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FESTIVAL
EVENT

KRONOS QUARTET

Wednesday, September 15, 1999–8:00 pm

David Harrington, violin
John Sherba, violin
Hank Dutt, viola
Jennifer Culp, cello

Traveling Music

RAHUL DEV BURMAN (ARR. OSVALDO GOLIJOV)
TONIGHT IS THE NIGHT + World Premiere
with special guest Zakir Hussain, *tabla*

ANIBAL TROILO (ARR. OSVALDO GOLIJOV)
RESPONSO + •

ALEKSANDRA VREBALOV
PANONIA BOUNDLESS * •

ALICIA SVIGALS
KALE BAVEYNEN II * • World Premiere

HYO-SHIN NA
KAHK-SEO-REE-TA-RYEUNG (SONG OF THE BEGGARS) * •

KAYHAN KALHOR
GALLOP OF A THOUSAND HORSES * •

FRANGHIZ ALI-ZADEH
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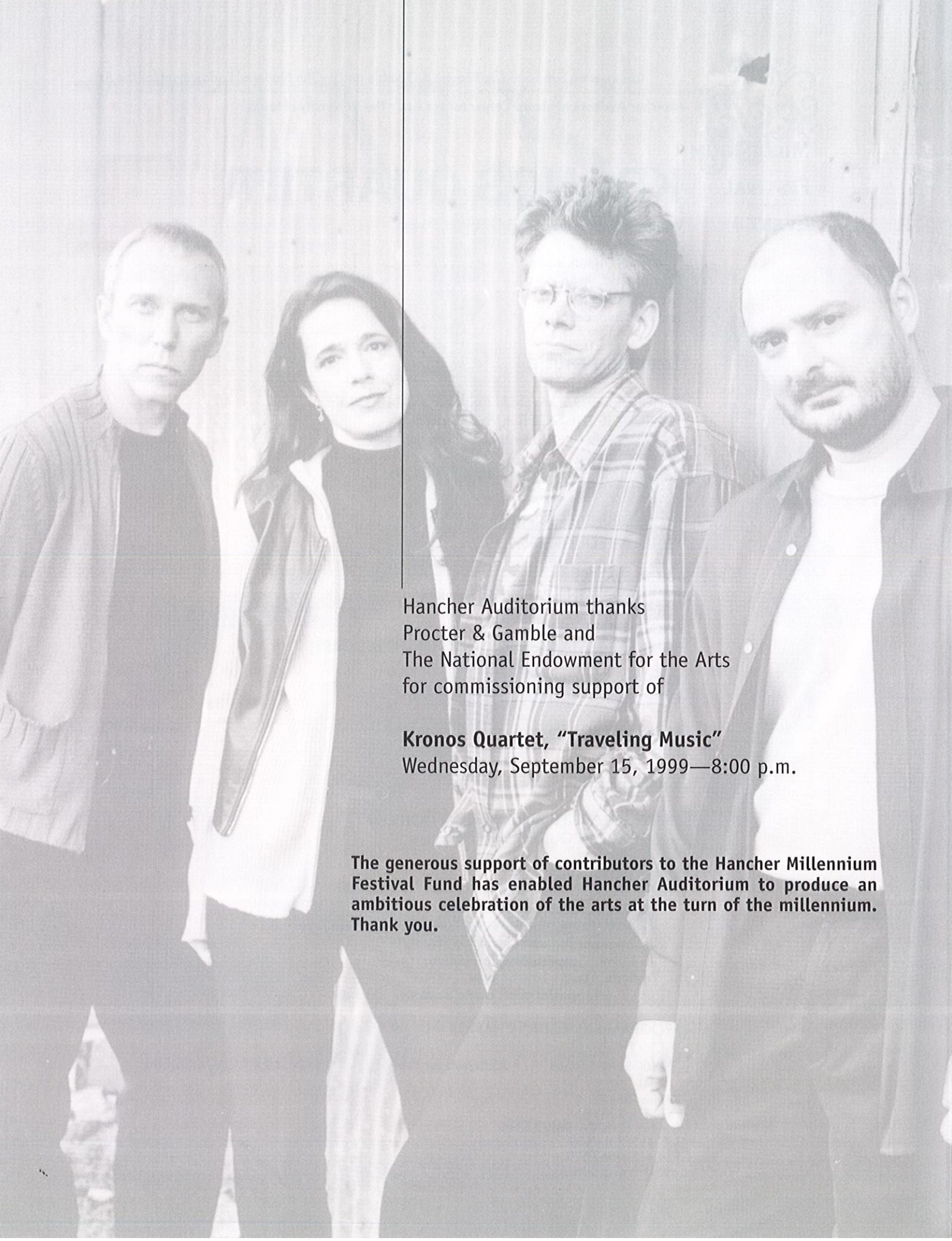
ENRIQUE RANGEL (ARR. OSVALDO GOLIJOV)
LA MUERTE CHIQUITA + World Premiere

OSVALDO GOLIJOV
THE DREAMS AND PRAYERS OF ISAAC THE BLIND
Prelude: Calmo, Sospeso
I. Agitato-Con Fuoco-Maestoso-Senza Misura, Oscilante
II. Grazioso, Teneramente-Ruvido-Presto
III. Calmo, Sospeso-Allegro Pesante
Postlude: Lento, Liberamente
with special guest David Krakauer, *clarinets*

PROGRAM SUBJECT TO CHANGE

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Kronos Quartet, "Traveling Music"

Wednesday, September 15, 1999—8:00 p.m.

The generous support of contributors to the Hancher Millennium Festival Fund has enabled Hancher Auditorium to produce an ambitious celebration of the arts at the turn of the millennium. Thank you.

KRONOS QUARTET

Biography

David Harrington, violin
John Sherba, violin
Hank Dutt, viola
Jennifer Culp, cello

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.

More than 400 works have been written or arranged for Kronos, and its extensive repertoire ranges from Shostakovich, Webern, Bartók and Ives to Astor Piazzolla, John Cage, Raymond Scott and Howlin' Wolf. In addition to working closely with modern masters such as Terry Riley and Henryk Górecki, Kronos commissions new works from today's most innovative composers from around the world, extending its reach as far as Zimbabwe, Poland, Mexico, Australia, Japan, Argentina and Azerbaijan. The Quartet is currently working with many composers, including John Adams, Franghiz Ali-Zadeh, Diamanda Galas, Osvaldo Golijov, Ben Johnston, Steven Mackey, Akira Nishimura, Gabriela Ortiz, P. Q. Phan, Steve Reich, Somei Satoh, Peteris Vasks and Guo Wenjing.

Kronos performs annually in many cities including San Francisco and New York, and tours extensively with more than 100 concerts each year in concert halls, clubs and at jazz festivals throughout the United States, Canada, Europe, Japan, Mexico, South America, New Zealand, Russia, Hong Kong and Australia. Recent tours have included appearances at the Concertgebouw in Amsterdam, Kennedy Center, Montreux Jazz Festival, Brooklyn Academy of Music, Moscow's Tchaikovsky Hall, Sydney Opera House, Tanglewood, London's Royal Festival Hall, Teatro Colón in Buenos Aires, La Scala, Theatre de la Ville in Paris and Chicago's Orchestra Hall.



The Quartet records exclusively for Nonesuch Records, and the catalogue includes *Dracula: Soundtrack by Philip Glass* (1999), *Kronos Quartet—25 Years* (1998), *Kronos Quartet Performs Alfred Schnittke: The Complete String Quartets* (1998) which received Grammy Nominations for Best Classical Album and Best Chamber Music Performance, *John Adams' John's Book of Alleged Dances/Gnarly Buttons* (1998), *Early Music (Lachrymae Antiquae)* (1997), which received a Grammy Nomination for Best Chamber Music Performance, *Tan Dun's Ghost Opera* (1997), *Osvaldo Golijov's The Dreams and Prayers of Isaac the Blind* (1997), *Howl, U.S.A.* (1996), *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 Górecki's String Quartets No. 1 and 2* (1993), *Short Stories* (1993), *Pieces of Africa* (1992), *Henryk Mikolaj Górecki's Already It Is Dusk* (1991), *Astor Piazzolla's Five Tango Sensations* (1991), *Kevin Volans' Hunting: Gathering* (1991), *Witold Lutoslawski's String Quartet* (1991), *Black Angels* (1990), which received a Grammy Nomination for Best Chamber Music Performance, *Salome Dances for Peace* (1989), which received a Grammy Nomination for Best Contemporary Composition, *Different Trains* (1989), which received a Grammy Award for Best Contemporary Composition, *Winter Was Hard* (1988), *White Man Sleeps* (1987), which received a Grammy Nomination for Best Chamber Music Performance, and *Kronos Quartet* (1986).



