constant transforming and developing of the relatively simple sound shapes and relationships at the beginning of the piece employ principles which I call 'exponential structure.' This refers to rates of change of musical materials, which in this piece are constantly increasing by exponential factor."

River Beneath the River was commissioned for the Kronos Quartet by the Barbican Centre in London.

Raymond Scott (b. 1908)

Dinner Music for a Pack of Hungry Cannibals (1937)

Arranged by Steve Mackey (1993)

Powerhouse (1937)

Arranged by Michelle DiBucci (1993)

Twilight in Turkey (1938)

Arranged by Randall Woolf (1993)

Born as Henry Warnow in Brooklyn on September 10, 1908, Raymond Scott adopted his name from a Manhattan telephone book, explaining that "It was a nice sounding name. It had good rhythm."

In 1931 Scott graduated from the Institute of Musical Art (later known as the Juilliard School). A classically trained jazz-based pop visionary who sought to portray the modern world in musical vignette, Scott had his start with the Saturday Night Swing Session from New York, where he worked with Bunny Berigan's first band, the staff band of the Columbia Broadcasting System, Johnny Williams, Dave Wade and Dave Harris.

From his beginnings with swing bands, and in addition to his work as a recording engineer, electronic music pioneer and inventor, Scott would go on to assemble the first racially integrated radio network orchestra (for CBS in 1942), score Hollywood films, Broadway shows and television dramas, write commercial jingles and compose music for "serious" concerts and ballet.

Though never writing specifically for cartoons, Scott's music is perhaps best known through his many tunes which were adapted by Carl Stalling and others for Warner Brothers. These tunes were perfectly suited to accompany animation, owing to a combination of playful melodies, cat-chase-mouse rhythms, and springboard syncopation which can be heard underscoring the antics of Daffy Duck, Bugs Bunny, Tweety & Sylvester, the Road Runner and others. More recently, Scott's music has been quoted by Devo, They Might Be Giants and Jim Thirwell of Foetus, and has been used to underscore the Ren and Stimpy cartoons.

The arrangement of *Dinner Music for a Pack of Hungry Cannibals* was commissioned for Kronos by Lincoln Center for the Performing Arts. The arrangements of *Powerhouse* and *Twilight in Turkey* were commissioned for Kronos by Hancher Auditorium / The University of Iowa.

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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John Oswald (b.1953)

Mach (1993)

Canadian composer John Oswald is well known for his development of "audioquoting" techniques which have challenged contemporary notions of artistic ownership.

In 1990, Oswald's notorious recording "Plunderphonic" had to be destroyed as a result of legal action taken by Michael Jackson. In 1991 a sequel CD was released, featuring thoroughly reworked soundtracks by musical artists as diverse as the Doors, Carly Simon and Metallica. "Discospher," a CD retrospective of dance soundtracks, was released in 1992, and "Plexure," the third of the "Plunderphonic" CD's, has just been released.

Currently Oswald is Director of Research at Mystery Laboratory, an audio and sensory research, production and dissemination facility. Oswald's most recent activities include producing a Grateful Dead album, collaborating for a second time with choreographer Bill T. Jones, composing a work for the Esprit Orchestra, and the exhibition of "Pitch Pivot," a building which contains absolute darkness created by his perpetual research group PITCH.

This is Oswald's third quartet for Kronos, and the piece was commissioned by Canada's Ontario Arts Council and Hancher Auditorium/The University of Iowa. Oswald's first quartet for Kronos, *Spectre*, appears on Kronos' Elektra/Nonesuch recording "Short Stories."

