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# kronos quartet

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

Saturday, February 10, 1996—8:00 pm

## Program

**HIROKAZU HIRAISHI**

PRISMATIC PULSATION\*

**JACK BODY**

ARUM MANIS\*

**P.Q. PHAN**

HOI UC CUA KE LAC LOI  
(MEMOIRS OF A LOST SOUL)\*

- 1) Tieng khoc trong dem (A Cry in the Night)
- 2) Tro choi tre em (Children's Games)
- 3) Tham canh tai rap hat (Tragedy at the Opera)
- 4) Dua tinh (Courting)

with special guest Nguyen Thuyet Phong,  
*dan bau* and *dan day*

World Premiere

## Intermission

**TAN DUN**

GHOST OPERA\*

with special guest Wu Man, *pipa*

Program Subject to Change

\*Written for Kronos

Kronos Quartet  
1235-A Ninth Avenue  
San Francisco, CA 94122  
tel. 415/731-3533 fax. 415/664-7590

This performance is supported by the National Endowment for the Arts and Chamber Music America's Presenter-Community Residency Program funded by Lila Wallace-Reader's Digest Fund, National Endowment for the Arts, Helen F. Whitaker Fund, and I.A. O'Shaughnessy Foundation.

You are invited to join in a post-performance discussion with the Kronos Quartet and guest musicians in the auditorium immediately following tonight's concert.

# tonight's artists



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, Bartok, and Ives to Astor Piazzolla, John Cage, Raymond Scott, and Howlin' Wolf. In addition to working closely with modern masters such as Terry Riley, John Zorn, and Henryk 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, Don Byron, Tan Dun, Peter Schulthorpe, Lois V Vierk, 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 U.S., 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, La Scala, Théâtre de la Ville in Paris, and Chicago's Orchestra Hall.

The quartet records exclusively for Nonesuch Records, and the catalogue includes *Released 1985-1995* (1995); *Kronos Quartet Performs Philip Glass* (1995); *Night Prayers* (1994); 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 Quartets 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's *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).

**PHONG NGUYEN** (Nguyen Thuyet Phong) is one of the foremost exponents of Vietnamese music in the West. Raised in the Mekong Delta of South Vietnam, he comes from a family of prominent musicians conversant in musical genres that span the spectrum from theatrical idioms to chamber music, ceremonial music, and folk songs. Nguyen began his musical training as a singer at the early age of five. Under the guidance of his father, instrumental studies followed. This talented child performer made his professional debut throughout South Vietnam's provincial centers as a folk singer and instrumentalist and soon became a member of a *nhac le* ensemble, performing in folk festivals and ceremonies.

During the last two decades, he has toured Europe, Asia and the U.S., giving more than 200 concerts. He is one of the few performers today whose repertoire encompasses Vietnam's diverse musical traditions. Along with this repertoire comes his understanding of a cultural heritage that gives Vietnamese music its complex regionalism, its place within larger Asian traditions, and finally, on the world stage.

Two of his recordings, *Music of Vietnam—The Phong Nguyen Ensemble* (The New Americans Series, World Music Institute, 1989) and *From Rice Paddies and Temple Yards* (World Music Press, 1990), feature his songs and his playing the *dan bau* (monochord), *dan tranh* (zither), *dan nguyet* and *dan day* (lutes), and percussion instruments. These recordings were selected as Outstanding Folk Recordings by the American Folklife Center, Library of Congress, 1991. His most recent recording, a double compact disc set *Eternal Voices* (New Alliance Records, 1994), includes talented Vietnamese-American musicians from across the United States.

An artistic director of several ensembles in the U.S., he documented performances, staging techniques, costumes, masks, and substantial historical information during his recent field research in Vietnam, much of which was lost or forgotten during the war years.

Dr. Phong T. Nguyen holds a Ph.D. in ethnomusicology from the Sorbonne in Paris and has served on the faculties of the University of Washington, the University of Pittsburgh, the University of California (Los Angeles) and, currently, Kent State University.

