The Ahn Trio
Lucia Ahn, Piano
Angella Ahn, Violin
Maria Ahn, ’Cello

Thursday, January 27, 2000—8:00 p.m.

Program
LEONARD BERNSTEIN (1918-1992)
TRIO FOR VIOLIN, VIOLONCELLO AND PIANO
Adagio non troppo - Allegro vivace
Tempo di marcia - Presto
Largo - Allegro vivo e molto ritmico

PAUL SCHOENFIELD (b. 1949)
FOUR MUSIC VIDEOS *
Rock Song
Bossa Nova
Film Score
Samba

World premiere. Commissioned by Hancher Auditorium/University of Iowa and the Performing Arts Society of Acadia, Lafayette, LA. Hancher Auditorium is a 1998-99 participant in Chamber Music America’s A Musical Celebration of the Millennium. Support for concerts, residency work, and commissions that are part of this program comes from The National Endowment for the Arts, the Josephine Boy Paul and C. Michael Paul Foundation, Susan W. Rose Fund for Music, The Helen F. Whitaker Fund, and the CMA Endowment Fund.

INTERMISSION
“AHN PLUGGED”
Music by Kenji Bunch, Astor Piazzolla, Eric Ewazen

* Written for the Ahn Trio for debut in 2000.

The Ahn Trio is managed by:
Joanne Rile Artists Management, Inc.
801 Old York Road, Noble Plaza, Suite 212
 Jenkintown, PA 19046-1611
215-885-6400
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The Ahn Trio

Touring the world and performing over one hundred concerts annually in such places as Lincoln Center’s Alice Tully Hall, Carnegie’s Weill Hall, Chicago’s Ravinia, Singapore’s Victoria Concert Hall, Moscow’s Tchaikovsky Hall, and Seoul Arts Center, the three sisters of the Ahn Trio—violinist Angelica and the twins, pianist Lucia and cellist Maria—grab the intellect, hearts and souls of all who hear them.

“A dominant musical genre has obviously left its imprint on the sisters Ahn, originally from South Korea,” says the Los Angeles Times of the Juilliard-trained trio. The Ahn Trio first gained public attention in 1997 when they were featured in a cover story entitled “Asian-American Whiz Kids” in Time Magazine. They have also been featured on NBC and PBS, in the pages of the New York Times, GQ, Visions, and were recently featured in Vogue (January 1999) and Best Friends, a book by the best selling authors of Sisters.

Hailed as a brilliantly distinguished ensemble gifted with extraordinary powers of communication and an exquisite blend of sound, each of these artists performs with superb technique and contagious excitement. The Washington Post has said, “Their technique was impressive, and they balanced enormous and individuality in a spirit that is at the heart of chamber music.”

With that rare gift to communicate, the Ahn Trio continues to conduct hundreds of workshops and master classes around the world for children and adults. In acknowledgement for their contributions to music education, the trio was bestowed the highly prized Kentucky Colonels Award, a distinction shared by the late Bing Crosby and Red Skelton. The trio’s most recent innovative project, “Ahn Plugged,” enables them to reach out to new audiences all over the world.

The Ahn Trio’s passionate dedication to the commissioning and performance of contemporary music has led to significant additions to the piano trio repertoire. Among recent premiers are Eric Ewazen’s trio, Don Coleman’s ‘Rhapsody Revolved’ and Kenji Bunch’s Concerto for Piano Trio and Orchestra. Upcoming premieres include works by Michael Nyman, Paul Schoenfield, John Musto and John Zorn.

The trio’s CD of the Ravel and Villa-Lobos piano trios, available on the Chesky label, has earned rave reviews such as, “…this is one of Ravel’s best, and never better played” [Audio, 1995]. Since 1997, the Ahn Trio have been EMI Classics recording artists. The first CD on EMI of Dvorak, Suk and Shostakovich trios was subsequently awarded the ECHO award—Germany’s most coveted recording prize. “This enormously stimulating performance will be one to return to again and again” [BBC Music, 1999].

Performances on the Ahn Trio’s schedule included a ten-week tour in the Midwest and performances at the prestigious Wolf Trap in Virginia, the 92nd Street Y in New York, and universities across the country. They also participated in the Lincoln Center Institute’s program to promote music in the schools. The trio brought their talent to audiences in the Caribbean Islands for a summer tour. This season’s highlights include performances in Europe and in the United States at Stanford University, The University of Iowa and Columbia University, with appearances in the South Midwest, West and many dates on the East Coast.
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Paul Schoenfield, a man whose music has been drawing an ever-expanding group of devoted fans, is among those all-too-rare composers whose work combines exuberance and seriousness, familiarity and originality, lightness and depth. His work is inspired by the whole range of musical experience—popular styles both American and foreign, vernacular and folk traditions, and the "normal" historical traditions of cultivated music making, often treated with sly twists. Like certain other twentieth and twenty-first century composers, he looks for his inspiration in the national spirit, which in his case he describes specifically as that of the Jewish American. The spirit is, however, multifaceted. Like Charles Ives, he enjoys the mixing of ideas that grew up in entirely different worlds, making them converse, so to speak, and delighting in the surprises that their interaction evokes. Above all, he has achieved the rare fusion of an extremely compiled and rigorous compositional mind with an instinct for accessibility and a reveling in sound that sometimes borders on the manic.

