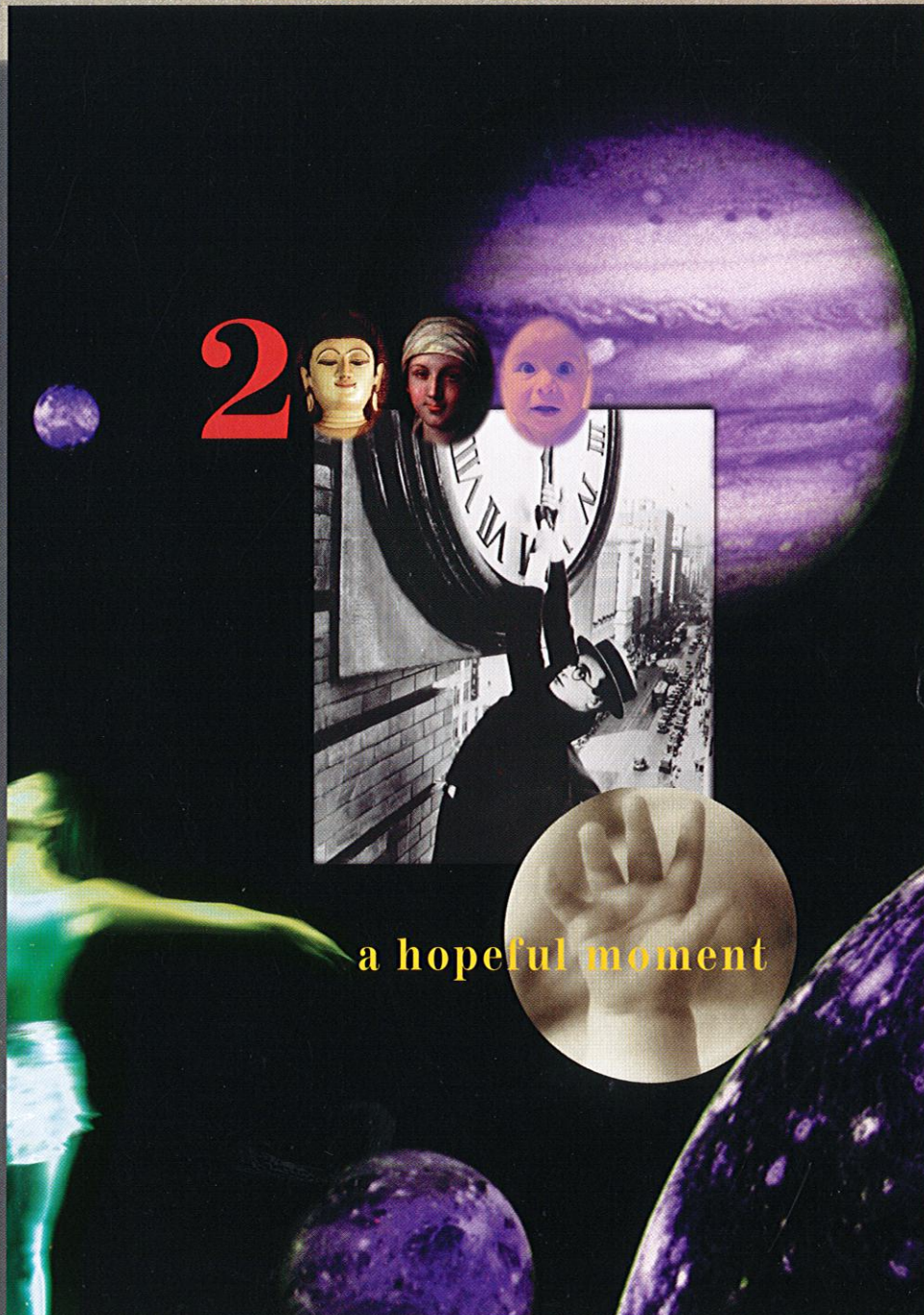


HANCHER AUDITORIUM

1999-2000 ~ At This Moment



HANDS



HANDS
JEWELERS
Since 1854

109 E. Washington • Downtown Iowa City • 319-351-0333 • 800-728-2888



FESTIVAL

EVENT



WHITE HOUSE
MILLENNIUM COUNCIL
Honor the Past - Imagine the Future

Commission supported by Chamber Music America's A Musical Celebration of the Millennium
Residency supported by the Lila Wallace-Reader's Digest Fund

