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Chamber Music Series

Takács Quartet

Monday, April 4, 1994 — 8:00 p.m.

Edward Dusinberre *Violin*
Károly Schranz *Violin*
Gábor Ormai *Viola*
András Fejér *Cello*

MOZART

QUARTET NO. 19 IN C MAJOR, K. 465, "DISSONANT"

Adagio: Allegro
Andante cantabile
Menuetto: Allegro
Allegro molto

BRIGHT SHENG

STRING QUARTET NO. 3 (1993)

Larghetto-Adagio-Andante-Allegro-Largo

Commissioned by Hancher Auditorium; Lincoln Center
for the Performing Arts; University of California,
Berkeley; the Ensemble Musical Society of Indianapolis;
University of Colorado; and the Takács Quartet.

Intermission

BEETHOVEN

QUARTET IN C MAJOR, OP. 59, NO. 3

Introduzione: Andante con moto; Allegro vivace
Andante con moto quasi Allegretto
Menuetto grazioso
Allegro molto

The Takács Quartet records exclusively for London Records.

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ICM Artists, Ltd.
40 West 57th Street
New York NY 10019
Lee Lamont, President

The Takács Quartet is Quartet-in-Residence at the University
of Colorado in Boulder and the Barbican in London.

The Takács Quartet performs on a matched set of
Amati instruments courtesy of the Corcoran Gallery.

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

Cover photograph by Michael Kreiser

Takács Quartet



The Takács Quartet's recent history has been marked by extraordinary developments. Its brilliant ascent to international celebrity was capped by an open-ended loan of the coveted Amati matched set of instruments owned by the Corcoran Gallery of Art in Washington, D.C., and, in the same year, 1989, by its signing of an exclusive contract with London Records.

Regarded worldwide as a preeminent exponent of the Central European quartet tradition, the Takács regularly performs to sold-out audiences on virtually every continent. In London, where it appears annually in its own Wigmore Hall series, rave reviews have elevated its reputation to the highest levels among Europe's leading ensembles. Since the 1988-89 season, the quartet has been teaching and performing as Quartet-in Residence at the Barbican Centre in London. Paris, Milan, Rome, Munich, Berlin, Salzburg, Vienna, and the Concertgebouw in Amsterdam, among other music centers, welcome the Takács back each year. Recent tours to Japan, South America, Australia, and New Zealand were crowned by critical success and, characteristically, resulted in re-invitations.

In its newly adopted country, the United States, the Takács has likewise entered the ranks of the most sought-after ensembles. Recent engagements have taken it to New York, Boston, Los Angeles, Princeton, Chicago, Philadelphia, Dallas, Honolulu, Houston, Portland, San Antonio, San Diego, Toronto, Vancouver, and Calgary and the Mostly Mozart, Tanglewood, and Ravinia festivals. Important landmarks of the last few years include the quartet's 1989 Lincoln Center debut on the Great Performers series; two concerts encompassing all of Bartók's string quartets in 1990 at the 92nd Street Y; and a six-concert Haydn Festival, with pianist Andras Schiff, at the Metropolitan Museum in New York and at Wigmore Hall in London in 1991. The quartet made its Carnegie Hall debut in 1992.

In 1993 the Takács welcomed a new first violinist, Edward Dusanberre, who replaced Gabor Takács-Nagy. Mr. Dusanberre, an exciting young talent from Great Britain, was chosen after an international search. He is a graduate of London's Royal College of Music and the Juilliard School, where he studied with Dorothy DeLay. His deep love and understanding of the Central European quartet literature, combined with an extraordinary level of musicianship, made him a natural choice for the Takács. All four musicians look forward to the new collaboration with great anticipation.

This season (1993-94) the Takács Quartet continues its annual series of concerts at the Corcoran Gallery in Washington, D.C., and at the University of Maryland. The group commissioned composer Bright Sheng to write a string quartet which premiered at Lincoln Center, and which will be performed at the Ensemble Music Society of Indianapolis, the University of California at Berkeley, and The University of Iowa, all of whom are co-commissioners of the work.