A native of Detroit born in 1947, Paul Schoenfield began musical training at the age of six, eventually studying piano with Julius Chajes, Olan Marsh, and Rudolph Serkin. He holds a degree from Carnegie-Mellon University, as well as a doctor of music arts degree from the University of Arizona. A man of broad interests, he is also an avid scholar of mathematics and Hebrew. He held his first teaching post in Toledo, Ohio, lived on a kibbutz in Israel, was a free-lance composer and pianist in the Minneapolis-St. Paul area, and ultimately moved to Cleveland and then to Israel. He and his family currently divide their time between Israel and the United States.

Mr. Schoenfield has received commissions and grants from the New York City Commission on Culture Affairs, the Rockefeller Fund, the Minnesota Commissioning Club, American Composers Forum, Soli Deo Gloria of Chicago, and many other organizations. Although he is not now performing, he was formerly an active pianist, touring the United States, Europe, and South America as a soloist and with groups including Music from Marlboro. Among his recordings are the complete violin and piano works of Bartok with Sergio Liego. His compositions can be heard on the Decca, Vanguard, EMI, Koch, Angel, BMG, and the New World labels and are published by Davidge Publishing (St. Paul) and G. Schirmer. Mr. Schoenfield has produced a large body of music for soloists, chamber ensembles, and orchestras, and recently completed a full-length folk opera, The Merchant and the Paphian (to a libretto by Maggie Sterns), which was commissioned by the Opera Theatre of St. Louis.

Notes by Joel Sachs

Paul Schoenfield Program Notes

Four Music Videos

Four Music Videos had its inception during a short meeting I had in the spring of 1999 with Angella and Maria Ahi. The kernel of the session was:

PS What kind of piece would you like?
Ahs Possibly a rock piece, (tentatively) we were thinking of something for MTV.
PS It would be difficult to write such a work without drums amplification and a singer.
Ahs Do what you can.

An email from Angella came later in the year asking if I had seen the film The Buena Vista Social Club and if I would be willing to include Latin-American music in the new trio.

Happily, I obliged, and thus materialized the profile of my fourth piano trio.

Rock Song. Although the music was written without any quotations, one might hear some casual reference to the '50s classic "Get a Job" (Gn, Gm, G7, G, G, D, G, C, G7, F, G, B7, G, G7, G, D, G, B7, F, G, B7, G, G7, G, D, G, B7, F, G, B7, G), and the famous Korean folk song "Ariang" (Ariang, Ariang, Ariang, Ariang). Ariang Gagauz nantu ganda:

"Ariang pra is the long road you go."

Bossa Nova and Samba are both inspired by the "batuque," an Afro-Brazilian folk dance. This is a highly syncopated group dance (the group frequently being in a circle) which is accompanied by percussion and responsive singing between a soloist and chorus.

Film Score has no program, but the textures and harmonic language is the stuff that conventionally bolts Hollywood feature films. The movement is formally amorphous, all material being an unfolding of a four note motive initiated by the cellos.
Paul Schoenfield, a man whose music has been drawing an ever-expanding group of devoted fans, is among those all-too-rare composers whose work combines exuberance and seriousness, familiarity and originality, lightness and depth. His work is inspired by the whole range of musical experience—popular styles both American and foreign, vernacular and folk traditions, and the "normal" historical traditions of cultivated music making, often treated with dry twists. Like certain other twentieth and twenty-first century composers, he looks for his inspiration in the national spirit, which in his case he describes specifically as that of the Jewish American. The spirit is, however, multifaceted. Like Charles Ives, he enjoys the mixing of ideas that grew up in entirely different worlds, making them converse, so to speak, and delighting in the surprises that their interaction evokes. Above all, he has achieved the rare fusion of an extremely complicated and rigorous compositional mind with an instinct for accessibility and a revelling in sound that sometimes borders on the manic.

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What do these terms mean?

Adagio non troppo
Allegro vivace
Allegro vivo e molto ritmico
Largo
Presto
Tempo di marcia

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“in our spiritual quest, it is required of us that we develop our body in such a way that it is no longer a nuisance, but becomes our friend.” B.K.S. Iyengar

Almonte for 800.000, set 1955

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Yoga
The Iowa Network Project—

Most Iowans lead busy lives. They work hard; they’re active in community organizations and schools; they’re busy with families; they’re studying. Sometimes it’s hard to make time for a night on the town, for enjoying the arts.