Winner of China's First International Academic Competition for Chinese Music Instruments, **WU MAN** is one of the most outstanding pipa soloists performing today. An heir of the Pudong School of pipa playing—one of the best known pipa schools in China—she has not only mastered the traditional pipa repertoire, but has also been recognized internationally as a leading interpreter of contemporary pipa music. In China, she took

part in many ground-breaking first performances of an exciting new generation of composers and in the U.S. has continued to champion new works by composers such as Bun-Ching Lam, Tan Dun, Sola Liu, Zhou Long, and Chen Yi, among others. Wu Man has collaborated with the Kronos Quartet, the New York New Music Ensemble, the Pittsburgh New Music Consort, the Santa Barbara Chamber Orchestra, the Japan-American Symphony Orchestra in Los Angeles, and the BBC-Scotland Ensemble, among many others. Wu Man has also appeared as a soloist at prestigious music centers including Carnegie Hall, Lincoln Center, and the Miller Theater in New York City; the Royal Albert Hall, Royal Festival Hall, South Bank Centre, and Barbican Center in London; the Théâtre de la Ville and Opéra Bastille in Paris; and the Cultural Center in Hong Kong.

Wu Man's recent performances include three auspicious world premières: Bun-Ching Lam's *Sudden Thunder* at Carnegie Hall with the American Composer's Orchestra under the direction of Dennis Russell Davies; Tan Dun's *Ghost Opera* with the Kronos Quartet at the Brooklyn Academy of Music; and Zhou Long's *Tian Ling* with the Los Angeles Philharmonic New Music Group directed by Esa-Pekka Salonen. Wu Man can be heard on her solo album, *Wu Man*, for Nimbus Records, on Henry Threadgill's new Sony recording *Carry the Day*, and on *Blues in the East*, a Polygram recording by composer/singer Sola which was voted ninth on Billboard's 1994 pop chart.

Nimbus Records will release Wu Man's new solo album in the spring of 1996.



# tonight's program

*Prismatic Pulsation* (1975)  
**Hirokazu Hiraishi** (b. 1948)

Hirokazu Hiraishi was born in Ichikawa, Japan. He is a self-taught musician and composer, and for many years has worked as an arranger, copyist, and conductor.

*Prismatic Pulsation* is inspired by *netori* of gagaku-music, which is traditional Japanese court music. In this work, Hiraishi re-creates an overall impression of the court music through string techniques such as glissando and a compositional technique in which a repetitive sequence of events builds from a simple beginning, gradually becoming more complex.

*Arum Manis* (1991)  
**Jack Body** (b. 1944)

Jack Body studied composition at the University of Auckland in New Zealand and later in Cologne, Germany with Mauricio Kagel, and in Utrecht, Holland with Michael Koenig. In 1977, he was a guest lecturer at the Akademi Musik Indonesia, Yogyakarta, and since 1980, he has been on the faculty of the music department at Victoria University of Wellington, New Zealand.

Of the work, Body writes "*arum manis* is the Indonesian term for candy floss (cotton candy) and means literally 'fragrant, sweet.' The original recording which forms the basis of the tape is the sound of a two-stringed fiddle played by an Indonesian seller of candy floss. I recorded him in 1977 in Bangkalan, on Madura, the island adjacent to the port of Surabaya. Carrying the already made candy floss in a bin hung from his shoulder, he played his so-called 'rebab' to advertise his presence. The music was a medley, sometimes recognizable tunes, sometimes mere improvisation.

"My piece, I hope, reflects something of the quality of candy floss—light and airy—not substantial food perhaps, but pink and sweet, and leaving us with a pleasurable aftertaste."

*Arum Manis* was written for the Kronos Quartet.

*Hoi uc cua ke lac loi*  
(Memoirs of a Lost Soul)  
**P.Q. Phan** (b. 1962)

Composer P.Q. Phan was born in Vietnam. He became interested in music while studying architecture in the late 1970s and taught himself to play the piano, compose, and orchestrate. In 1982, Phan immigrated to the U.S. and began formal musical training. He graduated from the University of Southern California and received a master's degree in composition from the University of Michigan. Phan is currently an assistant professor in composition at Cleveland State University. His music has been performed throughout the U.S., Europe, and Japan. His honors include several ASCAP awards and Meet The Composer grants, residencies at the MacDowell Colony, and commissions from ensembles including the Cleveland Chamber Symphony and the Pittsburgh New Music Ensemble. Phan was guest composer at the 1994 New Music Festival at University of California-Santa Barbara and the 1995 Asian Composers' Forum in Sendai, Japan. Phan's current focus in composing involves the integration of Southeast Asian and Western musical aesthetics.