Hancher Auditorium • Iowa Center for the Arts • The University of Iowa

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

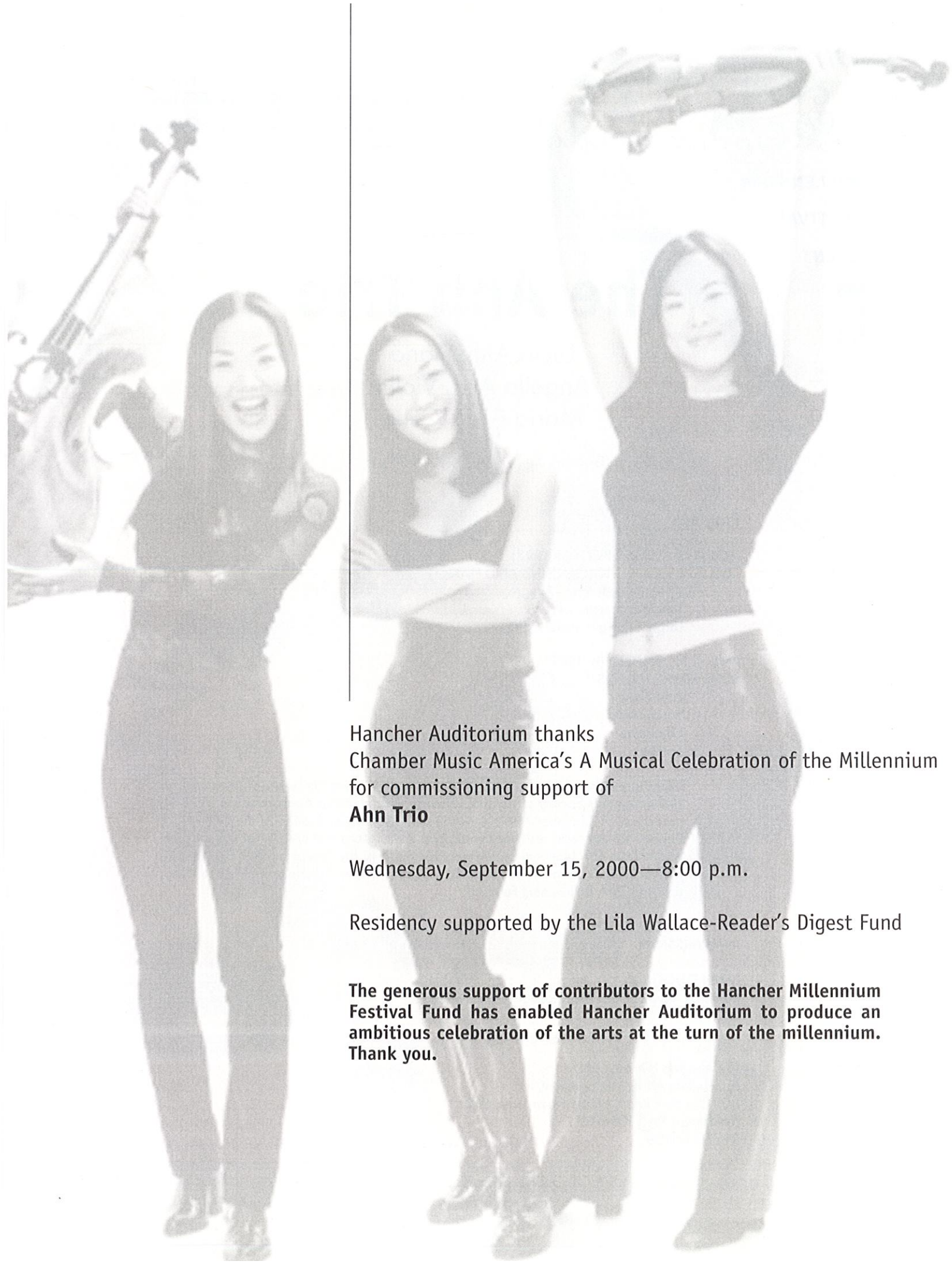
World premiere. Commissioned by Hancher Auditorium/University of Iowa and the Performing Arts Society of Acadia, Lafayette, LA. Hancher Auditorium is a 1998-99 participant in Chamber Music America's *A Musical Celebration of the Millennium*. Support for concerts, residency work, and commissions that are part of this program comes from The National Endowment for the Arts, the Josephine Bay 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



Hancher Auditorium thanks
Chamber Music America's A Musical Celebration of the Millennium
for commissioning support of
Ahn Trio

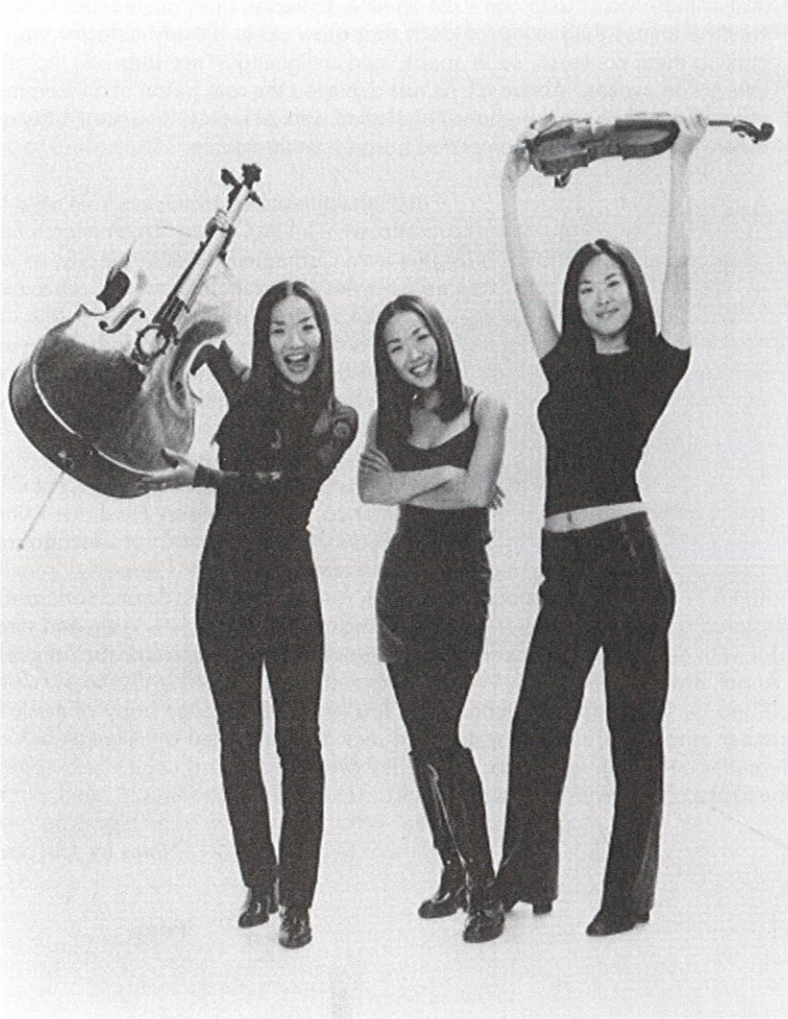
Wednesday, September 15, 2000—8:00 p.m.

Residency supported by the Lila Wallace-Reader's Digest Fund

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.

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 Angella 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 1987 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*, *Visionaire*, 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 unanimity 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.