That’s why the Iowa Network Project was developed. It’s designed to bring the arts to where Iowans work and spend their time.

Funded by a major grant from the Lila Wallace-Reader’s Digest Fund, the Iowa Network Project has brought together Hancher, the Center for Faith and Life at Luther College, the Pella Opera House and the Burlington Civic Music Association to connect Iowans and touring artists in each community. Now entering its second year, the project brings two groups of artists into each community for several days of workshops, mini-performances, receptions and jam sessions in businesses, hospitals, libraries, schools and even in the city streets. In most cases the residencies culminate in a public performance.

The goal is to bring the arts into people’s lives and hopefully turn them on to the fun and satisfaction that the arts offer.

In 1998/99 Taylor 2 Dance Company and the Lincoln Center Jazz Orchestra Sextet made lists of friends in each town. In 1999-2000 Taylor 2 returns to renew relationships and make the circuit for a second time in the fall and the Ahn Trio arrives in the winter. The final year of the project in 2000/2001 the UCIO Sextet and Ahn Trio will return. The hope is that over the project’s three-year life Iowans in the participating communities will get to know these artists in informal settings and will be encouraged to attend their performances.

Connecting Iowans and the Arts

For information about the Iowa Network Project call Hancher Auditorium at 319/335-1130.
Or check out Hancher’s web site http://www.uiowa.edu/~hancher

Ahn Trio

Iowa City
January 25
Noon
3:00
Mini-performance, Iowa City Press-Citizen
7:00
Family Concert, Lisbon Public Library, free tickets required; call library (*)

January 26
10:30-11:00
Introduction to Chamber Music, Iowa City Public Library for preschool-five year olds with parents (*)
12:15-12:45
Mini-performance, University of Iowa Hospitals and Clinics, Colliton Atrium (*)
5:30
Mini-performance, West Music Company

January 27
8:00
Concert, Clopp Recital Hall, tickets required, call Hancher Box Office (*)
January 28
10:00
Stage Door performance, Hancher Auditorium

Burlington
January 31
Noon
7:00
Mini-concert, Great River Medical Center, West Burlington (*)

February 1
12:15
3:00
Mini-concert, The Burlington (renovated Hotel Burlington) (*)
Master class, Zion United Church of Christ (*)

February 2
11:30
7:30
Mini-concert, Burlington High School
Concert, Burlington Civic Music Association, Memorial Auditorium (*)
For tickets call 319/752-0336

Decorah
February 4
9:55
1:30
2:15
Mini-concert, Decorah High School
Mini-concert, East Side School
Mini-concert, Decorah Middle School

February 5
2:00
9:00
“Choosing an Instrument,” Decorah Public Library
“Eat Your Art Out”

February 6
6:30
9:30
Concert, Center for Faith and Life, Luther College

February 7
10:30
12:30
Master classes, Dorian High School Orchestra Festival
Mini-concert, Decorah Chamber of Commerce Luncheon

An asterisk (*) indicates activities that are open to the public.
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UI Arts Center List-serve

Isn’t technology wonderful? Now when you want to learn about UI arts events, you don’t have to wait until stories appear in the newspaper. You may now receive Arts Center Relations news releases right in your e-mail intray — at the same time they are sent to the media. In the case of most Hancher attractions, that’s about three weeks before the event.

The releases will arrive in a digested form, with links to the full news releases on the UI web site. Many of the releases contain additional World Wide Web links, so that you can easily navigate to additional information about the artists and productions.

The digest includes not only information about Hancher events, but also about events at University Theatres, the School of Music, Dance Department and the School of Art and Art History; readings and panels sponsored by the Iowa Writers’ Workshop and the International Writing Program; exhibitions and events at the UI Museum of Art. Releases are also sent when UI faculty and students receive significant honors or publish noteworthy research, or when other news occurs on the Iowa Center for the Arts campus.

To subscribe to the arts digest, just send an e-mail to deborah-thumma@uiowa.edu, and ask her to add you to the list-serve roster. If you decide at any point that you don’t want to continue receiving the releases, unsubscribing is as simple as sending another e-mail.

Hancher Café

Make Hancher Café a part of your night on the Town, the Cafe, located on the mezzanine with a lovely view of the Iowa River, Hancher green, and City Park, offers a tempting assortment of beverages, snacks, and deserts before and after most performances. Beverages are available during intermission in both the main floor and mezzanine. Food is permitted in the Cafe only, and no food or drink is permitted inside the auditorium.

Some Keys Unlock Doors

Others Unlock Imagination

university theatres

MAINSTAGE

THE FIREBUGS
by Max Frisch

Part modern fable, part political satire, The Firebugs tells the story of a man who tries to outmaneuver his enemies who are plaguing his town.

February 3-13, Theatre B

ORESTES 2.0
by Charles Mee

Provocative, smart, and edgy, this eclectic script is a powerful retelling of the myth of Orestes.

