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Pro Musica Nipponia
Monday, October 17, 1994–8 p.m.

Mirei Miki .................. Founder and Artistic Director
Takao Tamura .............. Conductor
Kohei Nishikawa ............ Pianist
Hiroshi Yonezawa .......... Shakuhachi I
Hiroshi Sekawa .......... Shakuhachi II
Shinji Minoda .......... Ten-hand Shamisen
Yumiko Takaoka ....... Throat-necked Shamisen
Junko Tachibana ......... Bass
Akiyo Yamada .......... 20-string Koto I
Mitsuo Kojima .......... 20-string Koto II
Kazuo Miyakubo ....... 13-string Koto
Michiyo Usuki .......... Percussion
Kunio Sugiyama .......... Percussion
Riki Uchiyama ......... Tappe

Program

TRADITIONAL: Shin-Chodori No Kyoku
KATSUTOSHI NAGASAWA: Sato
MINORU MIKI: Lotus Poem For Solo Shakuhachi and Japanese Instruments
Hiroshi Yonezawa, Solo Shakuhachi
World Premiere: Co-commissioned by Hancher Auditorium/University of Iowa and Pro Musica Nipponia

TRADITIONAL: Nosu No Yoichi (Yoichi in Nasu/ The Folding Fan Target)
Junko Tachibana, Solo Bass

Intermission

MINORU MIKI: Paraphrase After Japanese Ancient Music
Prelude
Sohemon
Tanrei
Ritsuki
Kogai

Performances in North America by the Pro Musica Nipponia have been made possible in part by a grant from the Performing Arts Japan program of the Japan Foundation. Special assistance also provided by the National Association of Japan-America Societies.

Travel assistance provided by All Nippon Airways.

Pro Musica Nipponia appears by arrangement with The Aaron Concert Management, Inc., Boston, Massachusetts, in association with the Japan Arts Corporation, Tokyo.

This performance is supported in part by Ajinomoto U.S.A., Inc.

Cover photograph by Michael Kiefer
Tonight's Program

Shin Chidō no Kyoku
Traditional
Yokobue, Shakuhashi, Thin-necked Shamisen, Biwa, 20-string Koto, 17-string Koto, Percussion

The original traditional piece was an ensemble work for koto (playing the main melody and counter melody) and shakuhashi. The instrumental part was integrated into a song, which uses a "waiku" (a 3-1 syllable Japanese poem) with "Chidō" as the text. The song was sung by the koto player while the shakuhashi player played the piece. The piece performed today is a purely instrumental arrangement for flute, shamisen, biwa, 17-string koto, and percussion. The melody and accents of the song have been transferred to the wind instrument.

Sato Yutaka
Katsushichi Nagasawa
Yokobue, Percussion

This 1975 work by Katsushichi Nagasawa explores the worlds of the two Japanese horizontal flutes: the yokobue, the mainstay of folk dance and festival music, and the nohkan, which plays a major role in the noh and nagauta music styles. Against a backdrop of percussion instruments, the nohkan delivers a meditative prayer in the placid first movement, while the sonorous sounds of the shiromabe are set off against a shrill tanka part in the second movement. This piece is performed in a shortened arrangement on this tour.

Lotus Poem for Solo Shakuhashi and Japanese Instruments

Minoru Miki
Nasu no Yoichi (Yoichi in Nasu/The Folding Fox Target)

Traditional

This Biwa narrative tells one of the most famous stories from the Heike epic: the twelfth-century war between the Genji and the Heike families. The young Genji archer, Nasu-no-Yoichi, is given the task of shooting a folding fan propped in the gunwales of an enemy boat. With the dramatic use of the biwa, we are able to hear the waves grow calm in response to Yoichi's prayer and to feel the arrow strike the metal point of the fan. As with the shakuhashi classics in the Pro Musica Nipporria repertoire, this selection is freely adapted by the player.

Paraphrase after Japanese Ancient Music

Minoru Miki

Yokobue, Shakuhashi, Thin-necked Shamisen, Thick-necked Shamisen Biwa, 20-string Koto, 17-string Koto, Percussion, Soprano

This work is overflowing with the composer's strong conviction that it is in the wilderness, in the passion, and in the impetuous spirit of ancient Japanese people that we can find a youthful and diverse nature of music which we feel is truly modern. This piece, which uses traditional instruments in a contemporary style, marked a new era in Japanese music. At the Berliner Festwochen 1972, the work was praised as the most wonderful music performed during the festival. The work consists of five parts:

Prelude is written in a simple form aiming at the instrumental beauty of structure. In suggesting the four parts to follow, it shows a unique classic structure as a setting for Japanese elements.