Ben Johnston (b. 1926)

Amazing Grace (Quartet No. 4) (1973)

Born in Macon, Georgia, in 1926, Ben Johnston attended the College of William and Mary in Richmond, Virginia. After Navy service in World War II, he received his master's degree in music from Cincinnati Conservatory of Music. His self-professed "fascination with sound from a scientific point of view" was manifested in accelerating interest in acoustics. After reading a book by new music rebel Harry Partch, Johnston struck up a correspondence and eventually moved to California to study with the instrument inventor and designer of the 43-note scale. Through Partch, Johnston met Darius Milhaud at Mills College in Oakland, and received a second master's there. Johnston went on to a position in the dance program at the University of Illinois and for five years he also acted as Chairman of the University's Festival of Contemporary Arts. Johnston began a friendship with John Cage after Cage delivered a lecture at the University of Illinois in 1952, and later worked with Cage while on a Guggenheim Fellowship

from 1959-1961. Johnston has received many national and international grants and commissions, and in 1984 he retired from his long-held position at the University of Illinois to pursue full-time composing. *Amazing Grace* was commissioned by the Fine Arts Quartet in 1973.

Of his work, Johnston writes, "One of the things that I've been trying to do over the years is to answer the question, 'What would this kind of music and that kind of music and this other kind of music and that kind of music have been like if equal temperament had never been adopted and instead just intonation had been adopted.' That's the reason for eclecticism whenever it shows up in my work, and it does in the 4th Quartet (for example, there's a direct quotation from Harry Partch in it). Based on the traditional American hymn 'Amazing Grace,' Quartet No. 4 is also a proliferation of gradually increasing proportional complexity of pitch and of metrical rhythm."

Kronos' recording of *Amazing Grace* is included on the Quartet's Elektra/Nonesuch release "White Man Sleeps."

Foday Musa Suso (b.1950)

Kafu Julo (Song for a Crowd) (1993)

Of *Kafu Julo*, Suso writes, "For this piece, I began with two instruments that have never been played together before:

the calimba, a wooden box instrument with metal keys and high-pitched notes found all over Africa; and the dousongoni, a six-string bass harp lute played by the Mandingo hunter musicians of Mali and Guinea in West Africa. Because I always like new ideas, I came up with a way of tuning the calimba and the dousongoni so that they could be played together. The two instruments work in the middle of the piece.

"As the piece moves in a different direction, the dousongoni holds the bass line and slowly changes. The kora, a twenty-one string instrument, joins in and provides both rhythm and improvisation. The combination of the bass, rhythm and improvisation allows each instrument's part to be different. In this way, *Kafu Julo* is much different from my last piece for Kronos, *Tilliboyo*.

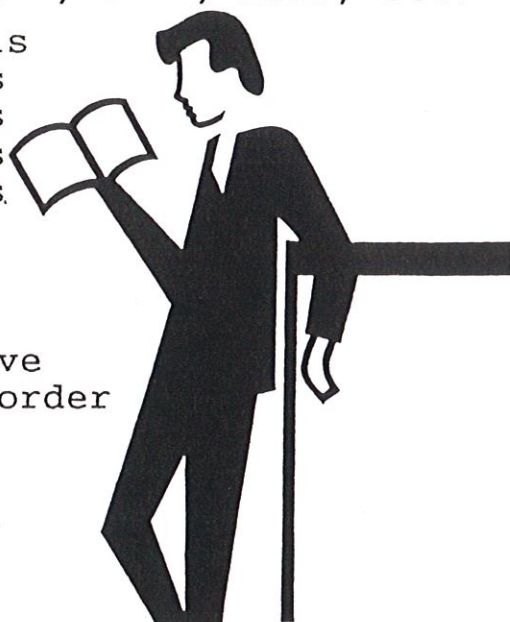
"Music is universal. One can write a song alone in a quiet place. However, after completing the creation, it becomes a gift to the world. This is why I chose the name *Kafu Julo*, meaning 'song for a crowd.'"

Kafu Julo is Suso's fourth piece for Kronos and was commissioned by David and Evelyne Lennette and the Arts Council of Great Britain. Suso's *Tilliboyo* is included on the Quartet's Elektra/Nonesuch recording "Pieces of Africa."