For London Records, the Takács' plans include recordings of much of the major quartet literature, with a particular focus on the works of Haydn. Three compact discs of Haydn quartets have already been released, and the composer's op. 74, nos. 1, 2, and 3 will be recorded

next year. London has also released recordings of Brahms and Dvorák string quartets, another Brahms disc with Andras Schiff, and a Mozart disc with violist Gyorgy Pauk. These add to the ensemble's already extensive output on the Hungaroton label, which includes quartets of Schubert, Schumann, and Bartók. The latter, a complete set, has been widely praised for its combination of idiomatic warmth and technical rigor. Among upcoming releases are Schubert's "Death and the Maiden" quartet, Schubert's string quintet with cellist Mikilos Perenyi, and Schumann's piano quintet with Andras Schiff.

The Takács Quartet was formed by Gabor Takács-Nagy, Karoly Schranz, Gabor Ormai, and Andras Fejer in 1975, while all four were students at Budapest's Franz Liszt Academy. It first received international attention in 1977, winning First Prize and the Critics Prize at the International String Quartet

Competition in Evian, France.

Thereafter, the Takács won the Gold Medal at the 1978 Portsmouth and Bordeaux Competition, and First Prizes at the Budapest International String Quartet Competition (1978) and the Bratislava Competition (1981). The quartet made its North American debut tour in 1982 and, two years later, accepted a position of residency at the University of Colorado in Boulder. The members have been granted tenured professorships and reside in Boulder with their families.

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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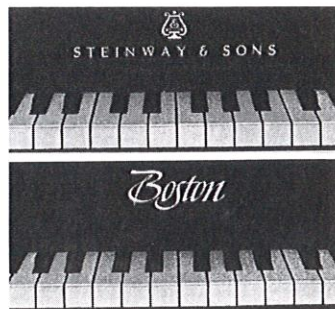
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Tonight's Program

by Bruce Gleason

**Quartet No. 19 in C Major, K. 465,
"Dissonant" (1785)
Wolfgang Amadeus Mozart (1756-1791)**

Early string quartets of the eighteenth century included figured bass parts for a continuo player to fill in missing harmonies in the absence of viola players. As the viola grew in popularity with players gaining competence, and the sheer satisfaction of playing string quartets as such became more apparent, so the figured basses disappeared and by the 1770's, string-quartet groups had increased to legion proportions. Joseph Haydn, whose early works in this form caught the attention of musicians throughout the western world, was one of the chief causes of growth in the string quartet. While not alone in writing for this medium, few composers' works have proved as long-lasting as Haydn's, with the one exception being Mozart, who, like Haydn, wrote string quartets throughout his career.

Mozart's 26 string quartets may be divided into two basic groups: the 16 quartets written between 1770 and 1773, and the 10 quartets composed between 1782 and 1790. The early quartets tend toward principal interest lying in the violin parts with opening themes built on tonic chord figures, while the later works exhibit themes of a vocal nature with short chromatic lines, pervading thematic development and considerable use of counterpoint.

While rarely composing without a commission or professional need for a particular work, Mozart did compose a set of quartets among his latter ten for purely personal reasons—to show his esteem for Haydn. Inspired by Haydn's Op. 33 quartets, Mozart set out to honor the older composer with a series of string quartets that would also display his own compositional capabilities. K. 387, K. 421, K. 428, K. 458, K. 464, and K. 465, composed between 1782 and 1785, now known as the "Haydn" quartets, are among Mozart's finest string quartets. The completed works reveal no difficulties in their composition—however, the numerous alterations in the autograph manuscript support the composer's reference to the series as being a "fruit of a long and laborious endeavor."

The last of this series, Quartet No. 19 in C Major (K. 465), exhibits Mozart's only use of a slow introduction in a string quartet. The contrapuntal Adagio introduction with its cross-relations, seconds, and other dissonances, so offended eighteenth-century ideas of harmonic propriety, that ungrateful listeners, incapable of appreciating this prophetic glimpse into the magical harmonic world of the future, dubbed it the "Dissonant" quartet. After 22 bars of mounting tension in this introduction, the arrival of the radiant and clear C Major of the brilliant Allegro, was to Mozart's audience (and continues to be with contemporary listeners), a welcome resolution. The Andante cantabile, in a quasi-sonata form (lacking a development section), is a lyric masterpiece of balanced phrases, harmonic interest, and significant melodic turns. The Menuetto third movement, with its marked rhythms, alternation of long and dotted note values, and neatly divided dynamic range, are suggestive of Haydn. Canonic entrances counterbalanced by the predominance of the first violin in the Trio of the third movement are enhanced by the change in tonality to C minor. With several sudden harmonic changes and startling ingenuities within the development section, the virtuoso brilliance of the Allegro molto brings this last quartet of the Haydn series to a vigorous ending.