Of the piece the composer writes: "*Hoi uc cua ke lac loi* (Memoirs of a Lost Soul) is about love, loss, and loneliness. Although these striking memories are personal, they may represent some common feelings among peoples from around the world. These elements are not separable, for the more the love, the bigger the loss will be, which may cause greater loneliness. These memories are unforgettable and they may enrich our lives.

*Hoi uc cua ke lac loi* consists of four movements and spans a short trip from present to the past, then back to present. All of them have some tragic elements with the exception of Children's Games. Vietnamese instruments used in the first and last movements are used as iconisms, which reflect a part of the Vietnamese traditional musical aesthetic. The dan bau (monochord zither) represents a dreadful cry in *A Cry in the Night* for its flexibility in executing nuances, tunings, and describing 'human breath.' Traditionally, young women in Vietnam were not encouraged to listen to the dan bau, for its emotional influences are believed to be

irresistible. The dan day (three-string bass lute) was traditionally used by men to accompany their songs during courtship. That is why the dan day is particularly chosen for Courting.

"*Tieng Khoc trong dem* (*A Cry in the Night*) reflects the composer's memory of these fatal nights during the Vietnam War. During those years, deadly nights came unexpectedly, which added more fear and terror to an already hard life of the simple people. Death came like a regular visitor. One night, despite all desperate screams and threatening sounds of machine guns, a weak, innocent, and dreadful cry (iconized by the dan bau) echoing from the distance touched my heart.

"*Vietnamese children living in the countryside love to play musical games with miniature trumpet-like instruments made from banana or coconut leaves. This lovely scene was captured in Tro choi tre em* (*Children's Games*). These instruments have double or quadruple reeds. They produce nasal sounds from a

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harmonic series. In these games, the children are commonly divided into groups that play interchanging fragments in different registers. Imitation is an important aspect of the game, which causes sounds to bounce back and forth. When the game is well played, a cloud of interlocked sounds forms a delightful and simple melody with a clear tone center.

"Tham canh tai rap hat (Tragedy at the Opera) was inspired by my experiences at a court opera with my parents when I was a youth in Vietnam. In this particular performance, men were required to perform female roles. The lead singer was so possessed by his role and tried so hard to reach a high voice that he became exhausted and died at the end of the song. The musical aesthetic of this composition reflects not only some Vietnamese court opera but also elements of 'possession' music. The court opera's musical elements, which are syncopated and somewhat recitative, represent the tragedy. Meanwhile, elements

from 'possession' music, which are steady and driven, reflect the singer's involvement with his role. The first violin plays mainly the singer's role. The second violin, which imitates a Vietnamese oboe-like instrument, supports and creates atmosphere for the singer. Both viola and cello function more like plucked and percussion instruments. The cello, in particular, performs like a drummer in steady and driven rhythmic sections to possess the singer. This movement is dedicated to David Harrington's son Adam, who died while hiking in the mountains with his family.

"Dua tinh (Courting) is a satiric title of an unsuccessful courtship. It represents hope and failure. At first, both dan day (three-string bass lute) and string quartet, which represent the composer's old and new selves trying hard to compromise. But due to substantial conflicts in aesthetic and performing practice, they give up and go on their own ways. Typically speaking, a Western performer uses a score to interpret

a composer's idea. Meanwhile, a traditional Vietnamese performer must generate existing musical ideas to make them become as of their own products. In this fashion, the true audience is the performer himself. Like languages, nuances and tuning systems can only truthfully serve a culture, for they reflect a substantial emotional and habitual behavior. These differences seem small but cannot coexist. Finally, the dan day must yield its way to the more prominent component of the string quartet. The piece ends with extreme frustration and anger. This composition is the metaphor for my current social stature, which has been torn by my own wish to be truthful to both cultures simultaneously."

Hoi uc cua ke lac loi was commissioned for the Kronos Quartet by Hancher Auditorium, The University of Iowa.