Sohon means "a song of love," Soprano, nohkan (a type of yokobue), biwa, a group of koto and shakuhashi, overlapping and responding to one another in their different manners of expression, produce a lyrical movement.

Tonomori (Dance of the Rice Field) is a scucho in a bell rhythm which is derived from the ancient sacred dance for the young rice planting ceremony.

Ruike is a funeral song. The flow of the low-toned shakuhashi is intertwined with the impetuous lament-like koto and another high-toned shakuhashi. Kagai is an ancient folk dance party where young men and women gathered outdoors and sang love songs to each other. Kagai is also regarded as the origin of bonboni (Bon Festival dance-Buddhist All Souls' Day) of later days.

Opportunities for Groups

Groups of 20 or more get a special discount on tickets to most Hanchei events. A group can be composed of business associates, club members or just a collection of friends. Attending Hanchei as a group can create a very special time for everyone. Top off your evening with a visit to the Hanchei Cafe. For further information, call Joel Alderts, 319/335-1130. He can make all the arrangements for your American Eagle is proud sponsor of all the Hanchei events, and is known as a good value airline.
Tonight's Program

Shin Chidon no Kyoku
Traditional
Yokobue, Shakuhachi, Thin-necked Shamisen, Biwa, 20-string Koto, 17-string Koto, Percussion

The original traditional piece was an ensemble work for koto (playing the main melody and counter melody) and shakuhachi. The instrumental part was integrated into a song, which uses a "waka" (a 31-syllable Japanese poem) with "Chidori" as the text. The song was sung by the koto player while s/he played. The piece performed today is a purely instrumental arrangement for flute, shamisen, biwa, 17-string koto, and percussion. The melody and accents of the song have been transferred to the wind instrument.

Satta
Katsutoshi Nagasawa
Yokobue, Percussion

This 1975 work by Katsutoshi Nagasawa explores the worlds of the two Japanese horizontal flutes: the yokobue, the mainstay of folk dance and festival music, and the nohkan, which plays a major role in noh and Noh music. Against a backdrop of percussion instruments, the nohkan delivers a meditative prayer in the placid first movement, while the sunny sounds of the shinobue are set off against a shavya tanka part in the second movement. This piece is performed in a shortened arrangement on this tour.

Lotus Poem for Solo Shakuhachi and Japanese Instruments
Minoru Miki
Yokobue, Shakuhachi, Thin-necked Shamisen, Thick-necked Shamisen Biwa, 20-string Koto, 17-string Koto, Percussion

World premiere at Hanomer Auditorium in October 1994, during Pri Musica Nipponia's United States tour. Co-commissioned by Hanomer Auditorium/The University of Iowa and Pri Musica Nipponia.

The lotus simbolizes the Land of Happiness (the Elsonian fields). According to Buddhist belief, lotus flowers are said to bloom in Paradise.

Opposite page after Japanese Ancient Music
Minoru Miki
Yokobue, Shakuhachi, Thin-necked Shamisen, Thick-necked Shamisen Biwa, 20-string Koto, 17-string Koto, Percussion, Soprano

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Pro Musica Nipponia

Pro Musica Nipponia was founded in 1964 by Minoru Miki. The ensemble is composed of leading composers and top-rank musicians, all devoted to the performance of a wide-ranging repertoire of classical and contemporary compositions from both Japan and the West. In the 30 years of the group’s existence, Miki has been a champion of using traditional Japanese instruments in his compositions, which fuse Western and Eastern musical traditions. His pioneering efforts in this field have earned him and Pro Musica Nipponia accolades from numerous sources. The Music of Minoru Miki, a Pro Musica Nipponia recording, won the Grand Prize in the 1970 Japanese Ministry of Culture Festival of Arts. The group was awarded the Orghaku-no-Yomosha Prize and the Remy Martin Prize for musical excellence in 1978. In 1981, Miki was commissioned by Kurt Maurer and the Leipzig Gewandhaus Orchestra to compose a Symphony for Two Worlds (Kyo-no-Kyoku). This work has since been performed many times by orchestras around the world.