**String Quartet No. 3 (1993)
Bright Sheng (b. 1955)**

"This work was inspired by the memory of a Tibetan folk dance which I came across about 20 years ago when I was living in Chinghai, the province on the border between China and Tibet. What I remember most about this particular dance is it started with freely rhythmic folk singing and segued into a very rhythmic dance over which the singing continued. Although the structure of my string quartet bears some resemblance to my memory of this dance, I did not attempt to recreate the dance scene. Rather, in many ways, my faint memory served as a point of departure for the composition. The materials in this work develop towards the final Largo section, which is an elegy in memoriam of friends who have died in recent years."

String Quartet No. 3 was written between May and September of 1993. It is co-commissioned by Lincoln Center for the Performing Arts in New York City, Hancher Auditorium/The University of

Iowa, the University of California at Berkeley, the Ensemble Music Society of Indianapolis, the University of Colorado, and the Takács Quartet, to whom the work is dedicated.

Born in Shanghai in 1955 to a professional and cultured family, Bright Sheng had a relatively comfortable early childhood, which included piano lessons beginning at age five. But Sheng says that music only became important to him when, in 1966, the Cultural Revolution began, and the Red Guard took away his piano along with the rest of the family's "bourgeois" possessions. Now that music had the allure of a forbidden pastime, he began playing surreptitiously by stealing into his school, after hours, to use its piano.

During the Cultural Revolution he was sent to Chinghai Province, bordering Tibet, for eight years. His mission was to bring Chinese culture to the supposedly unenlightened Tibetans. Instead, Sheng discovered in Chinghai a rich tradition of folk music of Tibet, Mongolia, and other minority cultures that was unknown to most people in China.

With the end of the Cultural Revolution, Sheng decided to study composition at the newly reopened Shanghai Conservatory, having developed a taste for it in Chinghai while arranging the Tibetan folk music he collected. While increasingly dissatisfied with the attempts being made at the conservatory to "westernize" Chinese music, he graduated as the top composition student from the conservatory.

Sheng's parents had left China and settled in New York while he was still at the conservatory. The young composer joined them in 1982, arriving in New York knowing no English and knowing no one, except his parents. He enrolled in Queens College, learned English quickly, and caught up musically by studying with George Perle and Hugo Weisgall.

After two years at Queens College, Sheng was accepted as a graduate student at Columbia University where he studied with traditionalist Jack Beeson, modernist Mario Davidovsky, and also had the example of the Chinese-American composer Chou Wen-Chung. Two summers at Aspen and one at Tanglewood brought him into contact with the music world at large and led to his introductions to Gerard Schwarz, Peter Serkin, and Leonard Bernstein.

The premiere by the New York Chamber Symphony, conducted by Gerard Schwarz, of Sheng's anguished first orchestral work, *H'un (Lacerations)*: *In Memoriam* on April 16, 1988 made an

extraordinary impact on the music world. A reflection of the anguish of growing up in a China tyrannized by the Cultural Revolution, H'un offered Westerners a window into the Chinese condition and proved, in retrospect, prophetic of the Tiananmen Square uprising the following spring.

In addition to H'un, Sheng has written an opera, *The Song of Majnun*, commissioned by the Chicago Lyric Opera and premiered in 1992. He has also written several other orchestral works and works for chamber ensembles and voice. Bright Sheng has sought in his music a distinctive fusion of Western musical traditions with Chinese techniques and sensibilities.

Bright Sheng is currently composer-in-residence with the Seattle Symphony.

Quartet in C Major, Op. 59 No. 3 (1806)
Ludwig van Beethoven (1770-1827)

On February 27, 1807 the Vienna correspondent of the *Allgemeine Musikalische Zeitung* announced: "All connoisseurs of music have been greatly taken by three new, very long, and difficult violin quartets by Beethoven, dedicated to the Russian Ambassador, Count Rasumovsky! They are of profound intellectual content, admirably developed, but not easy of access, although the Third in C Major, should win the heart of every music-lover by its originality, and its melodic and harmonic power." So began the life of the three quartets of Op. 59, which have come to hold a dominant place in the interval now known as Beethoven's middle creative period (c. 1803-1815). This designation has been used by historians to describe the period in Vienna that saw the gradual transformation from Classical to more Romantic styles of composing.