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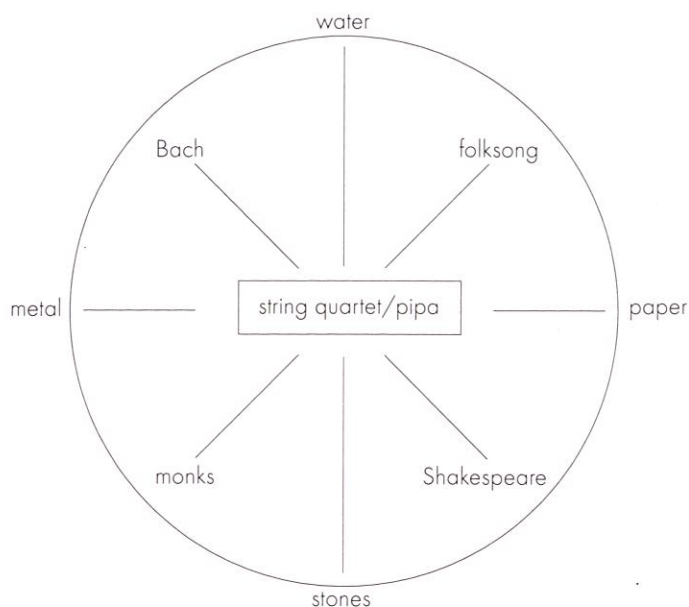


*Ghost Opera* (1994)  
for String Quartet and Pipa with water, stone, paper and metal  
**Music, text, and installation by**  
**Tan Dun (b. 1957)**

### 1. Cast

Now . . . String Quartet and pipa  
Past . . . Bach, folksong, monks, Shakespeare  
Forever . . . water, stones, metal paper

### 2. Synopsis



### 3. Libretto

Bach:	Prelude
Monks:	Ya O Ya
Folksong:	Xizo bai tsai ya (little cabbage ya) Di li huang ya (earth yellow ya) San liang sui ya (two or three years ya) Mei die niang ya (no papa, mama, ya) Ya
Shakespeare:	We are such stuff As dreams are made on, and our little life is rounded with a sleep.
Bach:	Prelude
Monk:	Ya O
Folksong:	Tsai Di San Mei Ya
Shakespeare:	Yea, all which it inherit, shall dissolve And, like this insubstantial pageant faded, leave not a rock behind.
Monk:	Ya
Bach:	Prelude

*Ghost Opera* is a five-movement work for string quartet and pipa, with water, metal, stone, and paper. The composer describes this work as a reflection on human spirituality which is too often buried in the bombardment of urban culture and the rapid advances of technology. It is a cross-temporal, cross-cultural, and cross-media dialogue which touches on the past, present, future, and the eternal; employs elements from Chinese, Tibetan, English, and American cultures; and combines performance traditions of the European classical concert, Chinese shadow puppet theater, visual art installations, folk music, dramatic theater, and shamanistic ritual.

In composing *Ghost Opera*, Tan was inspired by childhood memories of the shamanistic "ghost operas" of the Chinese peasant culture. In this tradition, which is over 4,000 years old, humans and spirits of the future, calling on the spirits of Bach (in the form of counterpoint quotation from the Prelude in C-sharp minor of Book II of *The Well-Tempered Clavier*), Shakespeare (setting brief excerpts from *The Tempest*), ancient folk tradition, and earth/nature (represented by the Chinese folk song *Little Cabbage*). The Bach excerpt acts as "a seed from which grows a new counterpoint of different ages, different sound worlds, and different cultures." In the final movement, the gradual transformation of the counterpoint brings the spirits of Bach and Shakespeare, the civilized world and rational mind—"this insubstantial pageant"—into the eternal Earth.

The installation employs paper, shadow, and watergong basins placed around the theater. The performers' movements among the seven positions reflect the back and forth movement between different time frames and spiritual realms which is characteristic of the ghost opera tradition.

Tan Dun, one of the most celebrated composers of his generation, unites Chinese shamanistic traditions with the Western avant-garde, reaching audiences through venues from the Concertgebouw, Avery Fisher Hall, and Suntory Hall to the Guggenheim Museum and La MaMa ETC. This year, Tan will be the featured composer at the Ultima Festival (Oslo), the Festival d'Automne (Paris), the BBC Proms (London), and the Helsinki Biennale which hosts the world premiere of his cello concerto *Intercourse of Fire and Water: Yi*. His opera on the spiritual journey of Marco Polo, commissioned by the Edinburgh Festival, with a libretto by Paul Griffiths, will be premiered in 1996 by the Munich Biennale, the Munich State Opera, and the Holland Festival.