The ensemble’s first overseas tour was to Europe in 1977. Since then, it has performed extensively throughout the world, appearing in Southeast Asia, Australia, New Zealand, Canada, the United States, Hong Kong, China, and the former Soviet Union.

The group makes more than 150 appearances per year and has issued over 40 recordings. Pro Musica Nipponia can also be heard on film and television sound tracks. In addition, individual members of the group continue to pursue individual recordings and performing activities.

Minoru Miki (Founder and Artistic Director) was born in Itohuma, Japan, in 1930, and graduated from Tokyo University of Fine Arts and Music as a composition major. He founded Pro Musica Nipponia in 1964 and served as artistic director for 20 years, leading the contemporary Japanese instrumental world and producing over 160 performances abroad. In his efforts to internationalize traditional Japanese instruments, among his acclaimed works are Makyo, Paruphora after Ancient Japanese Music, Concerto Requiem, Four Seasons, and many others.

His phonograph album The Music of Minoru Miki took the Gold Prize in Japan’s 1970 National Arts Festival. His album Minoru Miki/Kakko Natsuko: Music for 20-string koto won the Prize of Excellence in the 1979 Festival. He composed Kyu-no-Kyoku (Symphony for Two Worlds) for the bicentennial celebration of the Leipzig Gewandhaus Orchestra in 1981, thus completing his Eurasian Trilogy (Jo-no-kyoku, Ha-no-kyoku, Kyo-no-kyoku), which links Japanese instruments with a symphony orchestra.

His first opera, Shinkinokoro, won the Gisaraid Opera Prize in 1975. In 1976, he wrote his second opera, An Actor’s Revenge, commissioned by the English Music Theatre and world premièred in London that year. In 1985, Miki composed his third opera, Jinrin, commissioned by the Opera Theatre of St. Louis for their tenth anniversary season, completing an opera trilogy about Japan’s Edo Period. His fourth grand opera, Wakasunai, was premiered in 1992 and his fifth opera, Shōka and Yorishime was completed in 1993.

In 1986, Miki founded Uta-Za, an opera theatre which is pioneering new fields in Japanese opera through works such as The Monkey Poet and Yamagiri (1992). The Monkey Poet won the prize in the 1990 National Arts Festival. In 1990, Miki founded the Yui Ensemble to provide an environment for collaboration between Western, Asian, and Japanese instruments. Miki has also written the world’s first Japanese-Chinese and Japanese-Korean ethnic orchestral works. Miki’s international repertoire includes orchestral compositions, such as Symphony from Life and Musicale Concerto, as well as choral works, such as Requiem, Joso, and Tom. He composed the score for the ballet From the Land of Light, percussion works, and the well-known film score for L’Empire de soleil. Miki serves as the vice president of the Japan Federation of Composers. In 1994, he received the Purple Ribbon Medal from the government, and his most recent work, Orchestre Asia, had its first concert.

Takuo Tamura (Conductor) joined Pro Musica Nipponia at its founding in 1964. Since then, he has participated in more than 20 overseas tours with the ensemble. A graduate of Shimane University, he also attended Tokyo National University of Fine Arts and Music. He is a president of Pro Musica Nipponia. Tamura’s compositions include Kiso, a work for five percussionists, and Koi, for koto and shakuhachi.

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Patrons who are hearing impaired may check out free hearing augmentation devices by showing a driver’s license or similar ID at the main floor check-in. The undisturbable hearing augmentation units operate on AM FM frequency, and can be used anywhere in the auditorium.

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MAKOTO NAKURA is unfailingly polite. He politely explains that the marimba is not fit with aromas. To me the makes clear that he does not know Xavier Cugat and that he is unable to play jazz. He also says, solicitously, that while he studied percussion at London’s Royal Academy, he has no interest in percussion per se.

Makoto Nakura plays the marimba, pure and simple. Or not so pure. And certainly not so simple. Almost bashfully, he strolls on stage in black shirt and trousers and stands at his curious four-octave “bed-of-keys” with its simple resonator. From a box that contains about 30 mallets, he takes four in his hands and bends down to his instrument. Then, without any warning, the quiet young man turns his auditorium into a cycle of sound and fury. Concert halls become thirsts of notes. Vibrations ring through audiences, and sounds keep out through the spaces. Somehow, Makoto Nakura can jump down the octaves, playing six different lines of music at a time—yet he directs familiar tunes to sing through the cataclysm of tones.