GUEST ARTIST
Zakir Hussain, tabla

A classical tabla virtuoso of the highest order, Zakir Hussain's consistently brilliant and exciting performances have not only established him as a national treasure in his own country, India, but have gained him worldwide recognition. His playing is marked by uncanny intuition and masterful improvisational dexterity, founded in formidable knowledge and study. An accompanist for many of India's greatest classical musicians and dancers, including Ali Akbar Khan, Ravi Shankar, Birju Maharaj, and Shivkumar Sharma, Hussain was already touring by the age of 12, the gifted son of his great father, tabla legend Ustad Alla Rakha. Hussain came to the United States in 1970, embarking on an international career which includes no less than 150 concert dates a year. He has composed and recorded numerous albums and soundtracks, and has received widespread recognition as a composer for his many ensembles and collaborations, including Shakti, which he founded with John McLaughlin and L. Shankar, and the Diga Rhythm Band, and recordings and performances with artists as diverse as George Harrison, Joe Henderson, Tito Puente, Pharoah Saunders, the Hong Kong Symphony and the New Orleans Symphony.

Hussain received the distinct honor of co-composing the opening music for the Summer Olympics in Atlanta, 1996, and was commissioned to compose music for San Francisco's premiere contemporary ballet company, Lines, and to compose an original work for the San Francisco Jazz Festival, both in 1998. He has received numerous grants and awards, including participation in the Meet The Composer programs funded by the Pew Memorial Trust.

His first solo album, *Making Music*, was released in 1987 and, in 1988, he became the youngest percussionist ever to be awarded the title *Padma Shri* by the Indian government, a title given to civil-

ians of merit. In 1990, he was awarded the Indo-American Award in recognition for his outstanding contribution to relations between the United States and India. He was presented with the Sangeet Natak Akademi Award by the President of India in 1991 making him one of the youngest musicians to receive this recognition from India's governing cultural institute. In 1992, *Planet Drum*, an album co-created and produced by Hussain and Mickey Hart, was awarded a Grammy for Best World Music Album, the Downbeat Critics Poll for Best World Beat Album and the NARM Indie Best Seller Award for World Music Recording. *Planet Drum*, with Hussain as music director, toured nationally in 1996 and 1997. Hussain is the recipient of the 1999 National Heritage Fellowship, the United States' most prestigious honor for a master in the traditional arts. The award will be presented at the White House in September, 1999.

Hussain continues also to tour with the musicians from Shakti—John McLaughlin, Shankar and T. H. Vinayakram—in different collaborations and ensembles as well as lead various percussion ensembles of his own design. In 1992, he founded Moment! Records which features original collaborations in the field of contemporary world music, as well as live concert performances by great masters of the classical music of India. The label presents Hussain's own world percussion ensemble, The Rhythm Experience, both North and South Indian classical recordings, *Best of Shakti* and a *Masters of Percussion* series.

GUEST ARTIST
David Krakauer, clarinets

Internationally acclaimed clarinetist David Krakauer studied at Sarah Lawrence College and the Paris Conservatory and then completed his master's degree at Juilliard under the tutelage of the legendary Leon Russianoff. As one of the foremost musicians of the



vital new wave of klezmer, Krakauer tours the globe with his *Klezmer Madness!* ensemble. Colliding old world with new, *Klezmer Madness!* delivers a modern brand of klezmer with equal parts angst and elation. While firmly rooted in traditional klezmer folk tunes, Krakauer's compositions also pay homage to R&B, jazz, classical, funk and rock. The group premiered Krakauer's 100th birthday tribute to the legendary jazz clarinetist, Sidney Bechet, at Austria's Saalfelden Festival in 1999.

Krakauer is in demand worldwide as guest soloist with the finest chamber music groups. His many collaborations have included the Tokyo String Quartet, the Kronos Quartet, the Eroica Trio, the Arditti String Quartet, and the Empire Brass Quintet. Krakauer continues to curate his "Klezmer Sundays at Tonic" series which he founded in December, 1998. Taking place every Sunday from at Tonic in New York, Krakauer presents the most important names in klezmer music; he also makes regular appearances with his own band. With Klezmer Sundays, Krakauer has succeeded in reestablishing a home for klezmer music in the old Jewish neighborhood of New York's Lower East Side.

Krakauer's newest recording on John Zorn's Tzadik label is entitled *Klezmer, NY*. It features his highly acclaimed suite, *A Klezmer Tribute to Sidney Bechet*. His debut album on the Tzadik label was *Klezmer Madness!*, one of Tzadik's best-selling discs. Other klezmer-related recordings include the groundbreaking *Rhythm and Jews* (Piranha/Flying Fish) and *Jews with Horns* (Piranha/Green Linnet), which Krakauer recorded during his seven years as clarinetist with The Klezmatics; and *In the Fiddler's House* (Angel), also a PBS television special in which he appears with violinist Itzhak Perlman and the Klezmatics. Other albums include *Conlon Nancarrow: Orchestral, Chamber and Piano Music* (Musical Heritage) with Continuum, and recordings for the Eva, Xenophile, CRI and Opus One labels. He has composed works for Newband, Goliard, the Aids Quilt Songbook and his own improvisational/theatrical solo performances.

Both *The New York Times* and *The New Yorker* have run featured profiles on Krakauer. In August 1998, he was the subject of an *International Herald Tribune* story on his teaching of klezmer music in the little town of Sejny, Poland; earlier he had appeared in a *New York Times Magazine* cover story on the renaissance of Judaism in Poland. Krakauer has also appeared on the nationally televised *Late Night with David Letterman* with Itzhak Perlman. Krakauer is a member of the clarinet and chamber music faculties of the Manhattan School of Music, the Mannes College of Music and Queens College.

FEATURED COMPOSER

Oswaldo Golijov

Born in La Plata, Argentina, Oswaldo Golijov lived there and in Jerusalem before moving to the United States in 1986. In this country he studied with George Crumb at the University of Pennsylvania (Ph.D.), and with Lukas Foss and Oliver Knussen at Tanglewood, where he received the Koussevitzky Composition Prize. He now lives in Newton, Massachusetts.

Described by *The New York Times* as "a musical alchemist (who) conjures up new worlds," Golijov takes gestures and sound imagery from his own background as the points of departure for his compositions. Music from the Western repertory of many periods, Jewish folk traditions from different places, and the inevitable Tango and other Latin American genres, appear in his work in different stages of transformation, often metamorphosing into something else entirely or even disappearing altogether from the surface. This



search for a meaningful integration of widely different musical sources has resulted in a longstanding collaboration with the Kronos Quartet, and in works for performers as diverse as the Cleveland and St. Lawrence string quartets, conductors Oliver Knussen and Helmut Rilling, clarinetists Giora Feidman and David Krakauer, the Romanian Gypsy band Taraf de Haidouks, and singers Mikhail Alexandrovich, Dawn Upshaw and Luciana Souza.

He is the winner of the first prize at two Kennedy Center's Friedheim Awards (in 1993 for *Yiddishbuk* and in 1995 for *The Dreams and Prayers of Isaac the Blind*). Other recent awards include the Chamber Music Society of Lincoln Center's Stoeger Prize for Contemporary Music (1996); the BMW prize for music-theatre composition awarded by the jury of the Munich Biennale in 1994 for November, and the Paul Fromm Award (1992). He has received, among others, commissions from the city of Munich, New York's Lincoln Center, London's South Bank Centre, Lisbon's Expo '98, the Schleswig-Holstein, Tanglewood, Spoleto USA, and Oregon Bach Festivals, and commissions and grants from the Koussevitzky, Guggenheim, Barlow, Wexner and Fromm Foundations, Chamber Music America, Meet the Composer, and the National Endowment for the Arts. His music is performed throughout the world including New York's Lincoln Center and Brooklyn Academy of Music, Washington's Kennedy Center, Boston's Jordan Hall, Chicago's Orchestra Hall, Paris' Théâtre de la Ville, London's Royal Festival Hall and Barbican Centre, Vienna's Konzerthaus, Frankfurt's Alte Oper, Amsterdam's Concertgebouw, Tokyo's Suntory Hall, and major festivals in America and Europe.

Golijov's current work includes new works for the Kronos Quartet and Dawn Upshaw and the soundtrack for a new film by Sally Potter. His chamber opera premiered at Tanglewood in 1999. He teaches at the Tanglewood Music Center and at the College of the Holy Cross, has served as composer-in-residence for the Spoleto USA Festival, and as the featured composer of New York's Merkin Hall. Golijov's music is published by Universal Edition and is recorded on Nonesuch.