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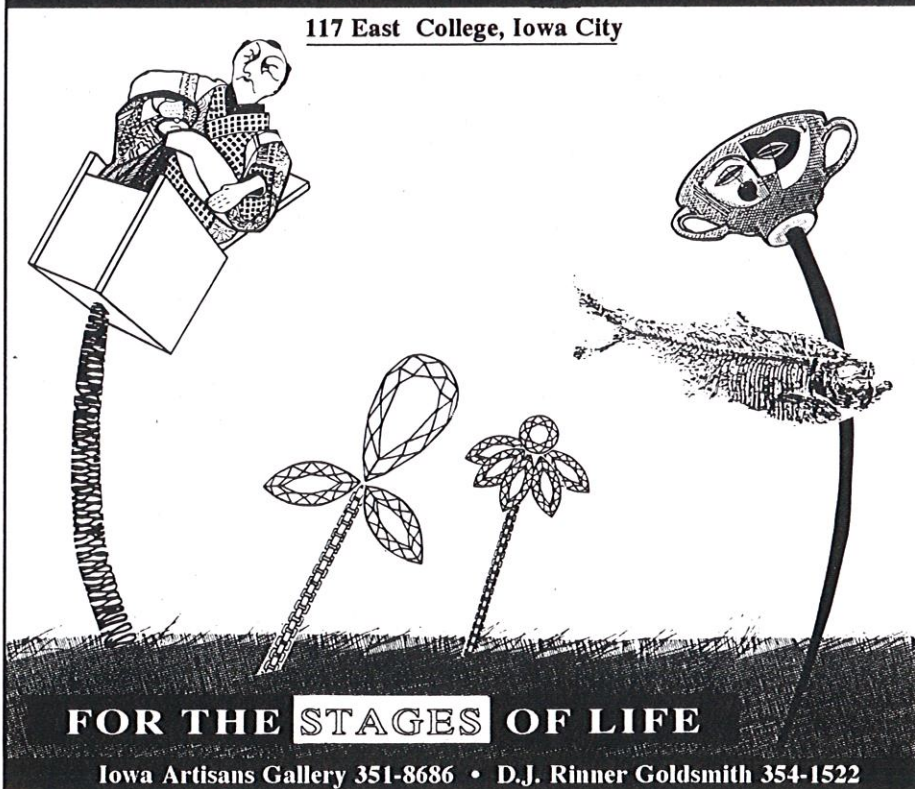
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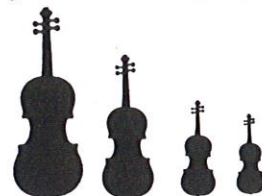
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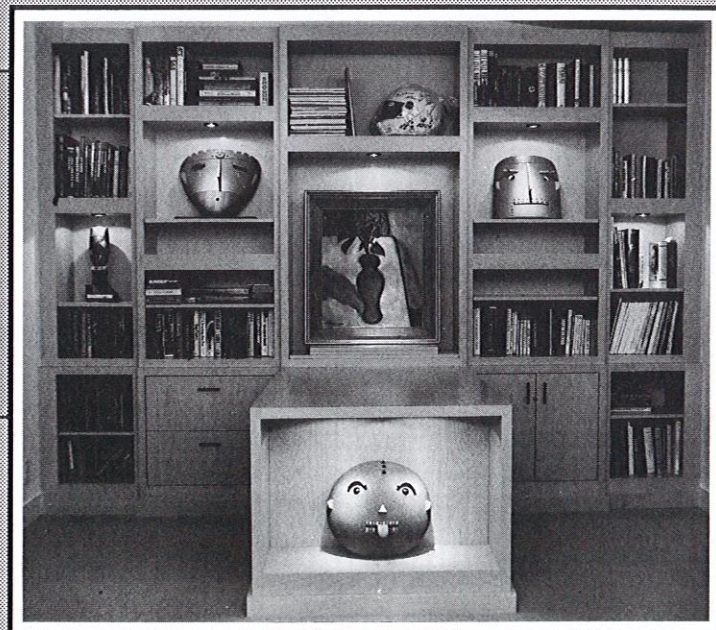
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While many Guild members are also Hancher Circle and Hancher Enrichment Fund contributors, no financial investment is required to become a Hancher Guild member. Nor is any specific time commitment necessary. Most members have full schedules and many interests. All the Guild asks is that its members do their best to honor the time they do commit. The Guild is often able to tailor responsibilities to its members' specific skills and interests. And you need not live in the Iowa City area to be a Guild member. The Guild has a number of members in other Iowa communities. In addition to participating in the range of Guild activities, you can make a special contribution by helping the outreach and audience development in your own community.