February 17-27, Thayer Theatre

THE TEMPEST
by William Shakespeare

Magic and music are everywhere in Shakespeare’s monumental story of mystery, romance, and forgiveness.

April 6-16, Mabel Theatre

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 words 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 visual sketch of the stage set. During the performance itself, a trained volunteer provides 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 Spady 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) 355-1158 or 1-800-HANCHER.
Some Keys Unlock Doors

Others Unlock Imagination

University Theatres Mainstage

The Firebugs
by Max Frisch
Perl modern parable, part political satire. The Firebugs tells the story of a man who tries to outsmart the anarchists who are plaguing his town.
February 3-13, Theatre B

Orestes 2.0
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Provocative, smart, and edgy, this eclectic script is a powerful retelling of the myth of Orestes.
February 17-27, Thayer Theatre

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University Theatres

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The first volunteer provides a live narra- tion from a broadcast booth at the rear of the theater. This narration guides the audience member through the show with concise, descriptive descriptions of the show. The narration is broadcast as an integral part 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, descriptive descriptions of the show. The narration is broadcast as an integral part of the stage set.

Iowa Book & Supply
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Iowa City, IA 52244
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Hancher Cafe

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STOMP—
A GREAT SHOW FOR FAMILIES.
(Best suited for ages 5 and up.)
Before the show, try these activities as a family so that everyone will enjoy the performance more.

1. Look around your house and see what you can find to make your own musical instruments.

2. Talk about rhythm. Put on a recording and clap along with the beat of the song.

3. Talk about pitches. Do bigger pieces of wood make a different sound when you hit them together than smaller ones do? What happens to the pitch when you hit a hard plastic container filled with water with a wooden spoon and then continue to hit it as you pour the water out?

4. What kind of percussion sounds can you make with your body? How do the noises you make with your feet differ from the sounds you can make with your hands? In what other ways can you make sounds just by using your body?

5. Listen to all the noises outside. What kind of sounds do you hear in your neighborhood? Downtown? At a construction site? In your car? Can you imitate those sounds?

6. Talk about recycling. Stomp reuses trash cans, brooms and other things to make music, what else could you do with the things you throw away? What can you do with old clothes to make costumes like the cast members of Stomp wear?

“It’s a piece of theatre that’s been created by musicians,” says Stomp co-creator Steve McNicholas. “It doesn’t have narrative and it doesn’t have dialogue and it doesn’t have melody particularly, but it is totally rhythmically based. Everything that happens in the show is totally to do with rhythm. The prime directive for all the performances is: rhythm comes first. Movement comes second, and we try to make that mixture more interesting and more palatable by adding levels of comedy to it.”

Stomp, a unique combination of percussion, movement and visual comedy, was created in Brighton, England, in the summer of 1991. It was the result of a 10-year collaboration between its creators, Luke Cresswell and Steve McNicholas.

They first worked together in 1981, as members of the street band Pookiesnackenburger and the theatre group Cliff Hanger. Together, these groups presented a series of street comedy musicals at the Edinburgh Festival in the early ‘80s. After two albums, a UK television series and an extensive European tour, Pookiesnackenburger also produced the highly acclaimed “Bris” commercial for Heineken Lager. The piece was originally written and choreographed by Luke as part of the band’s stage show; it proved to be the starting point for Stomp’s climactic drumline dance.

Luke and Steve formed Yes/No People in 1985, which began as a “dance band with taste, thrill, humanity and a sense of humor” (Melody Maker). Between 1987 and 1990 Luke staged, as artistic and musical director, four large-scale outdoor events including: Beat the Clyde, which involved floating a drum orchestra on a pontoon in the center of Glasgow, and — the largest of these events — the Heineken Hove Lagoon Show, which involved a 120 piece drum orchestra, the Brighton Festival Chorus and a full orchestral string section.

By 1991 Yes/No People went on to produce, finance and direct Stomp, which previewed at London’s Bloomsbury Theatre and premiered at the Assembly Rooms in Edinburgh.

The following year, Stomp toured Australia, and also enjoyed a successful run at the Edinburgh Festival, London’s Royal Court Theatre and at the Barcelona Olympic, Gaiety, Aarhus and Belfast Festivals.

In 1992 the group produced several award-winning commercials in Japan and Australia, and won the Silver Lion at the Cannes Festival. Their advertising work continued with the “Ice Pick” commercial for Coca-Cola. Choreographed by Luke, all of these commercials were performed by members of the Stomp cast, with the soundrack composed and recorded by Yes/No People.

The year 1993 saw a return to Melbourne, Australia, with a limited run of a specially created large-scale show using 30 extra local performers, and performances by the main group in Hong Kong, Dublin, Boston, Italy, France, Canada and the UK.