Tonight's Program

Tonight is the Night (arr. 1998), with special guest Zakir Hussain, tabla
Rahul Dev Burman (1939-1994)
Arranged by Osvaldo Golijov (b.1960)

The most influential and versatile of Indian music directors, **Rahul Dev Burman** (nicknamed Pancham and sometimes credited as R. D. Burman) gave a whole new meaning to Indian music of the 1960s and 1970s. With his unique singing style, his masterful playing of the sarod and the harmonica and his great skills as a percussionist, he created a new genre, composing music which married jazz, fusion and Indian classical music, and reestablishing the long lost tradition of melody in Hindi film music. A child prodigy, Burman was the son of renowned film composer S. D. Burman. At the age of nine, Rahul Dev Burman composed *Ai meri topi palat ke aa* from the film *Funtoosh*. However, throughout his career Burman was a publicity-shy man who kept out of the limelight and let his music speak for him. Burman composed the music for more than 400 films. Considered the best among his peers, his style came to symbolize a unique culture which spawned many die-hard fans. Said lyricist Majrooh Sultanpuri, with whom Burman worked, "Pancham had this knack of copying a foreign tune and Indianising it." Another top lyric writer, Anand Bakshi agreed, saying, "I have worked with many music directors but RD was just extraordinary." The first to introduce the electronic organ in India, it was his innovativeness and incorporation of new styles that led to his success. Burman has been quoted as saying, "I don't say that I am a knowledgeable man when it comes to raags. I don't say I tried to do so and so song in *Raag Darbari* or attempted some difficult raag in another song. Whatever comes to my head I compose."

Burman used a variety of techniques including shrill intonations and banshee wails that annoyed some but were chartbusters nevertheless. In the song *Teri Meri Yaari* he used a saucer to hit a timpani which produced a metallic sound. Inspired by the sound of a spoon hitting a glass, he used it in *Chura Liya*. He was also amazed by the sound of a bamboo whistle with a balloon tied to it and used this in a song from *Abdullah*. In the song *O Manjhi Re* from the movie *Khushboo*, Burman used bottles with water filled at different levels and created a hollow sound by blowing into them and this sound effect was used with the orchestra. In the song *Aa Ee Masterji Ki Aa Gaye Chitthi* from *Kitaab*, Burman brought in desks from a classroom and which he used as the percussion.

Asha Bhosle, a renowned singer and Burman's wife, said, "Pancham had this habit of que-rying, 'Do you think this song is good?' With my long experience of singing, I could feel it in my bones that *Aa jaa aa jaa* was going to make waves. But Pancham in those days—the mid '60s—lacked the gumption to assert his viewpoint....I knew him to be set for big things from the moment I rendered *Maar daalega dard-e-jigar koi iski dawa kijiye*. I had discovered that even a seasoned singer like me, to be effective here, had to keep a careful count of the beat. It is this unusual beat of his that finally enabled Pancham to carve out a niche for himself....It took me long, very long, to grasp the fact that Pancham was a composer first, a husband after. For instance, it didn't matter if he slept on the floor but his recording system, his stereo, had to be immaculately kept in place. Pancham lived, ate and slept music. You couldn't find a gentler husband, once you left him with his music—in peace to create something out of this world."

For all his talents and outputs, however, awards came few and far between. Although Burman was nominated 16 times for the Filmfare Award, he won only three times. He narrowly missed winning the National Award for music twice. Today there is an award given to deserving music directors, lyricists and singers each year by Filmfare which is known as the R. D. Burman Award.

Life for Burman in his later days was quiet, with both health and friends deserting him. Many who were associated with him during his height of success promised that they would work with him again even when he wasn't quite the rage, but few kept their word. He died of a heart attack in his sleep in Bombay, Maharashtra, India.

This arrangement of Tonight is the Night was commissioned for the Kronos Quartet by the estates of Hans and Marian Ury. This arrangement is from the recording performed by Asha Bhosle and was written for the Kronos Quartet.



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Responso (1943/arr. 1998)
Anibal Carmelo Troilo (1914-76)
 arranged Osvaldo Golijov (b. 1960)

Anibal Carmelo Troilo—or “Pichuco, el Gordo” (The Fat Man) to those who knew and admired him—is considered to be the greatest bandoneonist of all time. Under his spell the bandoneon became the heart of tango. When Troilo died, his wife Zita gave his bandoneon to Astor Piazzolla, but Piazzolla never played it. He said, “I would have to play it like he did, caressingly. I don’t caress anything. My fingers are like machine guns...I play violently with anger. Not like Pichuco.”

Born in the district of Almagro in Buenos Aires, Troilo began taking bandoneon lessons at the age of 10 and dropped out of school six years later to become a full-time bandoneonist with the Vardaro-Pugliese sextet. From then on, he played with various bands before forming his own group in 1937. He performed at the Tibidabo cabaret for 16 years. Adored by his fellow porteños, the entire city mourned his death. *Pichuco*, a Buenos Aires restaurant, is named after him and its walls are covered with pictures showing him at every stage of his career. At the *Pichuco* a pianist plays tangos every night.

In Argentina, Troilo’s birthday is commemorated every July 11, which is known as “Bandoneon Day.”

The following statements are from José Golijov, Osvaldo Golijov’s father, excerpted from a conversation between the two of them in November, 1998:

“Even if I never learned music, I can tell you that Troilo had it all together: a uniquely refined melodic sense, a major precision in his orchestra, and a superior taste in repertory. I also think that Troilo was very astute in finding the best arrangers (remember that young Piazzolla started as an arranger and bandoneon for Troilo’s orchestra). The same tango played by Troilo and another orchestra would sound like two completely different things. He had many imitators, but was inimitable. Why should one hear the imitation? Go to the original, that’s what I say. Take *Bandoneon’s Complaints* or *Black Eyes* for instance. Both were written in the ‘20s, but in his hands they became little symphonies. *Responso* is a perfect example of that sweeping spirit. Troilo wrote it in 1943 as a memorial to Homero Manzi, a great poet and friend who wrote many lyrics for his tangos (quite a number of times *after* the music had been composed). Manzi was a unique character too: even in his death bed he kept placing bets on the horse races.

“Troilo conducted with his back to the orchestra, very rarely he would stand up and face them. Meter was almost ‘implicit’ in his orchestra, unlike D’Arienzo’s, which, in my view, overemphasized it. Troilo was the soul of each piece, all bandoneon solos were taken by him. His violins were incredible, and his best known pianist, Goñi, was a player of unmatched elegance. I remember a show the orchestra did in my soccer club in La Plata. Goñi was so drunk that two musicians had to lift him by the arms to the stage and then sit him at the piano. And Troilo himself, well...many times you didn’t know if he was awake or not. I mean, there was no doubt he was playing but, with his head reclined on the bandoneon and his eyes always closed, he looked like a Buddha perfectly asleep.

“He never paid attention to money and all Buenos Aires knew that. People that he didn’t know would come to him in the street, invent a story, and he would give them whatever he was carrying in his pockets. As a husband he was completely unreliable: would go out in the morning to buy the paper and return the next day or, more often, would be brought back home by a friend. There are a thousand stories like that about him. But he was very sensitive, not a rebel. Just oblivious to conventions. He would disappear without any kind of malice. It would just happen. His music, on the other hand, stays. Since then and forever will be unforgettable. If there is any truth to the saying that Tango reflects Buenos Aires’ soul, then I have no doubt that Troilo is that soul’s major expression.”

This arrangement of Responso was commissioned for the Kronos Quartet by Hancher Auditorium/University of Iowa.

What do these terms mean?

Agitato – Agitated, excited
 Allegro – Brisk
 Calmo – Calmed, calming
 Con fuoco – With fire, with passion
 Grazioso – Gracefully, with elegance
 Lento – Slow
 Liberamente – Liberally
 Maestoso – Majestic, stately
 Oscilante – Oscillating, swaying
 Pesante – Heavy, weighty
 Prelude – Forming the first movement of a suite
 Presto – Quick, faster than allegro
 Ruvido – Roughly
 Senza misura – without measure, meter, beat
 Sospeso – Suspended
 Teneramente – Tenderly

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Kale Baveynen II (1999)

Aleksandra Vrebalov (b. 1970)

Aleksandra Vrebalov was born in Novi Sad, Yugoslavia. She studied composition at Novi Sad University (1987-92), at Belgrade University (1993-94), and at The San Francisco Conservatory of Music (1995-96). Her works have been performed in Europe, Russia and the United States. Vrebalov won The Highsmith Composition Competition at San Francisco Conservatory of Music in 1996 and, in 1997, she received The Vienna Modern Masters Recording Award for an orchestral work.

Notes on *Panonia Boundless*:

If you ache for freedom, if you'd rather go than stay, if you breathe your dreams and your fears, if your home is where your soul is, if you dare to love while knowing that everything must pass, then, you will understand. Journey is what matters, with no goal, no plans, no rest.

Section mark B:

Your light eyes,
your tricky words and
haunting song you sing
bewilder my mind,

Section mark C:

Hey, Marosh, Marosh
where is Kaposhvarosh,
where is Szegedin.
It is nothing over there,
besides Pishta oldster
playing double bass.