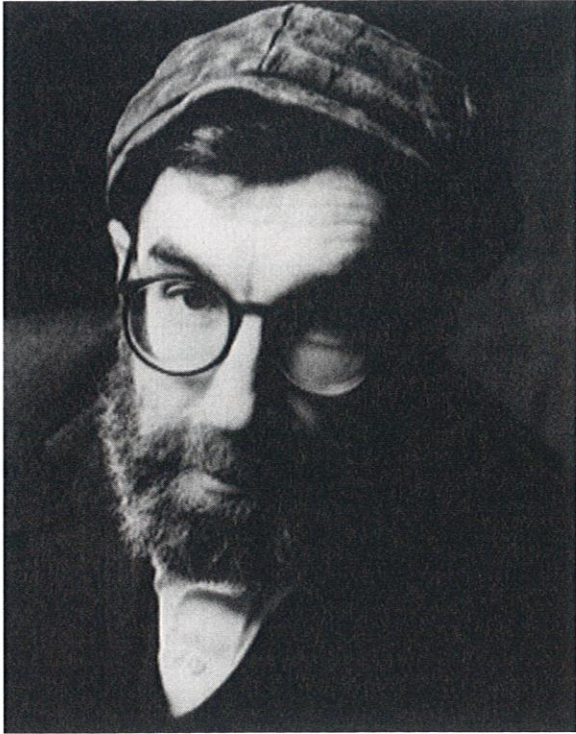
The Ahn Trio's passionate dedication to the commissioning and performance of contemporary music has led to significant additions to the piano trio repertoire.

Among recent premieres are Eric Ewazen's trio, Dan 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 Dvorák, 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.

Paul Schoenfield



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 complied 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, Ozan 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, the Ohio Arts Commission, Chamber Music America, 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 work of Bartok with Sergiu Luca. 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 orchestra, and recently completed a full-length folk opera, *The Merchant and the Pauper* (to a libretto by Maggie Stearns), which was commissioned by the Opera Theatre of St. Louis.

Notes by Joel Sachs

studiolo 319.341.8344
415 s.gilbert st iowa city, ia. 52240

ART ...express yourself

...with contemporary fine art and craft, furniture, jewelry, home and gift accessories

Artful Living by Design herman miller for the home

DESIGN RANCH

Designed to bring beauty to everyday life.

N. Dodge & E. Davenport St.
Iowa City, IA 319.354.2623
Hours: M-F 10-6:00, Sat 10-5

Photo by Mark Tade

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 Ahn. The kernel of the session was:

PS What kind of piece would you like?

Ahns 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.

Ahns Do what you can.

An e-mail 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" (Yip, yip, yip, yip, yip, yip, yip, yip, yip, baw—GET A JOB) and the famous Korean folk song "Ariang" (Ariang, Ariang, Ariang, Arariyo! Ariang Gogaero numu ganda—"Ariang pas 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 befits Hollywood feature films. The movement is formally amorphous, all material being an unfolding of a four note motive initiated by the cello.

What do these terms mean?

Adagio non troppo	Slowly but not too slowly.
Allegro vivace	Quick and lively.
Allegro vivo e molto ritmico	Quick, with spirit and rhythm.
Largo	Very slow, broad.
Presto	Very fast.
Tempo di marcia	In the tempo of a march.

Eble Music Co.

Sheet Music and Books

115 S. Linn St.

338-0313

FRIENDSHIP

1231 Gilbert Ct. Iowa City, IA
338-2674 nfootner@avalon.net

Yoga

"In our spiritual quest, it is required of us that we develop our body in such a way that it is no longer a hindrance, but becomes our friend."

B.K.S. Iyengar

Classes for every body.

The Iowa Network Project—



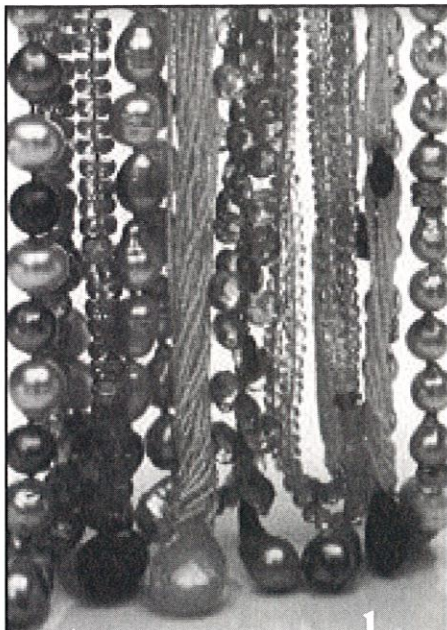
Most Iowans lead busy lives. They work hard; they're active in community organizations and schools; they're busy with families; they're studying. Sometimes it's hard to make time for a night on the town, for enjoying the arts.

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 lots 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 LCJO 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.



treasured

a truly one of a kind gift

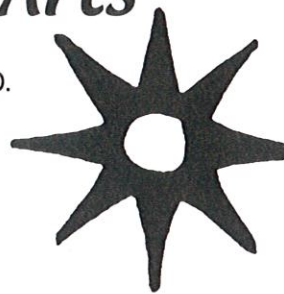
d o m b y

128 east washington street
iowa city (319) 337.2530

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

An asterisk (*) indicates activities that are open to the public.

Iowa City

January 25

Noon

Mini-performance, Iowa City Press-Citizen

3:00

Mini-performance, American College Testing

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, Colloton Atrium*

5:30

Mini-performance, West Music Company

January 27

8:00

Concert, Clapp Recital Hall, tickets required, call Hancher Box Office*

January 28

10:00

Stage Door performance, Hancher Auditorium

Burlington

January 31

Noon

Mini concert, Great River Medical Center, West Burlington*

7:00

Reception for musicians and mini concert, Arts for Living Center

February 1

12:15

Mini concert, The Burlington (renovated Hotel Burlington)*

3:00

Master class, Zion United Church of Christ*

February 2

11:30

Mini concert, Burlington High School

7:30

Concert, Burlington Civic Music Association, Memorial Auditorium*

For tickets call 319/752-0336

Decorah

February 4

9:55

Mini concert, Decorah High School

1:30

Mini concert, East Side School

2:15

Mini concert, Decorah Middle School

February 5

2:00

"Choosing an Instrument," Decorah Public Library

9:00

"Eat Your Art Out"

February 6

7:30

Concert, Center for Faith and Life, Luther College

February 7

10:30

Master classes, Dorian High School Orchestra Festival

12:30

Mini concert, Decorah Chamber of Commerce Luncheon



STAR MOTORS, INC.