Gershwin’s “Summertime” starts with a few amorous notes, the chords become thicker, and an almost tiny alto melody peeps through the underbrush. It becomes louder, the tunes weave across the song, the song becomes dearer melody surounded by harmonies. Then it softens, the harmonies weave about like wind in the savannah, and it’s over.

A work written especially for him, Goon Pulse for Marimba and Computer, has so many diffuse themes, motifs, and lines flailing in all directions that one must ask two questions. First, how does he do it? And second, is it worth doing such a difficult work?

The second question is easier to answer. “The composer, Philip Armstrong, lives in Japan,” says Nakura. “He is interested, as we all are, in the nature of the environment. He also wanted to know about the marimba. When he wrote this piece for me, I noticed the sounds of his composition matured. His sound was so free at all. The one fragment went into another fragment, that nothing seemed to return.”

“But that was Armstrong’s idea. He wanted to share those fragments in the whole wave of life, how they appeared and disappeared again, were part of one unit.”

Armstrong could have written it for any instrument—but in this case, only the marimba would do. And that didn’t seem to Nakura, both the limit and the glory of the marimba. “The limitation is that if we expand the sounds of the marimba—that is, if we make it electronic, or turn wood into plastic—then it is no longer the marimba.”

“Beauty of the instrument is that the sound is that of nature. That except for the metal resonator—which was originally a gourd—the keys are made from well-seasoned rosewood, so it is entirely natural, and its sound reflects that.”

With that self-effacement, which belies the sheer energy he puts into the instrument, Nakura shreds off a technique that could be called that of a virtuoso violinist. For him, playing the marimba was a gift from heaven. He never had any questions about his destiny. “I first heard it when I was eight years old, in Kabbe. I was at school, and we all learned different instruments. At that age, the sound of the marimba came to me, and I thought, ‘it’s a miracle.’ It was my most important emotional experience, I loved it. I knew that I would play the marimba.”

Nakura took it as only natural that his parents, both teachers, encouraged him to dedicate himself entirely to the instrument. Throughout school he played on and composed only for the marimba. In Tokyo’s Musashino Music College, he was forced to study in the percussion department. But all those snares, kettledrums, and cymbals were obstacles to his true love. At the age of 18, Nakura went to London’s Royal Academy of Music, graduating with distinction from the percussion department. “In Japan, though,” he confesses, “I had some difficulty when I returned.”

His master’s thesis was completed without problem (naturally, it included future techniques for marimba), but a job in teaching was out of the question. “Japanese teaching in repressive. My mind was open to Western thoughts. I was no longer conservative. I could no longer hold back my energies. Japanese musical thoughts are introspective. Mine, since London, were extracutive. I tried to teach, but I was so criticized that I gave it up.”

It was a great disappointment. In 1990 Nakura received the Japanese Musicians Union Prize, which launched his professional career. As a freelance percussionist, he performed with leading orchestras and chamber groups. Out of dozens of Japanese percussion ensembles, Nakura joined the most prestigious group, Percussion Group ’72, last year.

Before hearing Nakura, one is tempted to say of the marimba—as the old vaudeville said of the talking dog—that it wasn’t how the dog did it, but that it talked at all. But hearing the marimba in concert, or Nakura simply improvising, one feels that the instrument has been relatively neglected. With Nakura it has now reached certain peaks in three continents.

The simple wooden marimba-xiphophone started in Africa, probably around what is now Uganda. This writer first heard it in what was the Kingdom of Buganda, where its soft resonant sounds were played for the funeral of King Freddie. From there, slaves brought it to the Caribbean, and it achieved no little fame in Central America and Brazil. In Guatemala, especially, the zapatirriana has a mordant percussive quality, as two players, each with four sticks, play on one board. The emphasis is on rhythms, with basically simple harmonics. But many marimbistas have deep bass tones that can boom along like drums.