Section mark F:

I wander all over the world
alone like an orphan.
I am alone
I haven't seen my father
who had left me to see the world.
I am so unhappy.

Panonia Boundless was commissioned for the Kronos Quartet by Hancher Auditorium/University of Iowa.

Alicia Svigals (b. 1963)

Violinist/composer **Alicia Svigals**, a founding member of the Klezmatics, is one of the world's foremost klezmer fiddlers. During the past decade, she has been influential in reviving traditional klezmer fiddle playing. She has taught and toured with violinist Itzhak Perlman, and she was awarded first prize for performance at the Safed, Israel international klezmer festival competition. Her debut solo album, *Fidl*, was released on the Traditional Crossroads label. Composer Osvaldo Golijov was commissioned by Merkin Concert Hall to write a piece for Svigals and clarinetist David Krakauer, which they debuted in November, 1998.

In Svigals' band the Klezmatics, she and five other musicians create contemporary Jewish roots music that combines the joyous and mystical Yiddish folk tradition with a postmodern aesthetic and an overtly political worldview. Over the past 13 years, Svigals has toured internationally with the Klezmatics and recorded five albums that have reached the top 10 of Billboard and other charts. She has appeared with the Klezmatics on *Prairie Home Companion*, *Good Morning America*, *MTV News*, *NPR's Weekend Edition*, *BBC television* and radio, and others. As a composer for the group, she has provided music for the score to Tony Kushner's plays *A Dybbuk* (at the Public Theater) and *It's an Undoing World* (Ford Theater, Los Angeles) and several documentaries. With the Klezmatics, Svigals has collaborated as composer/performer with poet Allen Ginsberg and has provided music for dancer/choreographer Twyla Tharp and others. Svigals and the Klezmatics have recorded

two albums for EMI with Itzhak Perlman. They have performed with him on PBS' Emmy-winning Great Performances documentary *In the Fiddler's House* and on *Late Night with David Letterman*, and have appeared with Perlman in concert at Radio City Music Hall, Tanglewood, Wolf Trap and other venues. In addition to her musical activities, Svigals writes and lectures on traditional and contemporary Jewish music.

About *Kale Baveynen II*, Svigals writes:

"*Kale Baveynen II* is the third in a series of short pieces based on the Ashkenazic Jewish wedding ritual in which the wedding band's 'klezmer' fiddler plays a sad melody for the bride just before she marries. Traditionally, the purpose of this custom is to encourage the bride to cry (in the old days especially, brides might well have felt like crying, as they would marry a man they had never before met and often leave their friends, family and town in the process). The empathy with the plight of women in a traditional culture which is implied by the custom, and the use of music to try to effect a moment of healing catharsis, fascinates and moves me, and so I've always been drawn to this musical form. The melodies in *Kale Baveynen II* are loosely based on Ashkenazic Jewish modes and are also informed by Greek traditional music."

Kale Baveynen II was commissioned for the Kronos Quartet by Hancher Auditorium/University of Iowa.

Kahk-seo-ree-ta-ryeung (Song of the Beggars) (1998)
Hyo-shin Na (b. 1959)

As the youngest recipient of the coveted Korean National Composers Prize (1994), **Hyo-shin Na** has had her music performed regularly at numerous festivals in Korea, Malaysia, Japan, Israel, Germany and throughout the United States. Na's work has been broadcast on National Public Radio, German Radio and Belgian Radio. Her solo piano music was performed by Yuji Takahashi at the Pacific Music Festival in Japan, her music for two pianos was performed by Yuji and Aki Takahashi in Tokyo. Her new work for solo piano, *Rain Study*, will be premiered by Thomas Schultz in 1999 in San Francisco. Recent awards include a commission from the Fromm Foundation at Harvard, a commission from the National Cultural Center of Korea to write a work for the Seoul Contemporary Music Festival, and an award from ASCAP. In November, 1998, at Herbst Theatre in San Francisco, a concert devoted to the music of Hyo-shin Na and kayageum master, Byung-ki Hwang, featured a new work by Na for harp solo and she is currently writing a work for the renowned kayageum player, Euna Kwak. In the summer of 1999, Na will be composer-in-residence at the National Center for Korean Traditional Performing Arts in Seoul.

Song of the Beggars is based loosely on the melody of *Kahk-seo-ree-ta-ryeung*, a Korean folk song that has been sung for hundreds of years by traveling beggars, following the open-air markets from one village to the next. The melody is simple, the words light-hearted. It is said that the song is sung well only when one can no longer endure life's miseries and humiliations:

you might have thought that I died
since last you saw me;
you're surprised to see me back so soon?

here I come, poom-bah!
singing better than ever, poom-bah!

now I'm without my poor parents
couldn't I have inherited anything from them besides begging?

Both versions of *Song of the Beggars*—one for string quartet, the other for string quartet, a-jaeng (a traditional Korean string instrument) and traditional percussion instruments—were written for the Kronos Quartet.

Song of the Beggars was commissioned for the Kronos Quartet by Hancher Auditorium/University of Iowa. *Panonia Boundless (1998)*

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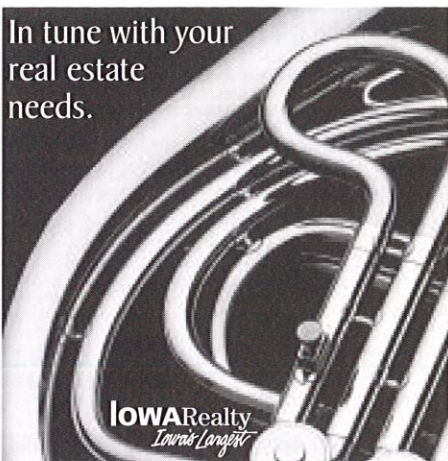
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Gallop of a Thousand Horses (1999) Kayhan Kalhor (b. 1963)

Kayhan Kalhor, an internationally acclaimed virtuoso of the kamancheh (Persian spiked fiddle) and setar (lute), was born in Tehran in 1963 into a musical family. At the age of seven, he began his musical studies under Master Ahmad Mohajer. He was invited at the age of 13 to work with the National Orchestra of Radio and Television of Iran where he performed for five years. During this period he was given the National Music Award for two years in a row.

At 17, he began working with the Shayda Ensemble of the Chavosh Cultural Center, the most prestigious organization for arts at the time. While performing with Shayda, he continued his studies of Persian music theory (radif) with different masters. In addition, he spent much time traveling throughout Iran studying the music of many regions. With this knowledge he often weaves Persian traditional and folk music together creating his own innovations.

In 1978, he went to Italy to study western classical music at the Santa Cecilia School of Music in Rome. He later studied at Carleton University in Ottawa, Canada, where he received a degree in music. He has performed regularly, as a solo musician and with ensembles, at the Royal Albert Hall in London, Deutsche Welle (Radio Germany), Haus Der Kulturen Der Welt in Berlin, Theatre de la Ville in Paris, RASA in Amsterdam, Sfinxs Festival in Belgium, the Sacred Music Festival in Morocco, and in North America at the Smithsonian Institution in Washington DC, World Music Institute in New York, the Palace of Fine Arts in San Francisco, and the National Arts Center in Ottawa, Canada.

He has composed for Iran's most renowned vocalists Mohammad Reza Shajarian and Shahram Nazeri and he has performed with Iran's greatest masters including Mohammad Reza Shajarian, Shahram Nazeri, and Hossein Alizadeh.

In 1991, Kalhor co-founded Dastan Ensemble, considered the most distinguished Iranian music ensemble today, with whom he continues to tour extensively.

Kalhor's constant search for new ideas to develop his own improvisational language, creates a style both learned and unique. His recordings include *Eastern Apertures* on the Kereshmeh label; *Lost Songs of the Silk Road* and *As Night Falls on the Silk Road*—Persian and Indian improvisations with Indian sitar master Shujaat Husain Khan—on the Shanachie label; a solo recording, *Scattering Stars Like Dust*, on the Traditional Crossroads label; and *Night, Silence, Desert*, which he composed for Mohammad Reza Shajarian.

About *Gallop of a Thousand Horses*, Kalhor writes:

"This piece is influenced by Torkeman folk melodies which are intrinsically linked to nature, especially horses. I have tried to evoke a feeling of horses roaming freely."

Gallop of a Thousand Horses was commissioned for the Kronos Quartet by Hancher Auditorium/University of Iowa.