**Iowa City's
Independent Mercedes Benz
and Volvo Sales and Service**
Technician Owned and Operated

**Sales 339-7705
942 Gilbert Court
Service & Overnight Parts
887-1083
1208 Gilbert Court**

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.

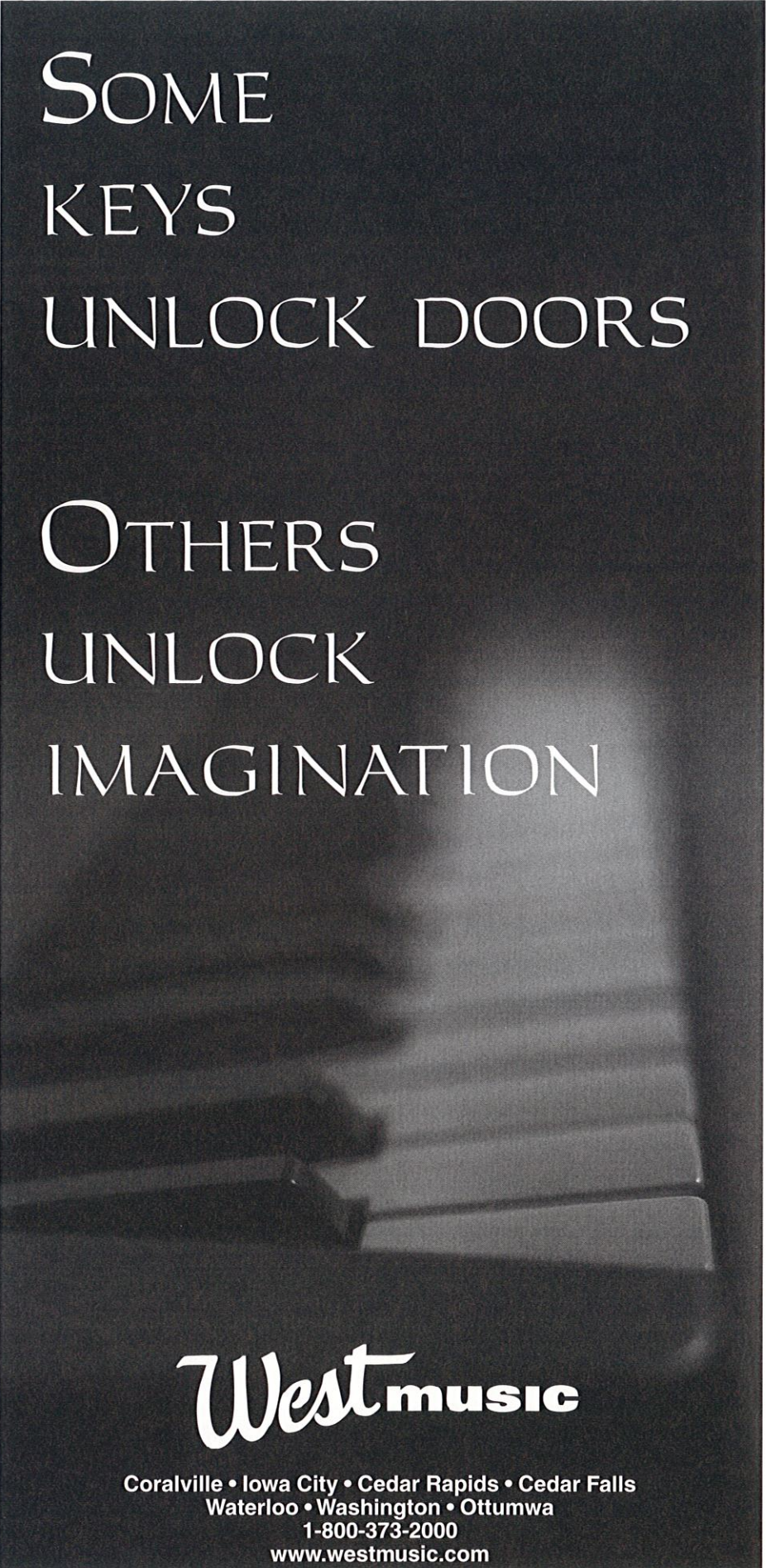
The releases will arrive in a digested form, with links to the full news releases on the UI web site. Many of the releases contain additional World Wide Web links, so that you can easily navigate to additional information about the artists and productions.

The digest includes not only information about Hancher events, but also about events at University Theatres, the School of Music, the Dance Department and the School of Art and Art History; readings and panels sponsored by the Iowa Writers' Workshop and the International Writing Program; and 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 Cafe

Make Hancher Cafe 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 desserts before and after most performances. Beverages are available during intermissions on 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

Westmusic

Coralville • Iowa City • Cedar Rapids • Cedar Falls
Waterloo • Washington • Ottumwa
1-800-373-2000
www.westmusic.com

university theatres MAINSTAGE

THE FIREBUGS

by Max Frisch

Part modern parable, part political satire, *The Firebugs* tells the story of a man who tries to outsmart the arsonists 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, Mabie Theatre

UI Theatre Building

\$15, \$7 students

Call 335-1160 or

1-800-HANCHER



Hancher Auditorium's Audio Description System

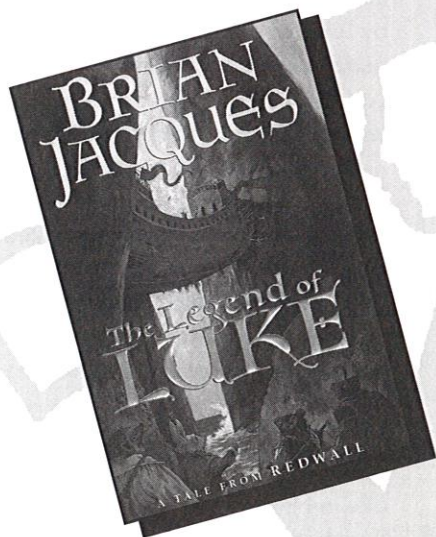
When the lights come up at Hancher Auditorium, the lively blend of colors, lighting effects, costumes, and movement on stage will be enjoyed equally by visually-impaired audience members and fully-sighted ones, courtesy of an exciting service called Audio Description.