In 1802, upon coming to terms with his deafness, Beethoven returned to Vienna after spending time in Heiligenstadt. Realizing that his career as a virtuoso pianist was behind him, he began composing prolifically for several years. Between 1802 and 1812, he wrote the majority of his symphonies, six piano sonatas, three piano concerti, three piano trios, the opera *Fidelio*, five string quartets, incidental music for three plays, and several other works.

Coinciding roughly with the years of origin of the middle quartets, composed between 1804 and 1810 and published as Opus 59, Opus 74, and Opus 95, the middle period saw an emphasis shifting from overpowering first movements and

distinctly separate movements in general, with Beethoven expanding forms by disguising or varying material in the recapitulation or by connecting movements. The middle period works possess a more liberated, freely breathing attitude, with Beethoven's string quartets and piano sonatas holding bolder innovations and stylistic changes than his symphonies, making his contemporaries reluctant to accept works like the Op. 59 quartets.

Commissioned by Count Rasumovsky, Russian ambassador to Austria and an amateur violinist and composer, Beethoven's intent was to incorporate Russian folksongs in all three quartets of Opus 59. While scholars seem to agree on folksong inclusions in the first two quartets, tracing folksong quotations in the third has not been as simple. Although written at the same time as Quartet No. 2 in E minor, No. 3 in C major has more energy, and is livelier and more stirring. The slow *Introduzione* is unique in that the tonality is concealed for several bars (even beginning with a diminished chord) and is not connected thematically with what follows. The *Allegro vivace* in contrast, introduced by two straightforward clear chords (tonic and dominant seventh), progresses in concertante style with solo violin against second violin and viola, with 'cello continuo. It is in the lilting feel of the compound duple meter and haunting exoticism of the *Andante con moto quasi allegretto* second movement in A minor that carries an image of Russianness, evoking within the listener a feeling of a different time and place. The 'cello here is the focus of attention with its repeated forte pizzicato. Beethoven, again in this movement, has concealed the key at the beginning, for it is not until the entrance of the other instruments that one realizes that the solo 'cello which begins, has given not the tonic, but its dominant. The

What Do Those Terms Mean?

Adagio	slowly
Andante	flowing, slowish but not too slow
Andante cantabile	flowing with the melody smoothly performed and well brought out
Andante con moto quasi allegretto	flowing, somewhat faster than walking and pretty lively
Allegro	quickly, lively, bright
Allegro molto	very quickly
Allegro vivace	quicker than allegro
Larghetto	slow and dignified, but less so than largo
Largo	slow and dignified
Menuetto	3/4 meter and originally in moderate tempo

grace and charm of the Menuetto absents itself from nineteenth-century constraints in a nostalgic recreation, reminiscent of a Rococo minuet. An eighteen-bar coda at the end of the minuet prepares the fugue, which has a double exposition, in the *Allegro molto* finale.

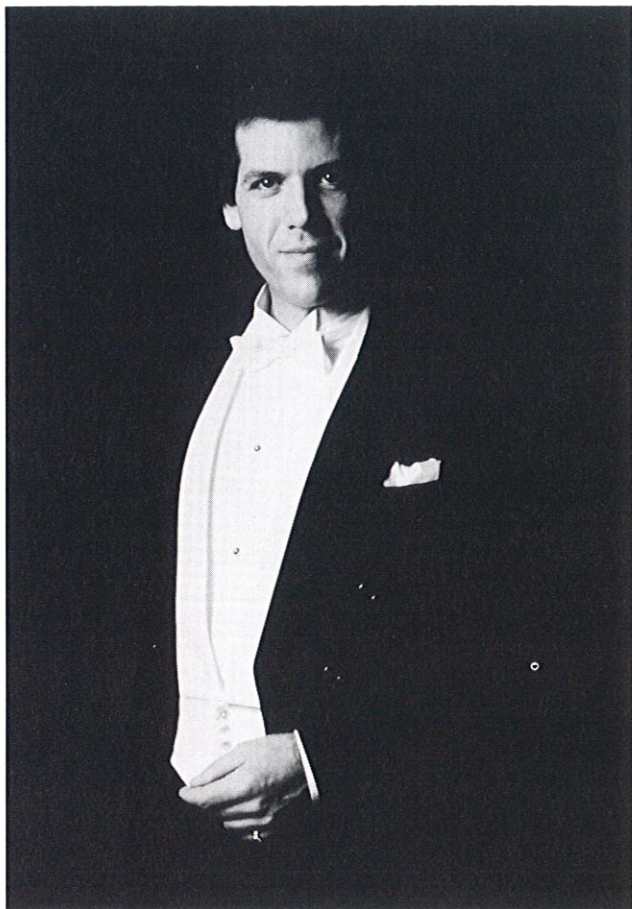
Bruce Gleason is a teaching assistant and Ph.D. candidate in music education at the University of Iowa School of Music.