Oasis (1998) Franghiz Ali-Zadeh (b. 1947)

Franghiz Ali-Zadeh was born in Azerbaijan, a republic of the Soviet States. She first came to prominence as a composer and performer while still a student of the celebrated composer Kara Karayev. Ali-Zadeh is highly regarded for her creativity and distinctive style. Her compositions draw from the vocabulary of modern European classical music, including the Second Viennese School, and incorporate the sounds of mugham (the main modal unit of Arabic music), music traditional to Azerbaijan. As a pianist, she performs at international festivals, playing programs that include the works of Crumb, Messiaen and Schoenberg, composers she has popularized for Eastern audiences. She is recognized as a master interpreter of works by 20th century European and American composers, the Soviet avant garde, and traditional Azerbaijanian and Armenian composers.

About *Oasis*, Ali-Zadeh writes:

"An oasis is a quiet place of refuge, which everyone dreams about when weary from life's

tumults. It is a land of repose, beauty, and prosperity. Travelers in particular dream about oases, exhausted from the intense heat in the endless desert. Most of all they dream of water—clean, cold, crystalline water! They see water in their dreams—in the form of brooks and fountains, drops and waterfalls. It murmurs to them in their ears and falls in a stream onto their heads, cleansing their bodies and souls, bringing them coolness and bliss. The travelers dream about shady trees and crimson roses, about delicacies which beautiful women will bring to them. They dream about hearing the mellifluous singing of the ‘Gazelles’ of love again (a ‘Gazelle’ is a poetic form of a Mugam; it is based on a specific structure of classical Azerbaijani love poems). But to reach this blessed land, this ‘El Dorado,’ is not so easy. Tests still await the travelers: There is a long road, full of dangers and agitations.

“*Oasis* is one of the works included in the *Silk Road* cycle. The premiere of *Mirage* (for oud and chamber orchestra) was performed by the Nieuw Ensemble Amsterdam in the Netherlands in the beginning of 1998. In November 1998, *Ask havasi* (for solo cello) was premiered by Ivan Monigetti in Tallinn. The premiere of a concerto for percussion and chamber orchestra, performed by Evelyn Glennie and the Collegium Novum Zürich, is planned for August 1999 at the International Music Festival in Lucerne, Switzerland; this work, titled *Silk Road*, is also part of the cycle.”

(Translation: Ayanna Ashley)

Oasis was commissioned for the Kronos Quartet by Alta Tingle and The National Endowment for the Arts.

La Muerte Chiquita (1999)
Enrique Rangel (b. ?)
 arranged by **Oswaldo Golijov (b. 1960)**

La Muerte Chiquita was written by **Enrique Rangel**, a member of the Mexican rock band Café Tacuba. Oswaldo Golijov’s arrangement for Kronos was made at the request of the band, and the song is included on Café Tacuba’s most recent album in its original version performed by Café Tacuba and in the instrumental version performed by Kronos.

This arrangement of La Muerte Chiquita was written for the Kronos Quartet.

The Dreams and Prayers of Isaac The Blind (1994), with special guest David Krakauer, clarinet
Oswaldo Golijov (b. 1960)

Of The Dreams and Prayers of Isaac The Blind, Golijov writes:

“Eight centuries ago Isaac The Blind, the great kabbalist rabbi of Provence, dictated a manuscript in which he asserted that all things and events in the universe are product of combinations of the Hebrew alphabets letters: ‘Their root is in a name, for the letters are like branches, which appear in the manner of flickering flames, mobile, and nevertheless linked to the coal.’ His conviction still resonates today: don’t we have scientists who believe that the clue to our life and fate is hidden in other codes?

“Isaac’s lifelong devotion to his art is as striking as that of string quartets and klezmer musicians. In their search for something that arises from tangible elements but transcends them, they are all reaching a state of communion. Gershom Scholem, the preeminent scholar of Jewish mysticism, says that ‘Isaac and his disciples do not speak of ecstasy, of a unique act of stepping outside oneself in which human consciousness abolishes itself. *Debhequth* (communion) is a constant state, nurtured and renewed through meditation.’ If communion is not the reason, how else would one explain the strange life that Isaac led, or the decades during which groups of four souls dissolve their individuality into single, higher organisms, called string quartets? How would one explain the chain of klezmer generations that, while blessing births, weddings, and burials, were trying to discover the melody that could be set free from itself and become only air, spirit, *ruakh*?

“The movements of this work sound to me as if written in different languages. They somehow reflect the composition’s epic nature. I hear the prelude and the first movement, the most ancient, in Arameic; the second movement is in Yiddish, the rich and fragile language of a long exile; the third movement and postlude are in sacred Hebrew.

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"The prelude and the first movement simultaneously explore two prayers in different ways: The quartet plays the first part of the central prayer of the High Holidays. 'We will observe the mighty holiness of this day...', while the clarinet dreams the motifs from 'Our Father, Our King.' The second movement is based on 'The Old Klezmer Band,' a traditional dance tune which is surrounded here by contrasting manifestations of its own halo. The third movement was written before all the others. It is an instrumental version of K'VAKARAT, a work that I wrote a few years ago for Kronos and Cantor Misha Alexandrovich. The meaning of the word *klezmer*: instrument of song, becomes clear when one hears David Krakauer's interpretation of the cantor's line. This movement, together with the postlude, bring to conclusion the prayer left open in the first movement: '...Thou pass and record, count and visit, every living soul, appointing the measure of every creature's life and decreeing its destiny.'"

The Dreams and Prayers of Isaac The Blind was commissioned for Giora Feidman and the Cleveland Quartet by the Schleswig-Holstein Musik Festival, the University Musical Society at the University of Michigan, and the Lied Center at the University of Kansas.

The Dreams and Prayers of Isaac The Blind was recorded by the Kronos Quartet and David Krakauer for Nonesuch Records.



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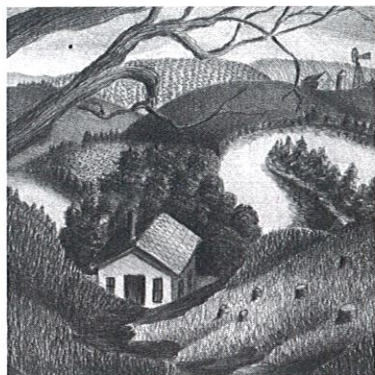
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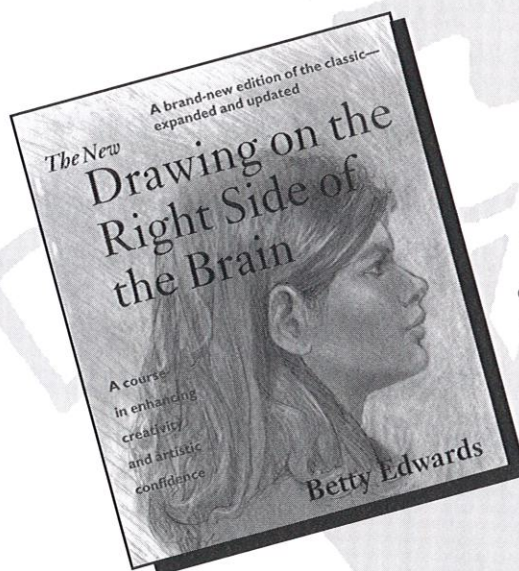


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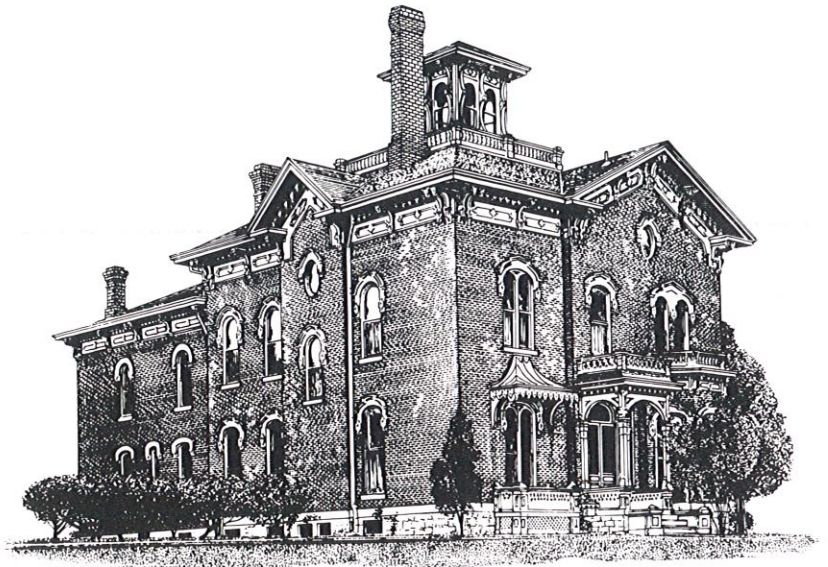
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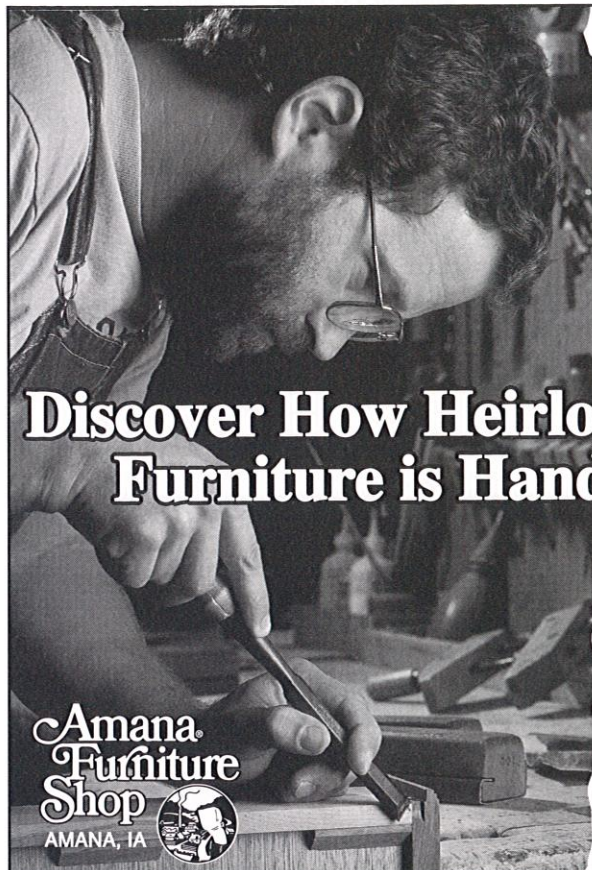