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.



**NOW
25%
OFF**



Iowa Book & Supply

8 South Clinton Street

Iowa City, IA 52244

319 337-4188 or FAX 319 337-2045

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 palpable 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 Pookiesnackenburg and the theater 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, Pookiesnackenburg also produced the highly acclaimed "Bins" 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 dustbin dance.

Luke and Steve formed Yes/No People in 1986, which began as a "dance band with taste, thrills, 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 orchestra 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 Montréal Comedy Festival, London's Royal Court Theatre and at the Barcelona Olympic, Galway, 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 soundtrack 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 Olivier for Best Choreography. Stateside, they won an Obie and a Drama Desk Award for Most Unique Theatre Experience.

LISTEN UP!

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 Best Campaign of the Year at the RAA awards). The company also appears in the "Mr. Frear's Ears" series of short films on Nickelodeon, and in *Brooms* (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 Acropolis in Athens.

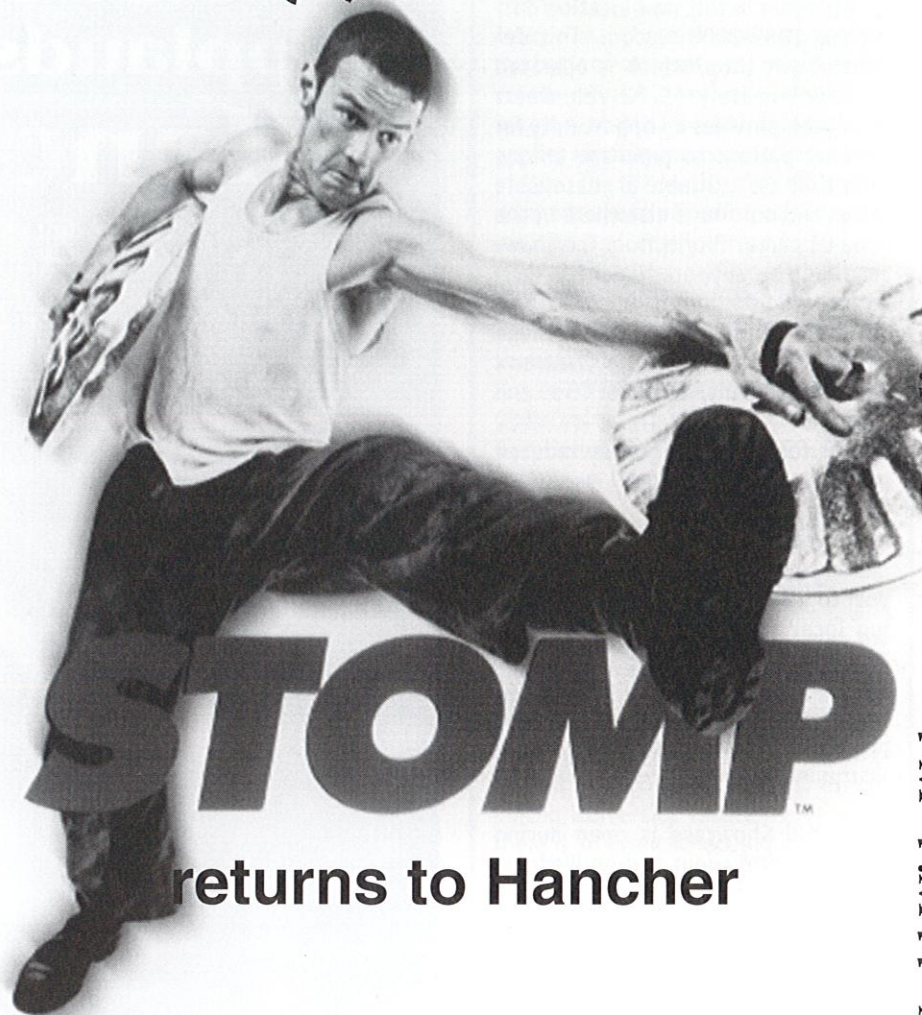
More recently, *Stomp* has made appearances on "The Late Show with David Letterman," "The Tonight Show," on the NBC sitcom "Mad About You," and on their own HBO special, "Stomp Out Loud."

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 dustbin or hammers—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 paint, 6 wooden poles, 1 fire bucket, 10 garbage can lids, 2 hatchet handles, 4 wheel rims, 8 fist-sized chunks of chalk, 4 rolls of gaffer tape, 6 ace bandages, 6 disposable ice packs and 6 ball-peen hammer handles.

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 highbrow or detached."

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!



returns to Hancher

Read more about *Stomp* on the World Wide Web www.stomponline.com

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 Ahn Trio, and The Guthrie 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 reseated should speak with Box Office personnel.

U.S. Cellular applauds Hancher's season Performances



U.S. Cellular

The way people talk around here.™

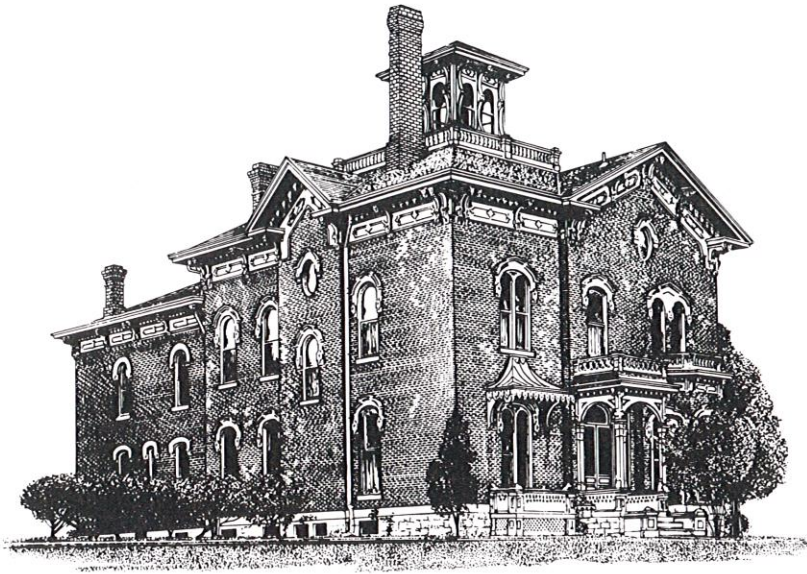
1-888-BUY-USCC

Iowa City 155 Hwy 1 West Iowa City, IA 52240 319-430-5823
Coralville 2411 Second Street Coralville, IA 52241 319-430-5800

Visit us on the Internet at www.uscellular.com.