Beyond the satisfaction of serving the arts, Hancher Guild members get a unique inside look at the performing arts. Among the many new people they meet may be the artists who appear on the Hancher stage. While you serve the arts, you find your own appreciation of the performances—and the business of putting them on the stage—enriched.

For further information on the Hancher Guild, contact Richard Blum at 354-5601 or Jerry Walker at 351-2897.



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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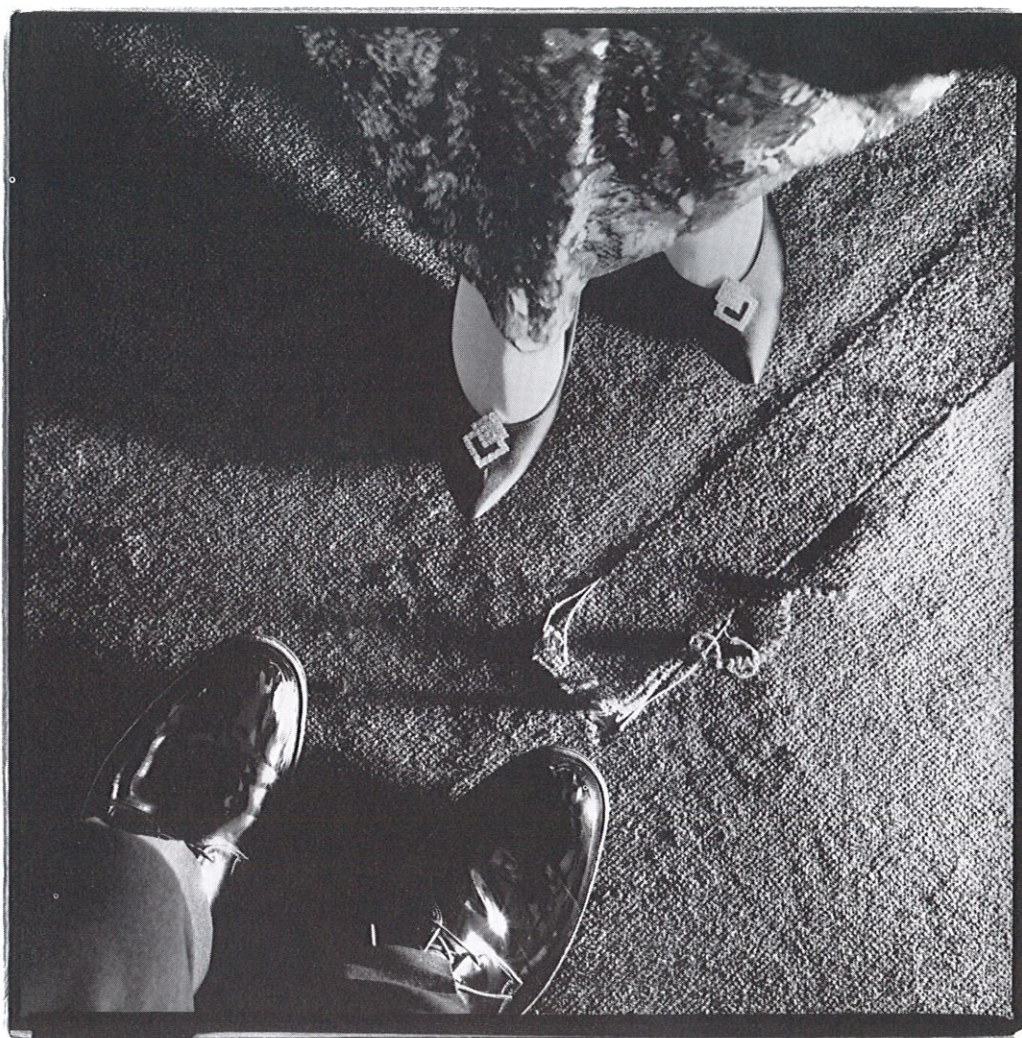
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A Campaign for the Renovation of Hancher Auditorium
The University of Iowa Foundation
500 Alumni Center / P.O. Box 4550 / Iowa City, Iowa 52244-4550
Contact Teresa McLaughlin (319) 335-3305