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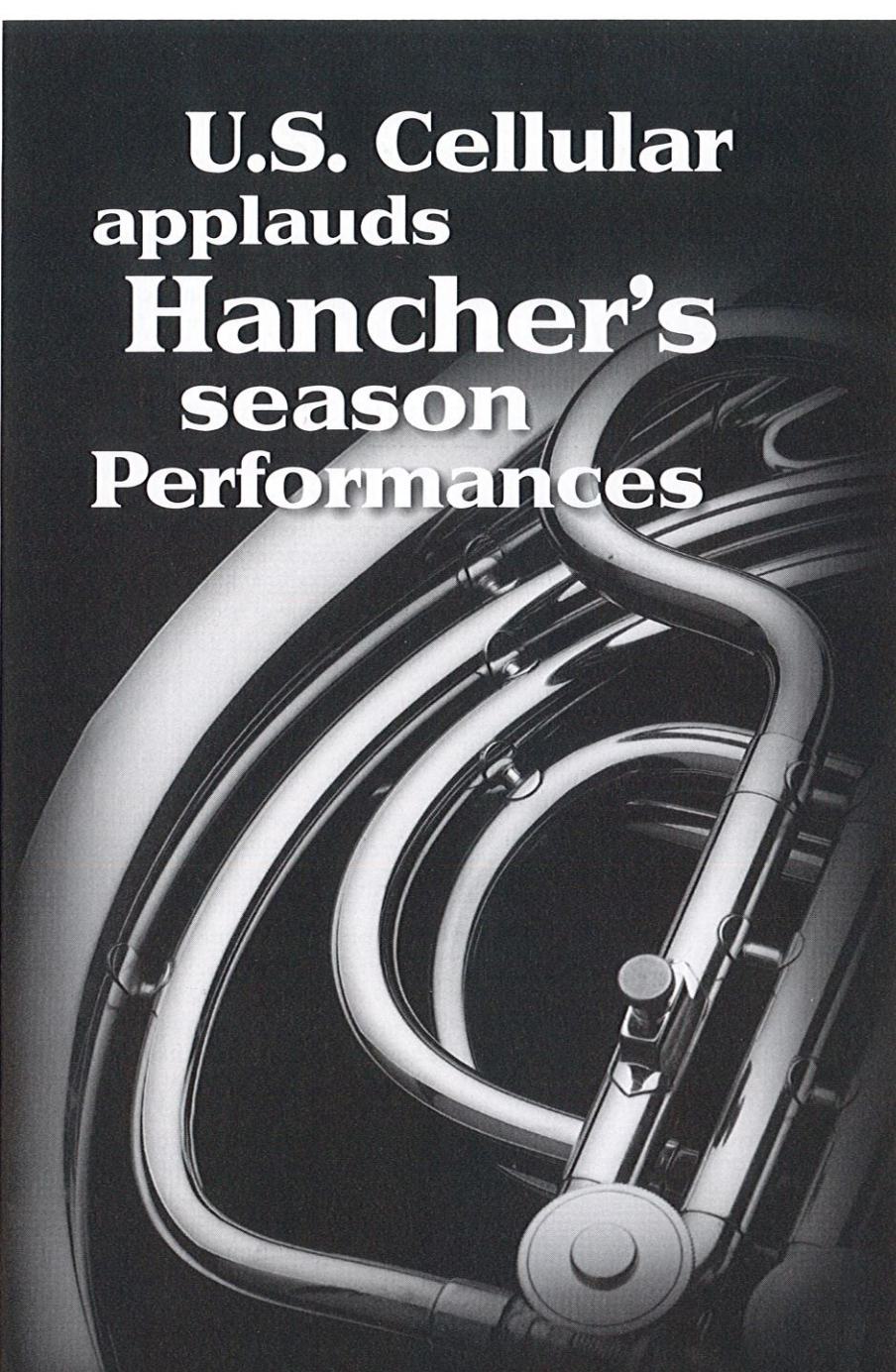
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The Hancher Guild Showcase, which is located in the northwest corner of the Hancher Auditorium lobby, begins its third year in this new location during the 1997-98 season. This delightful gift shop, which is operated by approximately 65-75 volunteers each year, provides an opportunity for Hancher patrons to purchase unique gifts that are available at reasonable prices and not found elsewhere in the Iowa City area.

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Dance can often express what words are unable to say. Paul Taylor is a genius choreographer whose works do just that. His ability to speak with the human body earned him an Emmy Award in 1992 for his production of *Speaking in Tongues*, just one of the many appearances the company has made on PBS. Television, however, still remains hard pressed to do this art form justice. But on October 15 and 16 The Paul Taylor Dance Company will perform live at Hancher, and we will be able to see for ourselves what America's most lovable dance company has to say.

Over the past four decades the Paul Taylor Dance Company has broken the language barrier through dance, speaking to people in over 400 cities and more than 60 countries. With about 100 original works circulating around the world, this New York City-based modern dance company has promoted cross-cultural understanding while enhancing the culture of this country. Now they will bring a taste of the Big Apple to Iowa City.

Taylor, who was the protégé of Martha Graham and George Balanchine in the 1950s, learned his trade from the best of the best. Along with Merce Cunningham, he is one of the only living links to that modern dance legacy. Today, Taylor, who has not surprisingly become a spokesman for modern dance, combines his masterful choreography with remarkably able dancers to leave us awestruck and wondering how this movement is achieved by mere humans. His use of lifts and leaps transforms the dancers into ethereal beings. Even, after so many years of variety and diversity, Taylor's creations on stage continue to evolve. From serious and sensual to hysterically funny, Taylor can do it all.

Hancher's October performances includes the tango seasoned *Piazzolla Caldera* which has been described as one of Taylor's most exciting and most sensual. *Piazzolla Caldera* is not the first time Paul Taylor has transformed an established social dance form into his own creation. He's done it with the waltz, country, and Indian dance in the past, and he does it again here with the tango like you've never seen or heard it before. The movement slinks and swoons to music from the legendary Argentine composer and performer Astor Piazzolla. Piazzolla's twist on tango includes electric instruments and jazz arrangements. Taylor combines traditional steps with his own adored style, managing to mesh tango and modern into one

steamy dance. Through this approach he tells the not-so-innocent stories of bold lovers in a world of good and evil. Time and space are subtly shifted on stage with Jennifer Tipton's display of hot and cool atmospheric lighting.

This peppery piece will be accompanied by the world premiere of a piece commissioned by Hancher with the support of Richard H. and Mary Jo Stanley and the National Endowment for the Arts. This piece

is still in development. Also on the evening's program is *Cascade*, which was premiered in July of 1999 at the American Dance Festival. *Cascade* will fill the auditorium with music by Bach and a feeling that is pure Taylor.

The *San Francisco Chronicle* says of Paul Taylor: "Here, at century's end, is the finest example anywhere of the art that has been this country's great contribution to dance since the turn of the century. The

Paul Taylor Dance Company is, quite simply, as good as modern dance can get." In this age where home run records and the number of pirouettes continue to climb, choreography like this can never be duplicated. Paul Taylor's rare talent shows no sign of burnout in the near future. But opportunities like this won't be around forever. Come and gain a better understanding of the language of modern dance as told by the Paul Taylor Dance Company.