The Mansion

Fine Furnishings • Interior Design



"For Those Who Appreciate the Finest"

538 South Gilbert

Iowa City

338-2830

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.

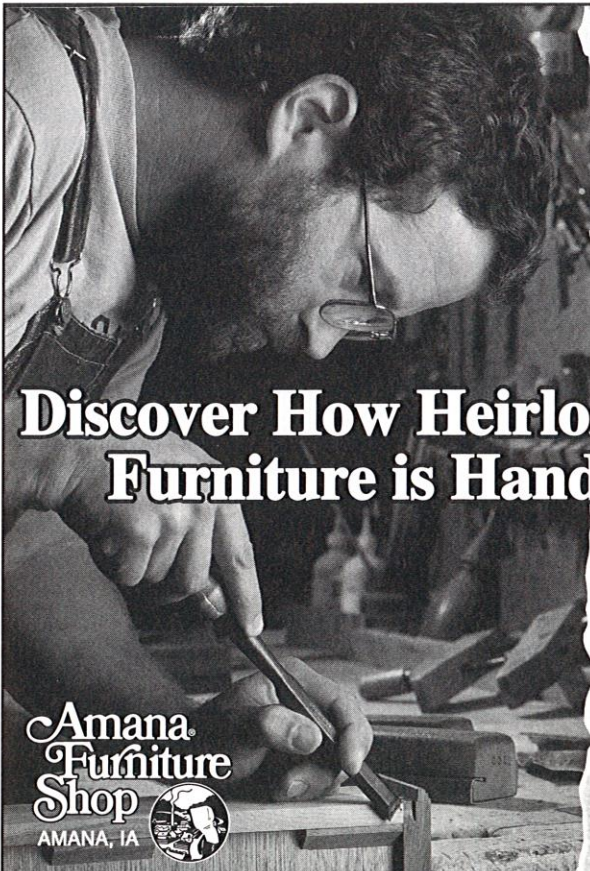
For Future Reference

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.

Parking 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.



Come visit us at the Amana Furniture & Clock Shop in the historic village of Amana. Our workshop is located in the former calico works, originally built in 1861.

Discover How Heirloom-Quality Furniture is Handcrafted.

You'll see our craftsmen at their workbenches as they create the finest hardwood furniture to be found anywhere. Take our FREE GUIDED TOUR and see the Amana Difference.


**Amana
Furniture
Shop**
AMANA, IA



1-800-247-5088 • www.AmanaFurniture.com
Factory Tours: Twice Daily, Mon. - Sat. • Salesroom Open Daily

Upcoming Events

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



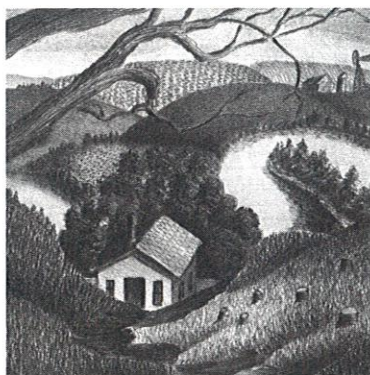
IOWA DANCEFORCE

Ballet • Jazz
Tap • Pointe
Hip-Hop • Pom • Baton
Vocal & Musical Comedy
Acting

354-0142 806 5TH ST., CORALVILLE

HUDSON RIVER

GALLERY & FRAME CO.

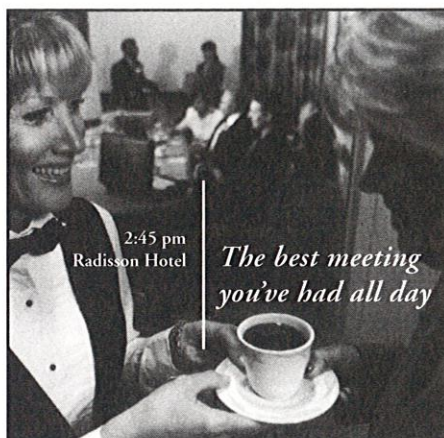


Vernon: R. Stutzman

Stone Litho

fine art
conservation
framing

PHONE 358 ■ 8488
538 SO. GILBERT STREET



Radisson
HOTEL IOWA CITY

The difference is genuine.SM

The Radisson Iowa City is known for its genuine Midwest hospitality. Exceptional service combined with our 13,000 square feet of flexible space is a perfect environment for meetings. From exclusive boardrooms to the graceful 5,600 square foot ballroom that can accommodate up to 600, our experienced professionals will ensure your next meeting is sophisticated and affordable.

HIGHLANDER PLAZA • 2525 NORTH DODGE STREET

IOWA CITY, IA • 52245

319-354-2000 • FAX (319) 354-7506

For reservations call 1-800-333-3333,

visit us at www.radisson.com

or contact your travel professional.