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Thomas Hampson Sings the Spirit of America

"I hear America singing, the varied carols I hear . . . singing with open mouths their strong melodious songs." So wrote democracy's bard, Walt Whitman. In the turbulent years of the Civil War, Whitman sought poets and singers to create a new unified voice for this country, one which expressed its vitality, multiplicities, and energy.

Whitman's words have been an inspiration to Thomas Hampson whose love of song is very closely tied to his passion for poetry. Both will be in ample evidence on Thursday, May 5 when the baritone devotes the evening to a collection of American songs many of which set American poetry to music.

At the heart of the concert will be a group of songs to texts by Walt Whitman. Hampson became particularly fascinated by Whitman's life and work when he began researching the poet to include a few songs in his Carnegie Hall recital debut in 1992, the year of Whitman's centennial. In the course of the ten-month project, he unearthed a treasure trove of over 170 songs in six different languages, many of them extremely rare. He has chosen five for his Hancher performance. They will include two by Ralph Vaughn Williams, one by Leonard Bernstein, a little-known masterpiece by W.H. Neidlinger (1863-1924), and a final one by the early

twentieth-century composer Charles Naginski.

Hampson hopes that these songs and his recording of all of the Whitman-based songs will showcase the *"sweep and scope of Whitman's thought . . . Whitman's voice was both unique and universal—a Zeitgeist of the Romantic age on the American frontier. I love his audaciousness, his forthrightness, his heart-on-sleeve spontaneity, and his graphic language which reveals so perfectly the soul. It is his spiritual message and the various musical frameworks for that message that I find so compelling,"* Hampson has said.

Hampson's program places these Whitman-inspired songs in the context of the spiritual development of the American song tradition. The concert will begin with songs by American Charles Griffes which set German poetry to music. These early masterpieces are classic examples of the American belief that the models of "high art" could only come from Europe. But as the evening progresses, the richness of American traditions will come fully to the fore, whether the poetic inspirations are English or American. Hampson's choices and his approach to this repertoire grows out of his deepest sense of his own roots. *"My commitment to American song is an exploration of my roots, of my American spirituality. I love a good song for song's sake, and I find a certain naive romanticism in this repertory that is a very big trademark of my life."*

His wide ranging program includes songs by Aaron Copland, Charles Ives, Walter Damrosch, and Samuel Barber, among others, with poetry by Tennessee Williams, Henry David Thoreau, Longfellow, Vachel Lindsay, and Rudyard Kipling.

This is music that is largely unknown. It has been discovered, explored, and assembled by Thomas Hampson who has always been passionately concerned with the historical, social, and psychological



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context of music. *"The research, the preparation—that's the real joy for me. That's why I admire musicologists and music historians so much. History is a real passion for me—the psychology too. We tend to look at historical events so clinically, especially today when information is so readily available to us...But things have always happened because people breathe and eat and think."*