Stomp began its run at the Orpheum Theatre in New York in 1994, after a sell-out run at Sadler’s Wells in London’s West End. The show is still running in New York with an American cast. Stomp was nominated for Best Entertainment in the 1994 Olivier Awards (the British equivalent of the Tony’s) and won the Oliviers for Best Choreography. Stateside, they won an Obie and a Drama Desk Award for Most Unique Theatre Experience.

The cast of Stomp recorded music for the movie Tank Girl and the Quincy Jones album “Q’s Jook Joint.” They were also featured in a series of three commercials for Target stores (which won a Best Campaign of the Year at the RAA Awards). The company also appears in the “Mr. Friar’s Ears” series of short films on Nickelodeon, and in Brooks (which was nominated for a 1997 Academy Award).

In September of 1995, the original cast, after sell-out tours across the United States and in Japan, performed an expanded version of the show in the open-air amphitheater at the Arcropolis in Athens.

More recently, Stomp has made appearances on “The Late Show with David Letterman,” “The Tonight Show,” on the NBA sitcom “Mad About You,” and on their own HBO special, “Stomp Out Loud.”

Many people wonder where Stomp finds all of the things they use to make their music “From anywhere,” says Cresswell. “A lot of it is using manual props because they obviously lend themselves to rhythm and drumming like a broom or hitting a drum or a hammer—they are quite obvious things. Other ideas are more surreal, like walking on oil drums... But they are all everyday objects that you can use, anybody can find and anyone can have a go at.”

In a week’s time, Stomp is likely to go through 20 brooms, 40 gallons of water, 2 gallons of floor polish, 6 wooden poles, 1 fire bucket, 10 garbage cans lids, 2 hatchet handles, 4 wheel rims, 8 flattened chunks of chalk, 4 rolls of gaffer tape, 6 ozo bondage, 6 disposable ice packs and 6 ballpen hammer handles.

Come and see what all this noise is about. Supported by University of Iowa Men’s Intercollegiate Athletics with additional support from Canterbury Inn & Suites and The Gazette, Stomp will be at Hancher Auditorium January 28-30. Noise has never sounded so good!
STOMP—
A GREAT SHOW FOR FAMILIES.

(Best suited for ages 5 and up.) Before the show, try these activities as a family so that everyone will enjoy the performance more.

1. Look around your house and see what you can find to make your own musical instruments.

2. Talk about rhythm. Put on a recording and clap along with the beat of the song.

3. Talk about pitches. Do bigger pieces of wood make a different sound when you hit them together than smaller ones do? What happens to the pitch when you hit a hard plastic container filled with water with a wooden spoon and then continue to hit it as you pour the water out?

4. What kind of percussion sounds can you make with your body? How do the noises you make with your feet differ from the sounds you can make with your hands? In what other ways can you make sounds just by using your body?

5. Listen to all the noises outside. What kind of sounds do you hear in your neighborhood? Downtown? At a construction site? In your car? Can you imitate those sounds?

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RHYTHM is the music of everyday life. "If STOMP has a message," says Steve, "it is that you can make something out of nothing. Using junk, household and industrial objects, by its very nature challenges the issue of waste and challenges the notion of culture as being hierarch or de-tached."

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Hancher Showcase

The Hancher Guild Showcase, which is located in the northwest corner of the Hancher Auditorium lobby, begins its fifth year in this new location during the 1999-2000 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. Profits from the Showcase help to support Hancher's education program. In 1999-2000 proceeds are being used to support Stage Door performances by the Children's Theatre Company, the Alvin Trio, and the Gutenstein Theater. These are matinee performances at greatly reduced prices for school groups.

A Showcase merchandising committee makes several buying trips during the year to gift shows, as well as contacting local artists, and ordering from catalog companies to seek out exciting merchandise. Popular gift choices this past year included character dolls, jewelry, and a variety of small musical instruments.

The Guild Showcase is open during every Hancher event and on Wednesdays from 11 a.m. to 2 p.m.

When attending a Hancher event take time to browse and shop the Guild Showcase. New merchandise is being added all the time.

Perfumes, etc.

Hancher patrons are reminded that some patrons are allergic or sensitive to cologne, perfume, or after-shave lotion. In consideration of this fact, you are requested to refrain from wearing artificial scents of any kind when attending performances at Hancher. Patrons with such sensitivities who wish to be seated should speak with Box Office personnel.

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University of Iowa Nondiscrimination Statement

The University of Iowa prohibits discrimination in employment and in its educational programs and activities on the basis of race, national origin, color, creed, religion, sex, age, disability, veteran status, sexual orientation, gender identity, or associational preference. The university also affirms its commitment to providing equal opportunities and equal access to University facilities. For additional information on nondiscrimination policies, contact the Coordinator of Title IX, Section 504, and the ADA in the Office of Affirmative Action, (319) 335-0705 (voice) or (319) 335-0697 (text). The University of Iowa, 202 Jessup Hall, Iowa City, Iowa 52242-1316.

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.