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.

Nicholas Palmer, Music Director

The Dubuque Symphony Orchestra

The Dubuque Symphony Orchestra invites you to share in its sensational 35th Anniversary Season! Join us in the historic Five Flags Theater for a series of thrilling concerts with renowned soloists and diverse programs.

**Saturday, October 9
Sunday, October 10**

Bruce Brubaker, piano

**Saturday, November 13
Sunday, November 14**

Jennifer Koh, violin

**Saturday, January 15
Sunday, January 16**

*Douglas Meyer, guest conductor
Makea McDonald, soprano*

**Saturday, February 19
Sunday, February 20**

*Rochelle Ellis, soprano
Roberta Brickman, mezzo soprano
Jim Pitka, tenor
John Shuffle, bass baritone
Dubuque Chorale*

**Saturday, March 19
Sunday, March 20**

George Vosburgh, trumpet

Season ticket prices are as low as \$20, and that admits you to all five concerts of the subscription series! Single tickets are sold per concert, as available. Call today to reserve your seats for any or all of these exciting performances!

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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

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

March 26 - May 22

Charles and Maurice Prendergast: Selections from the Permanent Collection

April 9 - June 5

Language of Heart and Hand: The Achepohl Collection of African Pottery

May 6 - June 5

MFA Exhibition

MUSIC, THEATER, AND DANCE

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

Friday, April 1

70 Scenes from Halloween
8 p.m., Theatre B, Theatre Building

*David Gompper and Thomas
Christensen, piano, with Katherine
Eberle, mezzo-soprano, and Scott
McCoy, tenor*
8 p.m., Clapp Recital Hall

Saturday, April 2

Swing Into Spring, Old Gold Singers
8 p.m., Hancher Auditorium

70 Scenes from Halloween

8 p.m., Theatre B, Theatre Building

Sunday, April 3

70 Scenes from Halloween
3 p.m., Theatre B, Theatre Building

Monday, April 4

Takacs Quartet
8 p.m., Hancher Auditorium

Wednesday, April 6

University Symphony and Choruses
8 p.m., Hancher Auditorium

Thursday, April 7

*The Bourgeois Gentlemen,
or: Wannabe a Gent*
8 p.m., Mabie Theatre, Theatre Building

Dance Thesis Concert

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

Jonathan Biggers, organ

8 p.m., Clapp Recital Hall

Friday, April 8

Cats
8 p.m., Hancher Auditorium

Dance Thesis Concert

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

The Bourgeois Gentlemen,

or: Wannabe a Gent
8 p.m., Mabie Theatre, Theatre Building

Saturday, April 9

Cats
2 & 8 p.m., Hancher Auditorium

The Bourgeois Gentlemen,

or: Wannabe a Gent
8 p.m., Mabie Theatre, Theatre Building

Dance Thesis Concert

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

*Ancora Ensemble with Diana Gannett,
double bass*

8 p.m., Clapp Recital Hall

Sunday, April 10

Cats
2 & 8 p.m., Hancher Auditorium

The Bourgeois Gentlemen,

or: Wannabe a Gent
3 p.m., Mabie Theatre, Theatre Building

Evangeline Noel Glass, soprano, and

Beaumont Glass, piano
3 p.m., Harper Hall, Music Building

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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