Hancher Auditorium Staff

Joel Aalberts, Group Sales Coordinator
Brian Anstedt, 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 Howsare, Custodian
Judy Hurtig,

Assistant Director for Marketing
Hal Ide, Assistant Box Office Manager
Leslie Ireland-Anstedt,

Assistant Box Office Manager

Al Jurs, Lead Custodian

Casey Martin, Assistant Technical Director

Victor Mashburn, Director of Development

Ron McClellan, Design Artist

Tim Meier, Secretary

Stephanie Miller-Lamb, Stage Manager

Gary Sanborn, Audio/Electronics Engineer

Julie Scott, Administrative Assistant

Chuck Swanson, Associate Director

Connie Tipsword, House Manager

Hancher Graduate Assistant Staff

Tammara Baker, Advertising Assistant

Aaron Chittenden, House Manager Assistant

April Darling, Stage Assistant

Sarah Greer, Stage Assistant

Daniel Grimes, Stage Assistant

Abigayle Hutten, Stage Assistant

Deborah-Eve Lombard, Graphics Assistant

Adam Lundgren, House Manager Assistant

Emily Nelson, Education Assistant

Theresa Rooney, Cafe Services Assistant

Tim Sievers, 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 marketing 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
231 Hancher Auditorium
Iowa City, Iowa 52242-1794
tel. 319/335-1130
fax. 319/335-1180
web. <http://www.uiowa.edu/~hancher/>

Hancher Box Office

tel. 319/335-1160 or 1-800-HANCHER
TDD. 319/335-1158
fax. 319/353-2284
e-mail: Hancher-Box-Office@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 Wall (338-2618) and Janice Carpenter (338-8613) or the Hancher administrative offices at 335-1130.



Dr. Leslie Kramer

Osteopathic Surgeon & Physician
Board Certified Dermatologist

Skin diseases & surgery in children & adults

- Skin Cancers
- Acne Surgery
- Sun Damage
- Collagen Injections
- Chemical Peels
- Facial & Leg Veins

CEDAR RAPIDS DERMATOLOGY

411 10th Street SE Cedar Rapids

Call for appointment: 362-3434



OLD CAPITOL
M · A · L · L

A
PROUD
SUPPORTER
OF ALL
HANCHER EVENTS!

**IT'S WORTH SHOPPING
DOWNTOWN!**

201 S. CLINTON ST., IOWA CITY
(319) 338-7858

**Don't let winter winds leave
you out in the cold...**

**The Iowa House Hotel invites you to
enjoy its warmth, comfort, and
wonderful hospitality.**

Iowa House Hotel
Corner of Madison & Jefferson
319.335.3513
www.imuis.uiowa.edu/iowahouse

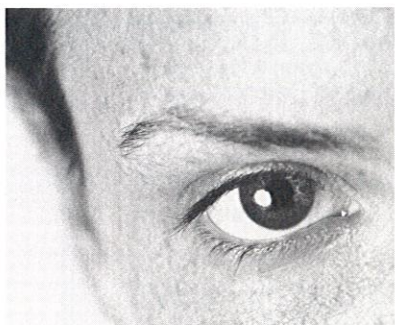


DETAIL IN DESIGN
KITCHEN & BATH CABINETRY

featuring
**PLAIN
& FANCY**
CUSTOM CABINETRY

Well Within Your Reach.

1100 FIFTH STREET SUITE 115
CORALVILLE IOWA 52241
319.354.7633 CELL 321.5450 FAX 354.7645



Helping Iowans Focus on the Arts



Iowa's largest and most
experienced provider of cataract
and refractive surgery.

80 Years of Eyecare Excellence at the Wolfe Clinic.

319-277-0103 • 800-642-6419
Ames • Cedar Falls/Waterloo • Cedar Rapids
Fort Dodge • Marshalltown • West Des Moines
www.wolfeclinic.com

**"Now is
always the
hardest time
to invest."**

BERNARD MANNES BARUCH

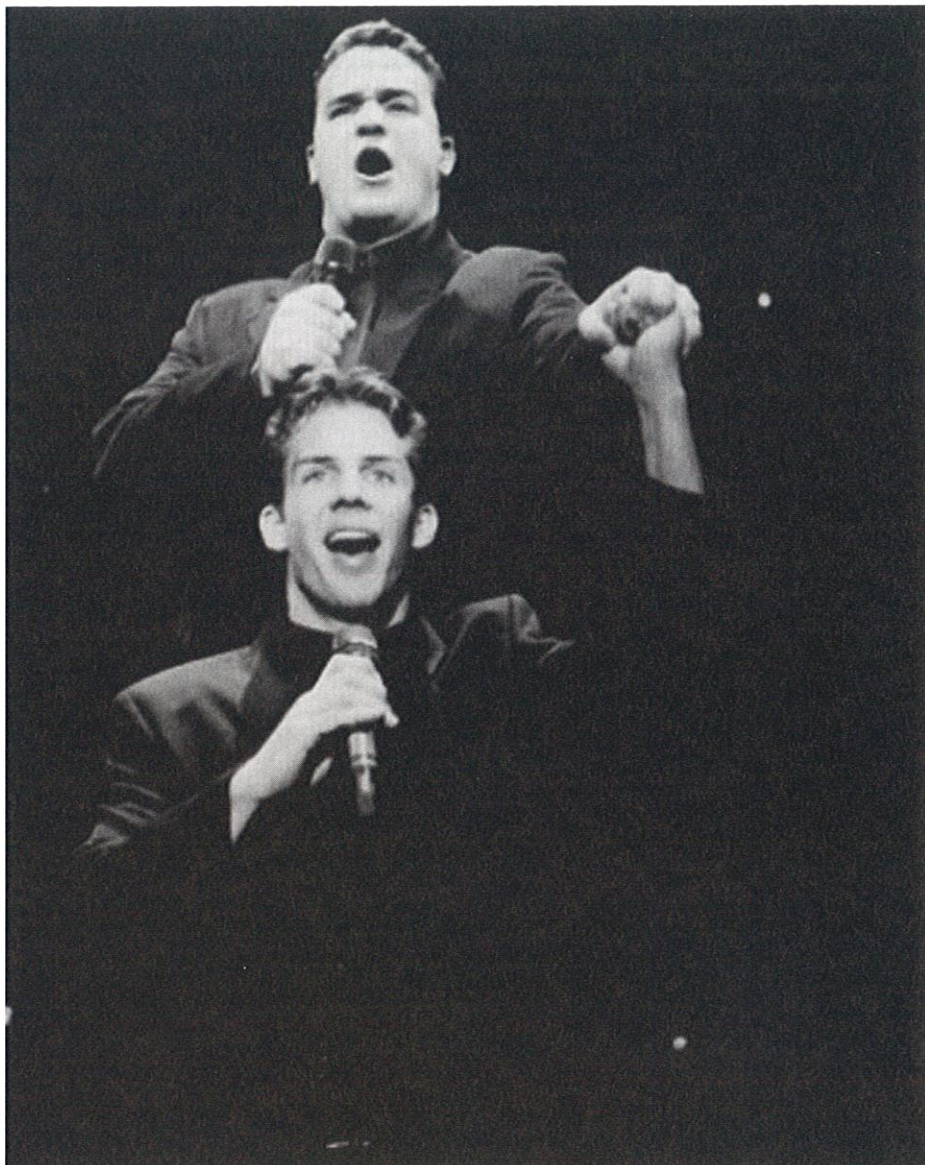
Mike Margolin

Helping people make
intelligent investment decisions
for over twenty years.