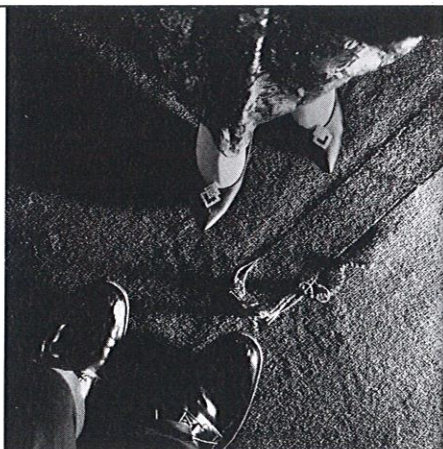
Hampson's role as a singer is to marshal all that he has absorbed in his reading and research and to breathe life into the music. That process is an intimate one of communication between the composer, singer, and audience. *"Our thoughts should be with the thoughts of the poet and with the elevation and illumination of those thoughts through this wedding with music."*

Although his operatic career is flourishing, Hampson's approach to his singing is far more akin to that of the chamber musician than to our perceptions of the great opera singers. He stresses the attention to detail and the intimate communication between composer and audience through the singer. *"I am far more gratified when people are essentially not aware of me as a performer. I'll tell you what makes me glow—when someone comes to me excited that they've never*

heard a particular song before." For Hampson, while he is never self-effacing, each song is an opportunity for a bit of intimate theater as he re-creates the world of the composer and the poet for each audience member.

In review after review, Hampson's critics never fail to mention the clarity and intelligence of his performances, the uncommon beauty of his lyric baritone voice, and the exquisite and conscious shaping of each line. His resume is almost overwhelming, including as it does all the major opera houses, concert halls, conductors, and orchestras. His most recent accolade occurred recently at the Classical Music Awards in London when he was named Male Singer of the Year.

But in a career that is reaching stratospheric heights, Hampson never seems to lose sight of his true mission. *"I want to devote myself to interpreting the composer, librettist, and poet's intention, to the ideal that the whole—the ensemble or the work—is greater than any of its parts and to the belief that in music-making, while you can incessantly seek a definitive essence, you can never fully catch it. Sometimes you get close to it; you remove the lid, and everyone present gets a glimpse of that sixth dimension. That's what keeps me going."*



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Tickets for Hampson's May 5 concert are available at the Hancher Box Office.

Master Class with Thomas Hampson Wednesday, May 4, 3:30 p.m. Harper Hall, School of Music. Free and open to the public.

Hampson Discusses His Whitman Project Wednesday, May 4, 7:30 p.m. South Room, Iowa Memorial Union Free and open to the public

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In 1974, just two years after Hancher opened its doors, the young Mr. Ax appeared on the Young Concert Artists series, playing music by Bach, Chopin, Ravel, and Beethoven. In succeeding years he has been welcomed back on numerous occasions with his good friends Yo-Yo Ma and the Cleveland Quartet. Over the years we have come to recognize the warmth and generosity which characterize his playing. His performances always seemed touched by a rare poetry as well as a keen musical intelligence. We think of him as a mainstay of our classical music programming, but interestingly, he has never presented a solo recital on the Hancher stage.

But out of the devastation of last summer's flooding came a wonderful opportunity which, in retrospect, does not seem so unexpected from Emanuel Ax. When he was asked if he would consider doing a benefit performance for Hancher, Emanuel Ax never hesitated and even offered to donate his entire concert fee for the benefit.

This benefit became necessary as a result of the flooding last summer. You no doubt saw the photos of Hancher, surrounded and nearly cut off by the raging Iowa River. There was some

physical damage to the auditorium. But what was not as widely known was the alarming drop in box office income that also resulted from the flooding.

As many of you who buy your tickets from our individual ticket order form which is mailed around July 1 might realize, July is a very big month for ticket sales to the upcoming Hancher season. A typical early July sight is a long line twisting around Hancher's inner lobby and snaking out onto the patio. Last July everyone was preoccupied with the rising water and Hancher itself was at times barely accessible. The result was a 70% drop in July box office revenue in comparison to July 1992 and 1991. As the summer stretched into fall ticket sales were very slow to rebound. It was not until November that we began to see a return to more normal sales activity. The Hancher experience was not unique. Most of the arts organizations at The University of Iowa and in the Cedar Rapids and Iowa City communities felt a similar impact.

That loss of income must be made up somewhere. We did, in fact, receive a grant from the Iowa Arts Council. But while gratefully received, it was the proverbial drop in the bucket. Our only other source of money is Hancher Circle, the annual giving program which helps to fund commissions and our educational programming. For example, Bright Sheng's quartet which you are hearing this evening and the

accompanying residency activities were funded by Hancher Circle.