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

Lost and Found

If you lose an article during a performance, please ask any usher for assistance. Articles not claimed immediately following the performance will be sent to lost and found at the campus parking office located in the Iowa Memorial Union parking ramp.

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Applauds Hancher's Season Performances

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Hancher Auditorium Staff

Joel Albrects, Group Sales Coordinator
Brian Amstott, Technical Director
Winston Barclay, Assistant Director for Arts/Center Relations
Wally Chappell, Director
Michelle Coleman, Education Coordinator
Bill Dawkins, Custodian
Rita Decker, Custodian
Richard Gloss, Box Office Manager
Janis Hauenstein, Administrative Accountant
Loren Hoveace, Custodian
Judy Hurtig, Assistant Director for Marketing
Hal Id, Assistant Box Office Manager
Leslie Ireland-Anderst, Assistant Box Office Manager
Al Jar, Lead Custodian
Cassey Martin, Assistant Technical Director
Vctor Mashburn, Director of Development
Ron McClenen, Design Artist
Tim Meier, Secretary
Stephanie Miller-Lamb, Stage Manager
Gary Sobo, Security/Electronic Engineer
Julie Scott, Administrative Assistant
Chuck Swanson, Associate Director
Connie Tipps, House Manager

Hancher Graduate Assistant Staff
Tamara Baker, Advertising Assistant
Aron Chittenden, House Manager Assistant
April Darling, Stage Assistant
Sarah Greer, Stage Assistant
Daniel Grimes, Stage Assistant
Abigail Hunter, Stage Assistant
Deborah-Eve Lombard, Graphics Assistant
Adam Lundgren, House Manager Assistant
Emily Nelson, Education Assistant
Theresa Rooney, Cafe Services Assistant
Tim Smaul, Box Office Assistant

Student Support Staff
Hancher Auditorium hires nearly 200 UI students employing their talents and skills as ushers, cafe workers, stagehands, box office cashiers and office assistants. As well, Hancher assigns internships to UI students who gain experience and skills in managing the performing arts.

Professional stage crew provided by the International Alliance of Theatrical Stage Employees, Local 690, when required.

Hancher Auditorium

The University of Iowa

331 Hancher Auditorium

Iowa City, Iowa 52242-1794

tel. 319/335-1100
fax 319/335-1180

web. http://www.uiowa.edu/~hancer/

Box Office

tel. 319/335-1100 or 1-800-HANCHER

TDD: 319/335-1558
fax 319/335-2284
e-mail: Hancher-BoxOffice@uiowa.edu

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 co-presidents, Melissa Blum and Mike Huber at 351-1772 or membership-committee chairs, Mary Way, UI (338-2638) and Janice Carpenter (338-8613) or the Hancher administrative offices at 335-1130.

Call for appointment: 362-3434

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The Music of the Night

The Music of the Night

He has won three Grammy Awards, one Golden Globe, one Oscar, six Tony’s, and, in London, five Laurence Olivier’s. He is the first person to have three musicals running in New York and three in London, a record he achieved in 1982, 1988 and again in 1994. In January 1996 the London production of Cats became the longest running musical in West End and Broadway theater history. In 1988 he was awarded Fellowship of the Royal College of Music. In 1992 he was awarded a Knighthood for services to the arts. He was inducted into the American Songwriters’ Hall of Fame and given the Premiun Imperiale Award for Music in 1995. On December 31, 1996 the Queen Elizabeth awarded him a life peerage in the House of Lords.

Lord Lloyd Webber.

Quite a resume just for writing catchy tunes, isn’t it?

From shows including Joseph and the Amazing Technicolor Dreamcoat, Jesus Christ Superstar, Evita, Cats, Starlight Express, The Phantom of the Opera, Aspects of Love, Sunset Boulevard and his most recent production Whistle Down the Wind, Andrew Lloyd Webber has given the world some of the most unforgettable popular songs of the twentieth century. It is a songlist that includes the stage hits “Memory,” “Don’t Cry for Me, Argentina,” “All I Ask Of You,” “I Don’t Know How To Love Him” “As If We’ve Never Said Goodbye” and the Pie Jesu from his Requiem. It also includes the recent crossover radio hits “No Matter What” (written for Whistle Down the Wind, but recorded by Boyzone for the Knotting Hill motion picture soundtrack) and Madonna’s “You Must Love Me,” written by Lloyd Webber and his longtime lyricist Tim Rice especially for the 1996 Evita motion picture.

On March 28 and 29 come to Hancher Auditorium to hear the best of these songs and more when Hancher presents The Music of Andrew Lloyd Webber. It will be a full evening devoted to the music, memories and magic of Andrew Lloyd Webber and his musicals.