In Indonesia, especially Bali, the gamelan orchestras depends on at least half a dozen marimba-style instruments, but these add to the golden resonance of the entire orchestral ensemble. The marimba is hardly a solo instrument. It blends in with gongs of different sizes, drums, and metallic xiphophones. Conventional woodwind places the marimba somewhere between the saxophone (Xavier Cugat) and jazz (Cal Tjader). The “classical” marimba is not as rare as one would think. Australia’s Percy Grainger experimented with the sounds, but the prolific composer apparently used it only for certain percussive effects. He soon tired of its limited colour. The first composer to write a serious work for the marimba was the American, Paul Creston, whose concerto is still in the repertory. The French composer Darius Milhaud also wrote a concerto, and this has been recorded by Nakura himself.

Nakura’s concerts are uncompromisingly twentieth century. He sees no reason to “entertain” audiences, when they can give him something challenging. Thus, a typical concert will include a toccata by the Dutch composer Henk Badings, followed by a solo marimba piece by Richard Rodney Bennett, and Canadian Alexina Louie’s strange work, Cadenza for Clarinet and Percussion. Philip Armstrong’s Goon Pulse might end the program.

Nakura himself adds his own arrangements. Imitating Mendelssohn, who wrote variations on “The Last Rose of Summer,” Nakura has written a difficult fantasia on the same piece. His “Summertime” breathes sensitivity, while Gershvin’s “I Got Rhythm” is a master work of changing tempos. A Bach toccata, starting on the bass notes of the instrument, is played with organic intensity.

“There is virtually no solo music which cannot be arranged for marimba,” says Nakura. “I love Debussy, who I believe had the sense of nature to have a marimba player’s part. I love transcribing the music of Albéniz, but that has a particular reason. You see, I associate music with aromas. To me the most beautiful aroma is that of jasmine. And Albéniz’s music breathes jasmine.”

Nakura shows the idea of enlarging or basically changing the form of materials of the marimba, but he has created mallets to make the special sounds he needs. With a choice of around 40 sticks, he can produce music that ranges from the lightest, most ephemeral tones to the grittiest hard resonances.

At the age of 28, Nakura has few competitors, though the United States has produced the rare soloist. In the offing are tours through the U.S. and the United Kingdom.

The future for Nakura, as with his ancient instrument, seems secure enough. But one is still dazzled by the particular temperament that can produce such skills.

“It may be natural,” says Nakura. “It may be that I was simply born to play the marimba, which is how I feel. But when you ask how I can handle the mallets with such skill . . . perhaps it is as simple as being Japanese. The marimba is my plate of rice. And I simply do little tricks with my chopstick.”

Reprinted from Discover, October 1993.

Makoto Nakura performs on Hanson’s Young Concert Artists Series, Wednesday, February 15. Tickets are available at the Hanson Box Office.
MAKOTO NAKURA

Unfailingly polite. He readily explains that the marimba is not the xylophone but the marimba, that he does not like Xavier Cugat and that he is unable to play jazz. He also says, solicitously, that while he studied percussion at London’s Royal Academy, he has no interest in percussion per se. Makoto Nakura plays the marimba, pure and simple. Or not so pure. And certainly not so simple. Almost bashfully, he strolls on stage in black shirt and trousers and starts at his curious four-octave, “bed-of-keys” with its simple resonator. From a box that contains about 300 marimbas, he takes four in his hands and bends down to his instrument. Then, without any warning, the quiet young man turns his auditorium into a cyclone of sound and fury. Concert halls become whirlwinds of notes. Vibrations ring through audiences, and complexes keep up through the spaces. Somehow, Makoto Nakura can jump down the octaves, playing six different lines of music at a time—yet he directs familiar tunes to sing through the catalysm of tones.

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But that was exactly what Armstrong wanted. He wanted to show these fragments in the whole wave of life, how they appeared and disappeared again, yet were part of one unity.

Armstrong could have written it for any instrument—but in this case, only the marimba would do. And that, according to Nakura, is both the limitation and the glory of the marimba. “The limitation is that if we expand the resources of the marimba—that is, if we make it electronic, or turn wood into plastic—then it is no longer the marimba.” The beauty of the instrument is that the sound is that of nature. That except for the metal resonator—which was originally a gourd—the keys are made from well-seasoned rosewood, so it is entirely natural, and its sound reflects that.”

With that self-effacement, which belies the sheer energy he puts into the instrument, Nakura shrewdly of a technique that can reveal that of a virtuoso violinist. For him, playing the marimba was a gift from heaven. He never had any questions about his destiny. “I first heard it when I was eight years old, in Kaga. I was at school, and we all learned different instruments. At that age, the sound of the marimba came to me, and I thought, it’s a miracle. It was my most important emotional experience, I lived it. I knew that I would become a marimba player.”