Read more about Paul Taylor Dance Company on the World Wide Web

www.ptdc.com



Taylor-made

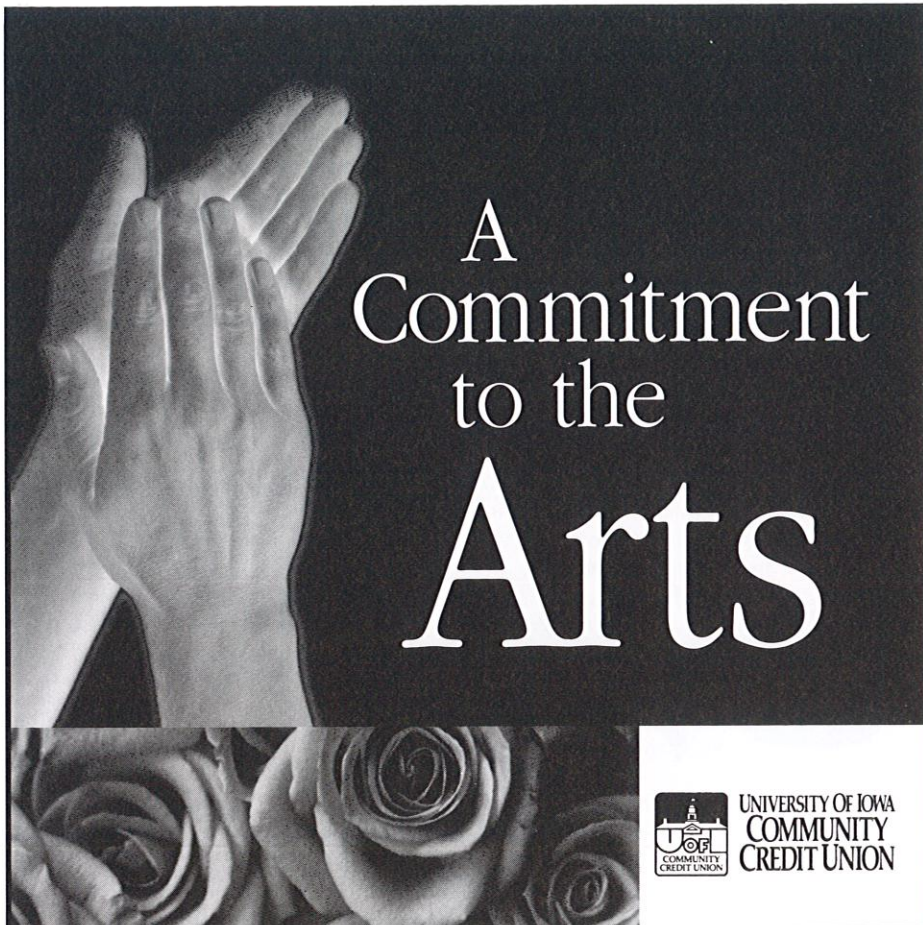
Upcoming Events

For a list of upcoming events in the Iowa Center for the Arts, please turn to the final page of this playbill.



For Future Reference

Doors to the Hancher lobby and the Cafe open 45 minutes before curtain time. Doors to the seating area ordinarily open 30 minutes before curtain time. Tours of the auditorium are conducted at 2:00 p.m. Sundays, except during University vacations, or when there is an event scheduled in the hall. Tours leave from the box office lobby. For special group tours, call 319/335-1130, allowing a week's advance notice.

Parking is free in the University lots surrounding Hancher. Overflow traffic may park in designated parking areas in City Park.




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Sankai Juku ("the school of the mountain and the sea") was founded in 1975 by Ushio Amagatsu and has been causing a stir around the world ever since with its tranquil, meditative, visually dramatic productions. On October 1 and 2, Sankai Juku will present a new full-evening work, *Hibiki*, at Hancher Auditorium. This will be the American Premiere of *Hibiki*, which was co-commissioned by Hancher Auditorium, with additional support from Gary and Ladonna K. Wicklund and the National Endowment for the Arts. Hancher is the first American commissioner of a Sankai Juku work.

Sankai Juku is but one of dozens of *butoh* troupes now performing in Japan. The company consists of six male dancers, covered in white rice powder, who move in a very slow but intentional way. It's almost as if every muscle of the six performers has been choreographed. The movement unfolds slowly and the perception of time slips away.

"It is very difficult to describe *butoh*," says Yoshiyuki Takada, one of the dancers in the all-male company. "Many dancers don't like to talk about *butoh* because we are just now finding out what it is. If someone wants to dance and call himself a *butoh* dancer, nobody can say he isn't. It's so free."

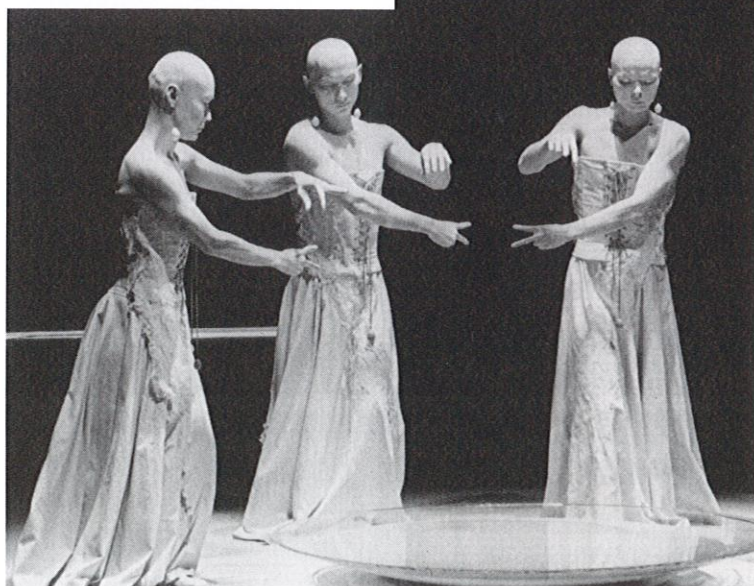
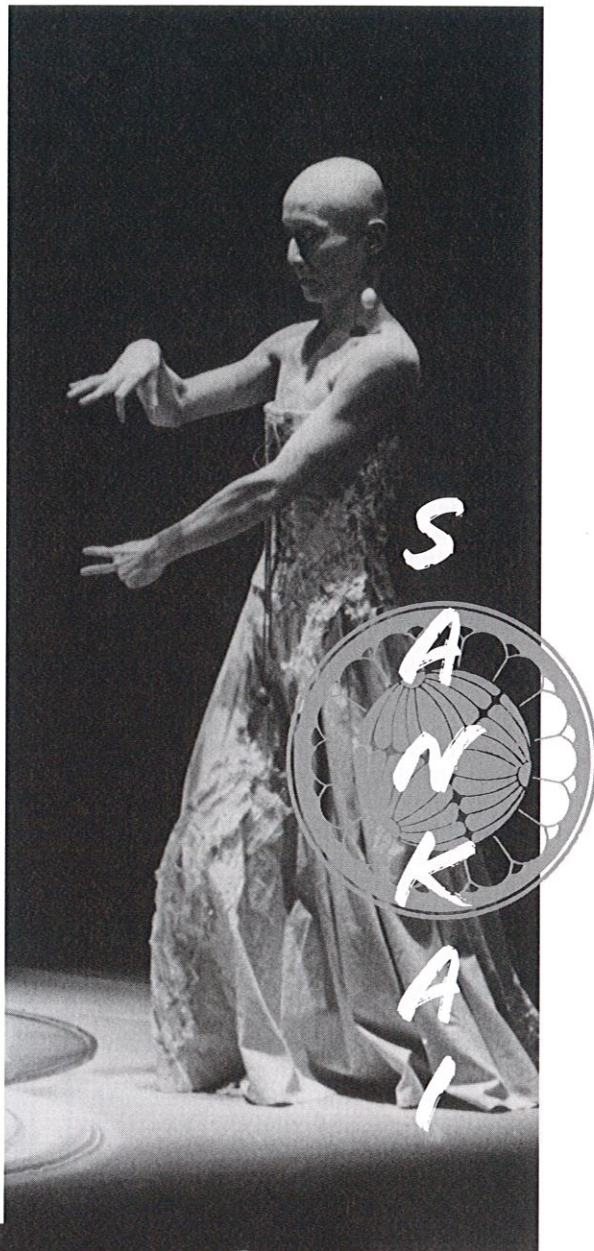
A product of mid-'60s dissatisfaction with the structures and limitations of Western modern dance, *butoh* borrows from a wide variety of sources ranging from Dada, German expressionism, nihilism, eroticism, sculpture, poetry and pop art to the centuries-old heritage of Kabuki, Noh and traditional Japanese folk dance.