But the more we need to draw on Hancher Circle funds to underwrite programming, the less is available for commissioning and residencies. Unless, of course, we can make a significant contribution to Hancher Circle, and we are hoping that Emanuel Ax's concert on May 3 will enable us to do just that.

Hancher's friends and contributors have been abundantly generous in support of the auditorium and its programming. On this occasion we are particularly grateful to Iowa State Bank and the Iowa City Press-Citizen for their support.

May 3 will be an opportunity for you to contribute to Hancher Auditorium and the role that it plays in our region as well as nationally and at the same time to receive an immediate and musical "thank you" — Emanuel Ax's first solo recital on the Hancher Auditorium stage!

In keeping with Hancher's commitment to educational opportunities, we are offering a wide range of prices for the benefit, beginning at \$10 for Zone II in the balcony. Please consider purchasing a Patron ticket for \$100. In addition to a \$50 donation to Hancher, this price includes priority seating on the main floor and a reception with Mr. Ax following the concert.

Tickets for the May 3 concert are available at the Hancher Box Office.

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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. 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.

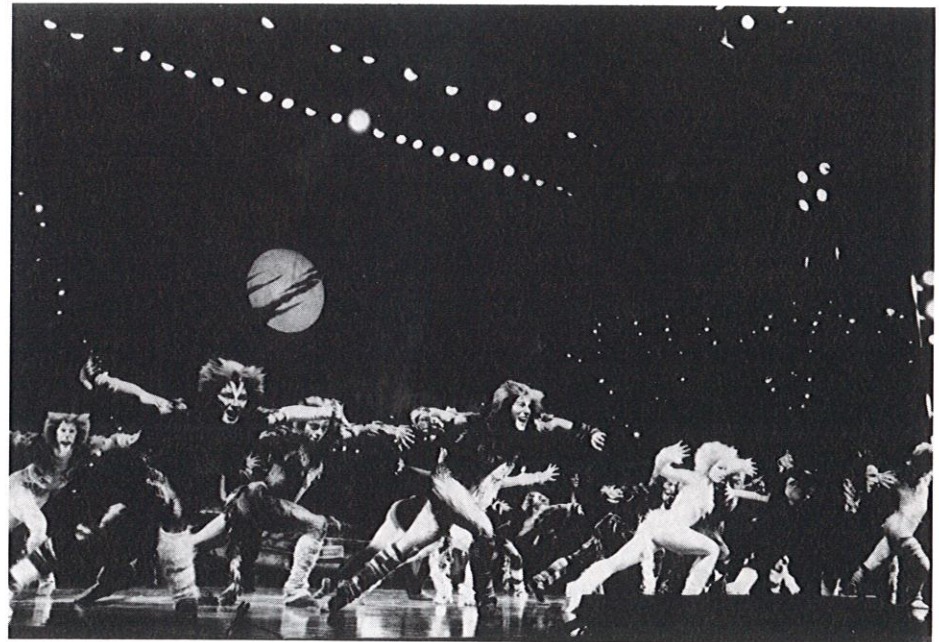
"*Cats may be the warmest score I've written*," says Lloyd Webber, who is also the composer of such successes as *Jesus Christ Superstar*, *Evita*, *Joseph and the Amazing Technicolor Dreamcoat*, *Starlight Express*, *Phantom of the Opera*, and his latest hit *Sunset Boulevard*. What is remarkable about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

Coming Soon



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

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

Ongoing

African, Pre-Columbian and Oceanic Art from the permanent collection

MUSIC, THEATER, AND DANCE

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

Wednesday, April 13

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

UI Symphony Band

8 p.m., Hancher Auditorium

Thursday, April 14

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

Friday, April 15

*Dresden Staatskapelle, Giuseppe
Sinopoli, conductor*
8 p.m., Hancher Auditorium

The Bourgeois Gentlemen, or: Wannabe a Gent

8 p.m., Mabie Theatre, Theatre Building

Center for New Music

8 p.m., Clapp Recital hall

Saturday, April 16

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

Sunday, April 17

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

Composers Workshop

8 p.m., Clapp Recital Hall

Monday, April 18

Johnson County Landmark Jazz Band
8 p.m., Clapp Recital Hall

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 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 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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