Tan has received many international awards and commissions, and in 1993 became the



youngest composer ever to win the prestigious Suntory Prize Commission from Toru Takemitsu. In 1994, he was invited by Hans Werner Henze to serve on the jury for the BMW International Music Theatre Awards at the Munich Biennale. His works have been selected for major festivals around the world and have been broadcast often by National Public Radio, the BBC, and Berlin Radio. His music has been the subject of television and film documentaries by Finnish Television (featuring Tan and Lutoslawski), the BBC (*Music for Ceramics*), and Dutch television (featuring Adams, Lachenmann, Tan, and Vries). In 1994, the recording of his orchestra music *O Taoism* (on Koch-Schwann) was selected by BBC Magazine as one of the best CDs of the year. Tan is also active as a conductor in special programs of twentieth-century music. During the coming year, he will conduct the BBC Scottish Symphony, the London Sinfonietta, Contrechamps (Geneva), the Nieuw Ensemble (Amsterdam), and New Music Concerts (Toronto).

Tan Dun was born in 1957 in Si Mao village in central Hunan, China and spent his early childhood with his grandmother, growing up amidst the ancient culture of a rural Chinese village. After planting rice for two years during the Cultural Revolution, and then working as a fiddle player and arranger for a provincial Peking Opera troupe, Tan was selected for the Central Conservatory of Beijing where he spent eight years. He came to New York City in 1986 to take up a fellowship at Columbia University and completed the doctoral program in composition, studying with Chou, Davidowsky, and Edwards. His music is published by G. Schirmer.

—notes by Peggy Monastra

*Ghost Opera* was commissioned for the Kronos Quartet and Wu Man by the Brooklyn Academy of Music, National Endowment for the Arts, and Hancher Auditorium/The University of Iowa.

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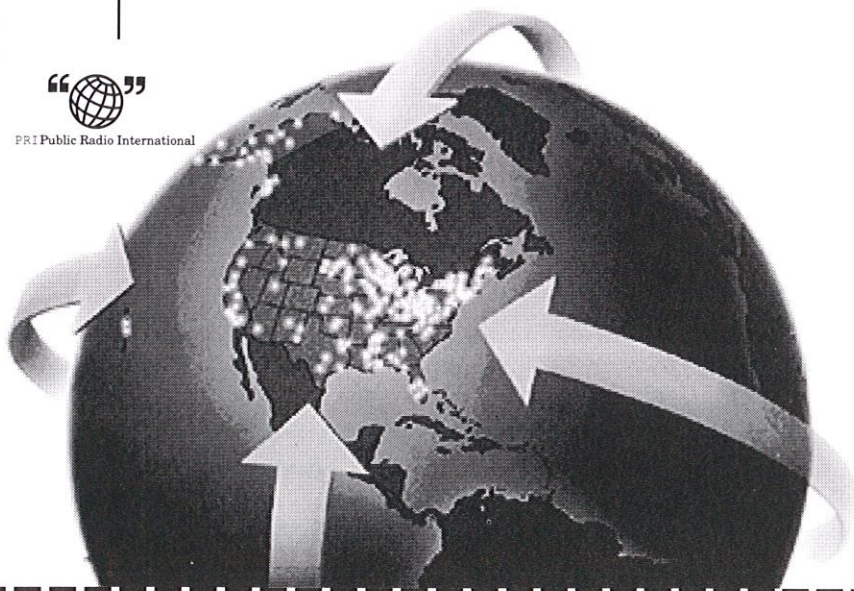
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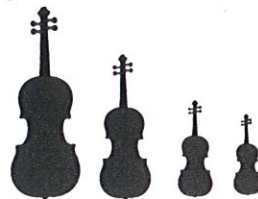