Andrew Lloyd Webber was born in 1948 into a very musical family. His father was a church organist and composer and his mother taught piano. A quiet shy young man, Andrew met Tim Rice, who had heard from a mutual friend about a composer looking for a lyricist. The duo’s first musical together was a short piece titled The Likes Of Us that never saw the West End. Then came a Joseph And The Amazing Technicolor Dreamcoat. It was an instant success and was followed by a rapid string of hits – Jesus Christ Superstar (1971, album; 1973, stage version), Evita (1977, album; 1978, stage version; 1979, Broadway).

Cats marked Andrew’s first show without Tim Rice. While the duo had a falling out, Andrew managed to turn a book of poems into the world’s most popular and enduring musical.

Cats was followed by the cult hit Starlight Express in 1984, Requiem in 1985 and the haunting The Phantom Of The Opera in 1986. Aspects Of Love, Sunset Boulevard and the current West End hit Whistle Down the Wind have kept him aloft as a force in the musical world through the ’90s.

Come see what all the fuss is about. The Music of Andrew Lloyd Webber, supported by Canterbury Inn & Suites, will be presented at Hancher Auditorium on March 28 and 29. For ticket information, call the Hancher box office at 319-335-1160 or tollfree at 1-800-HANCHER.
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HANCHER AUDITORIUM — www.uiowa.edu/~hancher

The Children’s Theatre Company, Feb. 5, 3 & 7 pm, HI.

Memphis R&B Revue, Feb. 12, 8 pm, HA

Las Miskardelas, Feb. 22-23, 8 pm; Feb. 26-27, 2 & 8 pm, HA

“What Makes It Great?” discussion. Mar. 2, 7 pm, Iowa City Public Library

The Guthrie Theatre, A Midsummer Night’s Dream. Mar. 3 & 4, 8 pm, HA

You Walk Bill T. Jones/Arnie Zane Dance Company. Mar. 24 & 25, 8 pm, HA

The Music of Andrew Lloyd Webber. Mar. 28 & 29, 8 pm, HA

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

Josephine 65. Jan. 27, 28, 29, 8 pm; Jan. 30, 3 pm, Theatre B

The Firebugs. Feb. 3, 4, 5, 10, 11 & 12, 8 pm; Feb. 6, 12 & 13, 3 pm, Theatre B

Graves 2.0. Feb. 17, 18, 19, 23, 24, 25 & 26, 8 pm; Feb. 20, 26 & 27, 3 pm, David Trayor Theatre

God’s Trombones. Feb. 24, 25, 26, 8 pm; Feb. 27, 3 pm, Theatre B

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

Graduate Dance Concert. Feb. 11 & 12, 8 pm, Space Plus Theatre, North Hall

SCHOOL OF MUSIC — www.uiowa.edu/~music/

“Illustrated Song Slides and the Multimedia Context of Early Silent Film Accompaniment.” Rick Altman, speaker. Jan. 28, 1:30 pm, 1027 VMB

Electronic Music Studio. Jan. 30, 8 pm, CRH

Don Moore, percussion. Jan. 31, 8 pm, CRH

Davis Brooks, violin, and Rene Lacuona, piano. Feb. 2, 8 pm, CRH (Pre-performance lecture with Michael Buchler)

Kriens Theander, horn. Feb. 4, 8 pm, CRH

Tadej Ceplo, flute, with Kasenia Noskova, piano. Feb. 5, 8 pm, CRH

Nancy Buck, viola. Feb. 6, 3 pm, CRH

Honor Choir. Feb. 7, 7 pm, HA

University Symphony Orchestra. Feb. 9, 8 pm, HA

“Laura and the Essential Ninth: Were They only a Dream?” Michael Buchler, speaker. Feb. 11, 1:30 pm, 1027 VMB

Mali Quartet. Feb. 11, 8 pm, CRH

HANCHER AUDITORIUM Information

Hancher Auditorium is a component of the Division of Student Services, University of Iowa.

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 return to the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

Greensroom: The greensroom, 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, photographers 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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COMPOSER BIOS

Kenji Bunch
A native of Portland, Oregon, Kenji Bunch has quickly emerged as one of the most prominent composers of his generation. Within the last several years his works have been performed throughout the U.S. and in England, Switzerland, Israel, Japan, and Korea by prominent artists such as the English Chamber Orchestra, Collegium Novum-Zurich, the Ahn Trio, Windscape, the St. Luke's Chamber Ensemble, Fear No Music, The Craftsbury Chamber Players, the Omaha Symphony, the Juilliard Symphony and many others. He has received over thirty commissions and awards for his work, most recently from the Bridgehampton Chamber Music Festival, ASCAP, the Zoom! Festival, and Young Concert Artists, Inc., for whom he serves as composer-in-residence.

His first commission for YCA was his Suite for Viola and Piano, which was premiered February 1999 in Washington D.C.'s Kennedy Center and the 92nd Street Y in New York by violist Naoko Shimizu and pianist Ozgur Aydin. About this work, Joseph McLellan of the Washington Post writes "Bunch ... has a firsthand knowledge of the viola's personality, its unique sound, its communicative potential, its grace, agility and dynamic subtleties ... instantly arresting works performed in recent seasons. He is a composer to watch."