"Our basic element is nature," Takada explains. "When we are dancing we try to be an object or

an animal. We want to be *inside* a thing or a creature, not just repeat the movements but duplicate the character as well. Our main theme is life and death, so we try to realize the situation of death and the state of just being born. When we are born, we first realize the situation of death. The mind is nothing, just like the body. That's why we are white and we shave our bodies - to be nothing."

In *Hibiki*, which is subtitled "echo from a distant past," Amagatsu has also explored new musical avenues for his company. He has collaborated with Yoichiro Yoshikawa and Takashi Kako, whose composition for piano and double bass gives a new impulse to the impressive *butoh* dance.

Sankai Juku's productions are created from within the performers themselves through their physical and inner strength, demanding deep spiritual commitment and concentration. The almost violent physicality of the *butoh* dance adds a dramatic element to the productions, which create an indelible impression in one's mind through their visual power and hypnotic effect.



See for yourself. Tickets for Sankai Juku are available at the Hancher Box Office or by calling 1-800-HANCHER.

Hancher Auditorium's Audio Description System

When the lights come up at Hancher Auditorium, the lively blend of colors, lighting effects, costumes, and movement on stage will be enjoyed equally by visually-impaired audience members and fully-sighted ones, courtesy of an exciting service called Audio Description.

Audio description is a free narration service that describes what the sighted audience member takes for granted—all the visual aspects of a performance that a sight-impaired audience member would miss without the whispered asides of an accompanying friend. With the advent of audio description a trained describer takes on the role of informative friend.

At designated performances, persons wanting to take advantage of the description service reserve headsets which attach to small receivers about the size of a deck of cards. (The system is similar to the current one used in the auditorium for hearing augmentation.) Prior to the show, a narrated version of the playbill is broadcast, as well as an initial voiced sketch of the stage set. During the performance itself, a trained volunteer provides a live narration from a broadcast booth at the rear of the theater. This narration guides the audience member through the show with concise, objective descriptions of new scenes, characters, settings, costumes, body language, and sight gags—all of which are slipped in between portions of dialogue and song.

Audio description represents a fascinating new way for visually impaired audiences to fully enjoy the theater-going experience. Thanks to generous donations from the Old Capitol and University Sertoma clubs, and Noon Rotary; the Braverman Foundation; and Mr. and Mrs. Syd Spayde of Iowa City, this service is available to Hancher audiences for selected performances.

If you would like further information about the service, please contact Leslie Ireland-Anstedt at Hancher Auditorium at (319) 335-1158 or 1-800-HANCHER.

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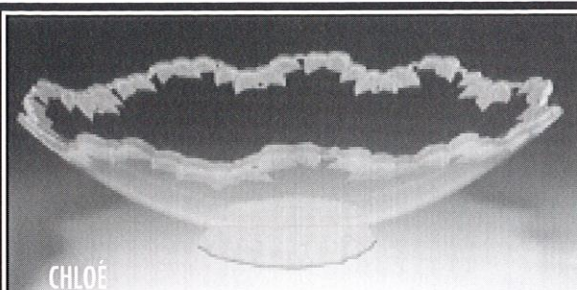
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Hancher Guild

Hancher Guild, one of Johnson County's premier volunteer organizations, works with the Hancher Auditorium professional staff to add direct community involvement to the auditorium's fine artistic programming.

The Guild's membership reflects a cross section of eastern Iowa's residents, representing both University and non-University affiliations, those new to the area, and those who recall the founding of the Guild 17 years ago. The members bring varied skills, perspectives, and experiences to their volunteer projects which include:

- management and staffing of the lobby gift shop The Showcase;
- entertaining visiting artists;
- organizing and facilitating Young Audience activities;
- supporting audience development throughout eastern Iowa;
- and advising on programming and services.

Although the Guild's membership includes contributors to Hancher Circle and the Hancher Enrichment Fund, no financial investment is required to become a Hancher Guild member. Rather, this working organization, run by its own board of directors, seeks to identify and utilize the time, talents, and interests of its members to meet the diverse requirements of supporting the delivery of high quality programming. Every effort is made to involve every member in some aspect of the Guild's agenda—no time commitment is too small.

Members have a unique opportunity to observe the business of entertaining and attracting the public from the inside, and they enjoy the satisfaction of working together in support of the arts. For further information about the Hancher Guild, call Betty Sims, president, at 351-5175 or Steve Ruckdaschel, membership committee chair, at 354-7438 or the Hancher administrative offices at 335-1130.



Iowa Center for the Arts

CALENDAR

www.uiowa.edu/homepage/arts/index.html

BA Buchanan Auditorium (Business Admin. Bldg.)
CRH Clapp Recital Hall
HA Hancher Auditorium
IMU Iowa Memorial Union
MA Museum of Art
PBAB Pappajohn Business Admin. Bldg.
PL Prairie Lights bookstore
SA Shambaugh Auditorium (Main Library)
VMB Voxman Music Building

HANCHER AUDITORIUM—www.uiowa.edu/~hancher/

Lecture by Twyla Tharp. Sept. 15, 3:30 pm, Riverside Theatre, 213 N. Gilbert

Kronos Quartet, *Traveling Music*—World premiere. Sept. 15, 8 pm, HA

The One Hundreds, Twyla Tharp. Sept. 16, 8 pm, HA

Twyla Tharp Dancers, *Diabelli*—American premiere. Sept. 17-18, 8 pm, HA

Chanticleer and Frederica von Stade. Sept. 24, 8 pm, HA
—Pre-performance discussion. 7 pm, Hancher greenroom.

UNIVERSITY THEATRES—www.uiowa.edu/~theatre/

The Importance of Being Earnest. Oct. 7, 8, 9, 16 & 20, 8 pm; Oct. 10 & 17, 3 pm, Theatre B

DEPARTMENT OF DANCE—www.uiowa.edu/~dance/

Thesis Concert. Oct. 29-30, 8 pm, Space/Place Theater, North Hall

READINGS—www.uiowa.edu/homepage/arts/book.html

UI Press poetry reading. Sept. 16, 8 pm, PL

James Tate, poetry reading, and Dara Wier, poetry reading. Sept. 17, 8 pm, SA

Donald Justice, poetry reading. Oct. 5, 8 pm, SA

MUSEUM OF ART—www.uiowa.edu/~artmus/

Fall 1999 Exhibitions, MA

Through Dec. 31: *Shaping Earth: African Vessels*
Sept. 11-Oct. 31: *Paul Conrad: Drawing the Line*
Sept. 11-Oct. 31: *Honoré Daumier: Chronicler of His Time*

Art of the Month, 10 am, MA Members' Lounge

Literary Connections: Klinger, Picasso and Jess

—Session I: "Fantasy and Social Concern: Prints by Max Klinger," Elizabeth Van Arragon, speaker. Sept. 25

Perspectives, 12:30 pm, MA

"Different Stokes: International Woodfire Ceramics," Chuck Hindes, speaker. Sept. 22

"Daumier: One Must Be of One's Time," film screening. Sept. 29

"North of the Sahara: A Trip to Morocco," Victoria Rovine, speaker. Oct. 6

"Reading Newspaper Political Cartoons," Lucy Caswell, speaker. Oct. 13

"Nansa Doumbiya: African Artist, Matriarch and Guardian of the Past," Barbara Frank, speaker. Oct. 20

"Bauhaus: The Face of the 20th Century" film screening. Oct. 27

"From Living Room to Gallery: The Elliott Collection," Pamela Trimpe, speaker, Nov. 3

"Old Master Drawings from the Permanent Collection," Julie Hochstrasser, speaker, Nov. 10

"From Hayter to Pettibon: American Workshop Prints from the Permanent Collection," Kathleen Edwards, speaker, Nov. 17



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 and western Illinois 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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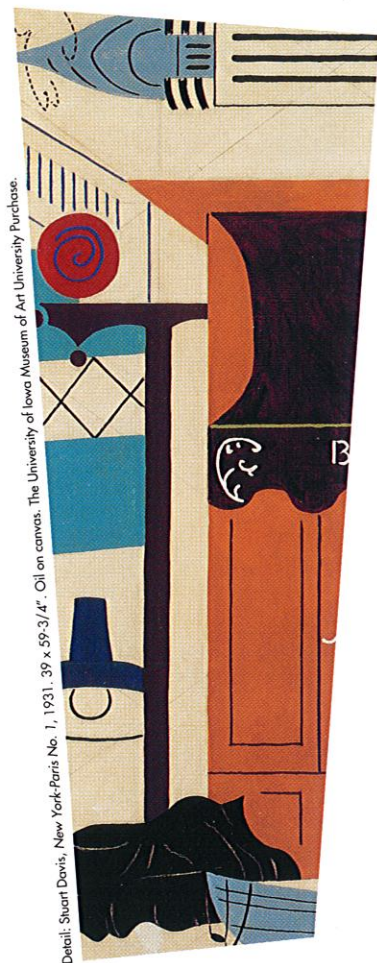
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