Nakura took it only as natural that his parents, both teachers, encouraged him to dedicate himself entirely to the instrument. Throughout school he played on and composed only for the marimba. In Tokyo’s Musashino Music College, he was forced to study in the percussion department. But all those snares, kettledrums, and cymbals were obstacles to his true love. At the age of 18, Nakura went to London’s Royal Academy of Music, graduating with distinction from the percussion department. “In Japan, though,” he confesses, “I had some difficulty when I returned.”

His master’s thesis was completed without problem (naturally, it was a master’s thesis experiment with the sounds, but the prolific composer apparently used only it for certain percussion effects. He soon tired of its limited colour. The first composer to write a serious work for the marimba was the American, Paul Creston, whose concerto is still in the repertoire. The French composer Darius Milhaud also wrote a concerto, and this has been recorded by Nakura himself. Nakura’s concerto is uncompromisingly twentieth century. He sees no reason to “entertain” audiences, when he can give them something challenging. Thus, a typical concert will include a toccata by the Dutch composer Henk Badings, followed by a solo marimba piece by Richard Rodney Bennett, and Canadian Alexina Louie’s strange work, Cadencia for Clarinet and Percussion. Philip Armstrong’s Coein Pulse might end the program.

Nakura himself adds his own arrangements. Imitating Mendelssohn, who wrote variations on “The Last Rose of Summer” Nakura has written a difficult fantasy on the same piece. His “Summertime” breathes serenity, while Gershwin’s “I Got Rhythm” is a master work of changing tempos. A Bach toccata, starting on the bass notes of the instrument, is played with organic intensity. “There is virtually no solo music which cannot be arranged for marimba,” says Nakura. “I love Debussy, who I believe had the sense of nature to have a marimba player’s mind. I love transcending the music of Albéniz, but that has a particular reason. You see, I associate music with aromas. To me the most beautiful aroma is that of jasmine. And Albéniz’s music breathes jasmine. Nakura shows the idea of enlarging or basically changing the form of materials of the marimba, but he has created melodies to make the special sounds he needs. With a choice of around 40 sticks, he can produce music that ranges from the lightest, most ephemeral tones to the grittiest hard resonances.

At the age of 28, Nakura has few competitors, though the United States has produced the rare soloist. In the offering are tours through the U.S. and the United Kingdom. The future for Nakura, as with his ancient instrument, seems secure enough. But one is still dazzled by the particular temperament that can produce such skill. “It may be natural,” says Nakura. “It may be that I was simply born to play the marimba, which is how I feel. But when you ask how I can handle the marimba with such skill, perhaps it is as simple as being Japanese. The marimba is my plate of rice. And I simply do little tricks with my chopstick.”

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MUSEUM OF ART EXHIBITIONS

October 29-December 18
From the Ocean of Painting: A Survey of India's Popular Painting Traditions, 1589 A.D. to the Present

November 3-December 31
Italian Futurist Texts and Images

November 3-December 31
Photographs by Carlotta Capron

MUSIC, THEATER, AND DANCE

Wednesday, October 19
University Symphony Orchestra
8 p.m., Hancher Auditorium

Friday, October 21
University Choir
8 p.m., Clapp Recital Hall

Tuesday, October 25
Moby Drama Theatre
Gaudamus
8 p.m., Hancher Auditorium

Wednesday, October 26
Moby Drama Theatre
Gaudamus
8 p.m., Hancher Auditorium

Kantorei
8 p.m., Clapp Recital Hall

Friday, October 28
The Will Rogers Follies
8 p.m., Hancher Auditorium

Todd Wilson, organ
8 p.m., Clapp Recital Hall

Saturday, October 29
The Will Rogers Follies
2 & 8 p.m., Hancher Auditorium

Sunday, October 30
The Will Rogers Follies
2 p.m., Hancher Auditorium

Hancher Auditorium Information

Box Office: Open from 11:00 a.m. to 5:30 p.m. Monday through Friday, 1:00 p.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 8:00 p.m. Telephone: 319/335-1100, or toll-free in Iowa 1-800-HANCHER.

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Greentime: The greenroom, located on the east 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 voice 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.

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