Mr. Bunch also enjoys a thriving career as a professional violinst. It was in this discipline that he first began musical studies at an early age. The winner of two consecutive OMEA State Solo Competitions (1989, 1990) and the Rogue Valley Symphony Young Artist Competition (1991) while in high school, he went on to study viola at the Juilliard School as a student of Toby Appel. It was at Juilliard that he began composition studies, first privately with Eric Ewazen and Stanley Wolfe, then later with Robert Beaser for a master of music degree, as a double major in composition and viola. Upon graduation from Juilliard, he was awarded both the Lillian Fuchs Prize in Viola, as well as the William Schumann Prize (1997) for Outstanding Leadership in Music, the school's highest honor.

Deeply committed to the performance of new music, Mr. Bunch is a member of the Flux Quartet, and performs and tours regularly with the new music groups Continuum, the Perks Dance Music Theater, and the Virgil Moorefield Ensemble.

This fall marks the release of two recordings featuring Mr. Bunch's works. His Intersections for piano trio was released in September on a CD of the same title on Japan's Pony Canyon label. In November, his Fantasy for violin and orchestra, featuring violinist Ittai Shapira and the English Chamber Orchestra, will be released worldwide on the EMI label.

Upcoming projects include a recording of his Concerto for Piano Trio and Percussion by the Ahn Trio (EMI), and commissions for a flute concert from renown flutist Maraya Martin and a work for trombone and percussion for Joseph Alessi, principal trombone of the New York Philharmonic.

Eric Ewazen
Eric Ewazen, born in 1954 in Cleveland, Ohio, studied under Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller and Joseph Schwantner at the Eastman School of Music (BM, 1978), Tanglewood and The Juilliard School (MM, 1978 and DMA, 1980), where he has been a member of the faculty since 1988. A former vice-president of the League-ISCM, he is currently the composer-in-residence with the St. Luke's Chamber Ensemble.
A recipient of numerous composition awards and prizes, his works have been commissioned and performed by many chamber ensembles and orchestras around the world. The soloists in performances of his music include members of the New York Philharmonic, Chicago Symphony, San Francisco Symphony, Los Angeles Philharmonic, Cleveland Orchestra, the Metropolitan Opera Orchestra and the Vienna Philharmonic. His chamber music and his sonatas for wind and brass instruments have quickly become staples of the repertoire.

Well-Tempered Productions has released two all-Ewszen CDs, featuring, among other ensembles and soloists, the American Brass Quintet and the St. Luke’s Chamber Ensemble. Among his recorded works are *Symphony in Brass* (Summit Brass on Summit Records), *Colchester Fantasy* (American Brass Quintet on Summit Records and Center City Brass Quintet on d’Note Records), *Sonata for Trombone* (Joseph Alessi on Cala Records), *Trio for Trumpet Violin and Piano* (Philip Smith), *The Diamond World* (the Ahn Trio on EMI Classics), *The Tiger* (tenor Robert White on Hyperion), *Roaring Folk Quintet* (Borealis Wind Quintet on Helicon), *Ballade, Pastorale and Dance* (Margaret Swinichon on Albany Records), *Dagon II* (David Taylor on New World Records) and *Shadowcatcher* (Juilliard Wind Ensemble and the ASQ on New World Records).

During the 1999-2000 season, Mr. Ewszen has been a guest composer for premiere performances of his music in Mexico City, Mexico (the Orquesta Sinfonica Carlos Chavez), Calais, France (Musique en Euroregion), Taipei, Taiwan (Moment Musical Orchestra), and the Canary Islands, Spain (Orquesta de Tenerif). Recent commissions of his include a symphonic wind ensemble work for the bicentennial of West Point, a concert band piece for the Air Force Band in Langley Air Force Base and a chamber piece for the Chicago Chamber Musicians (featuring Larry Combs, principal clarinet of the Chicago Symphony).

**Astor Piazzolla (1921-1992)**

Piazzolla was born in Argentina, raised in New York, and returned to Argentina in 1927. His name is solely associated with the tango, as he early learned to play the bandoneon, a sort of combination of accordion and concertina, used principally in Argentina to play tangoes. In composition, Piazzolla founded the revolutionary New Tango (tango nuevo) in which he combined jazz (which he learned in New York), the essence of tango, and ideas gained from his studies with Nadia Boulanger and Alberto Ginastera. He firmly established his own personal style through his own Tango Nuevo quintet, and his own compositions, comprising tangoes for small ensembles, symphony orchestras and film scores.

The tango, born in the slums of the cities, is a highly dramatic expression of the Argentinian national character, and especially of the fatalism and pessimism of the poor, and the popular fascination with life, love and death.

---Robert Stetzel
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