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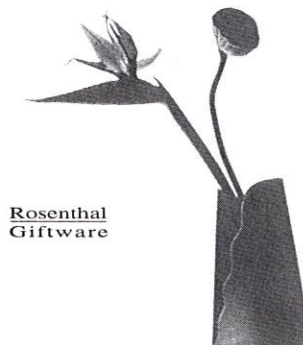
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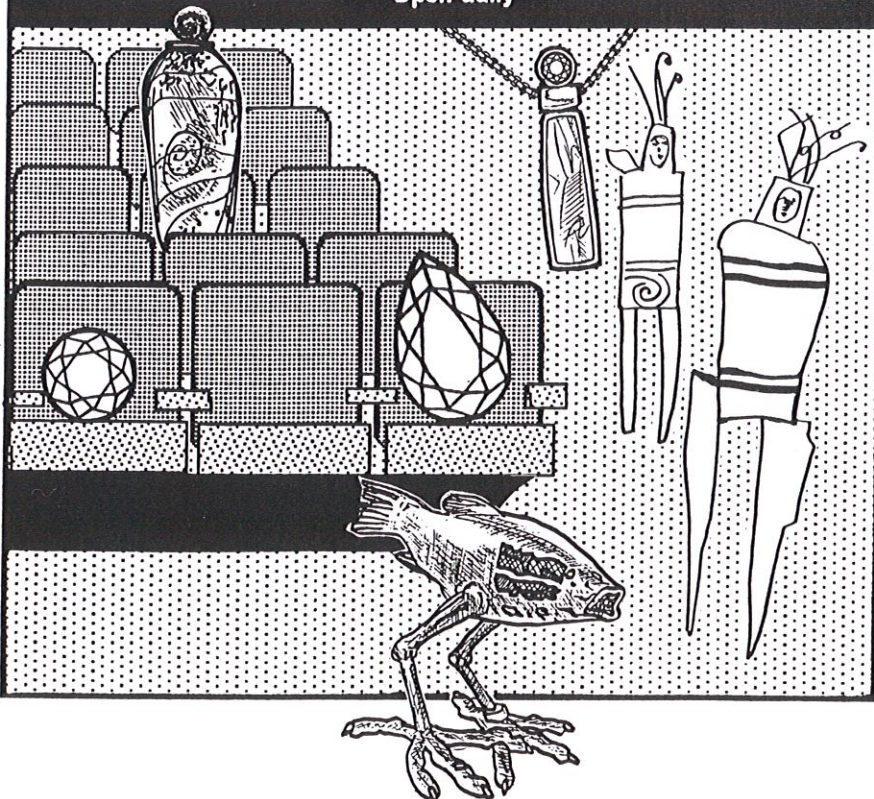


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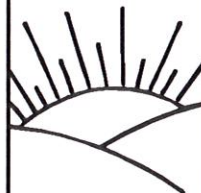
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# Joshua Redman

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His story is the stuff of myth—son of a jazz legend, the summa cum laude, Phi Beta Kappa graduate of Harvard, about to enter Yale Law School (with a perfect 48 on the LSAT) when his life made an abrupt turn in another direction. Joshua Redman rediscovered his roots and, without taking a lesson, has built a career at a dizzying pace.

To be sure, it wasn't quite that simple. Joshua may be the son of saxophonist Dewey Redman, but growing up in Berkeley, CA, he had no contact with the New York-based musician who fathered him. Joshua's idols were guitarist Pat Metheny, bassist Charlie Haden, and saxophonist Sonny Rollins. Far from never taking a lesson, Joshua was a featured soloist in the Berkeley High School Jazz Ensemble, one of the country's best. In his yearbook photo, he's shown holding his sax with

the inscription "Most likely to succeed."

He played throughout his years at Harvard, but without much confidence and always mindful of the struggle his father has faced as a jazz musician. After graduation, he decided to postpone starting Yale, took a year off and played some music. He moved to New York, into an apartment not too far from his dad's, and began to play clubs with him. They even cut an album together called *Choices* for Enja, a small European label.

By the time the year ended, in the summer of 1992, he had made too much noise to stop. On a lark, he says, he entered the Thelonious

Monk International Saxophone Competition and in a scorching performance, blew away the competition and won the contest.

There was no turning back. He politely told Yale he would not be attending law school, signed a contract with Warner Brothers, and launched a career that has already yielded four CDs in two years, more than 250 gigs a year, and more press coverage than many older musicians received during their whole career. Some critics have even declared Redman the successor to some of jazz's greatest sax players—Charlie Parker, Dexter Gordon, and Sonny Rollins.

Redman is an extraordinarily emotional player, equally at home with hard-swinging blues and tricky, nimble bebop. Over and over one reads that he is a natural player, someone born to play the instrument. While this may be part of the self-taught myth, in fact, playing seems as easy for him as having a conversation. With communication always as his goal, Redman's solos have an ease that even the uninitiated can follow. According to Pat Metheny, "It's been decades since we've had a new improvisational musician show up with Josh's spirit of communication." What hooked Redman's Warner Bros. producer was his ability to tell "brilliant stories with his saxophone."

For his Hancher date, Redman heads a band which includes Peter Martin on piano, Christopher Thomas on bass, Brian Blade on drums, and Peter Bernstein on guitar. You can hear this group on Redman's newest double-CD, *Spirit of the Moment*. Live at the Village Vanguard.

Redman will conduct a lecture-demonstration in Hancher Auditorium at 3:30 on February 13. The program is free and open to the public; tickets are not required.

Redman's concert is supported by the University of Iowa Community Credit Union, Arts Midwest/Lila Wallace-Reader's Digest National Jazz Satellite Touring Fund and the National Endowment for the Arts. The lecture-demonstration is supported by the General Mills Foundation.





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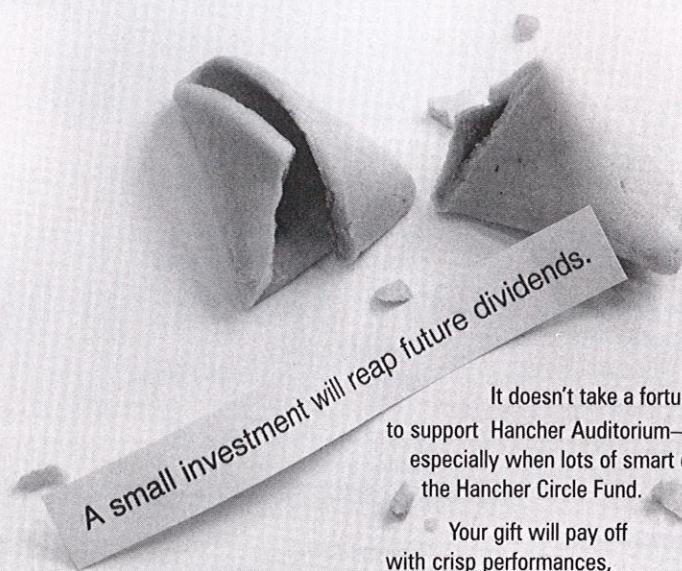
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### January 13-March 10

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### January 13-March 17

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### Tuesday, February 13

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Joshua Redman  
3:30 p.m., Hancher Auditorium

Joshua Redman Quintet  
8 p.m., Hancher Auditorium

### Wednesday, February 14

Stradivari Quartet  
8 p.m., Clapp Recital Hall

*Natural Knees*  
8 p.m., Theatre A, Theatre Building

### Thursday, February 15

*An Actor's Nightmare and*  
*Sister Ignatius Explains It All*  
8 p.m., Theatre B, Theatre Building

*Natural Knees*  
8 p.m., Theatre A, Theatre Building

### Friday, February 16

Concert in Jazz  
UI Dance Department  
8 p.m., Space/Place Theatre, North Hall

*An Actor's Nightmare and*  
*Sister Ignatius Explains It All*  
8 p.m., Theatre B, Theatre Building

*Natural Knees*  
8 p.m., Theatre A, Theatre Building

John Ditto, organ  
8 p.m., Clapp Recital Hall

### Saturday, February 17

Symphony Band  
8 p.m., Hancher Auditorium

Concert in Jazz  
UI Dance Department  
8 p.m., Space/Place Theatre, North Hall

*An Actor's Nightmare and*  
*Sister Ignatius Explains It All*  
8 p.m., Theatre B, Theatre Building

*Natural Knees*  
8 p.m., Theatre A, Theatre Building

### Sunday, February 18

Honor Band  
2:30 p.m., Hancher Auditorium

*Natural Knees*  
3 p.m., Theatre A, Theatre Building

Percussion Ensemble  
6:30 p.m., Voxman Hall, Voxman Music Building

## Hancher Auditorium Information

**Box Office:** Open from 10:00 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.

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.





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short for us to  
bore ourselves?*

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