354-6464

Registered Representative* • Iowa City

*Securities offered through Locust Street Securities, Inc. (LSSI)
909 Locust Street, Des Moines, Iowa 50309 (515) 698-7300
Member NASD, SIPC, & MSRB, LSSI is not an affiliated company



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 theatre 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 Praemium 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

coming soon...



The Music of the Night

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 toll-free at 1-800-HANCHER.


Please

Patronize our advertisers and when you do, thank them for their support of Hancher Auditorium.

<http://www.uiowa.edu/~hancher/>

For updated information about Hancher events or to learn more about selected events and activities, visit our website at <http://www.uiowa.edu/~hancher/>

**It's All In
How You Finish.**



112 South Dubuque Street
Iowa City, IA 52240-4081
(319) 354-5000
(800) 779-3246

DAIN RAUSCHER
INVESTMENT SERVICES
INVESTMENT BANKING
MEMBER NYSE/SIPC

IOWA CITY
Landscaping
&
Garden Center

*Quality Products
for the
Home & Garden*

520 Hwy 1 West • Iowa City, Iowa

**Loomis
Construction Inc.**

Design and Build

- Astute Planning
- Adroit Workmanship
- House Whispering
 - imagining the extraordinary
 - exalting the ordinary
 - defining what's possible
 - refining what's not

337-4905
Residential Solutions in Iowa City Since 1980

 **FOCAL POINT
INTERIORS**
FOR HOME AND OFFICE

**FINE FURNISHINGS
PERSONALIZED SERVICE**


4333 CZECH LANE NE
CEDAR RAPIDS IOWA 52402
319.395.0921

RECK violin shop
Hwy. 6 and 1st Ave. Coralville, IA



(319) 351-8374

**Dealers and Restorers
of Fine String Instruments**



**Let's talk
Toyota.**

Mike
Mike Huber

TOYOTA OF IOWA CITY
Highway 1 West • 319-351-1501

IOWA CITY COMMUNITY THEATRE

A **20th**
century
curtain
call

1999-2000
2000-2001

HAY FEVER
Noel Coward
September 17, 18, 23-25; October 1-3

JESUS CHRIST SUPERSTAR
Andrew Lloyd Webber and Tim Rice
October 29, 30; November 4-6, 12, 13, 19-21

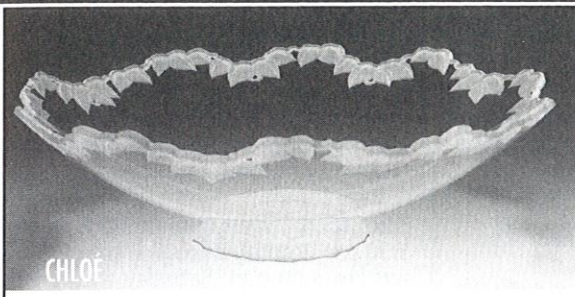
A STREETCAR NAMED DESIRE
Tennessee Williams
January 14, 15, 20-22, 28-30

THE THREEPENNY OPERA
Bertolt Brecht and Kurt Weil
March 3, 4, 9-11, 17-19

ANNIE GET YOUR GUN
Dorothy Fields and Irving Berlin
April 14, 15, 21, 22, 28-29; May 4-6

For ticket information call the Iowa City
Community Theatre Box Office at 338-0443





Iowa's Largest
Contemporary Craft Gallery


ARTISTIC ACCENTS

"Christopher Radko" Newest
"Rising Star" location
Toll Free 1-888-75 RADKO

319/393-6588
Open M-F 10-6, Sat. 10-5, Sun. 10-4
South of Collins Rd. on
Center Pt. Rd. NE (at Czech Sq.)

Offered exclusively at Artistic Accents

By
Schlusser
DESIGN STUDIO



Located in the heart of downtown across from the old State Capital Pentacrest . . . We have created a Chicago style men's store with the best of today's fashion clothing.

- Mani by Giorgio Armani
- Jhane Barnes
- Mickey Spatz
- Cole Haan
- Joseph Abboud
- Barry Bricken
- Zanello
- Tallia
- Ballin
- XMI
- TSE

AUSTINBURKE

CLOTHIERS

26 S. CLINTON STREET • IOWA CITY, IOWA 52240 • TELEPHONE: 319.337.4971

*Working together
to support the arts.*

Donna & Paul Davis

Office: 351-3355 44 Sturgis Corner Drive
Home: 351-6870 Iowa City, IA 52246

E-mail: DavisDonnaL@cs.com





**Real Estate
Professionals**

Each office
independently owned



Dance

OF IOWA

MICHAEL KOHLI — Director

Professional Instruction for Preschool through Adults
CLASSICAL BALLET • POINTE • JAZZ • TAP

3 locations for your convenience

Iowa City

Cedar Rapids

Coralville

Services for Persons with Disabilities

Hancher is committed to making its events accessible to everyone. Large print format copies of the playbill are available at the program stands. Tape-recorded versions of the playbill with cassette players are available at the main floor coatcheck by leaving a driver's license or similar ID.

Patrons who require accommodation for wheelchairs are urged to notify the Box Office at the time of ticket purchase. Parking for people with disabilities is reserved on the drive outside the auditorium's main entrance. Elevators on the east and west sides of the lobby serve the Hancher Cafe.

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

Please call 319/335-1158 with questions or requests for accommodations for people with disabilities. TDD service is also available on this line and can be used to purchase tickets.

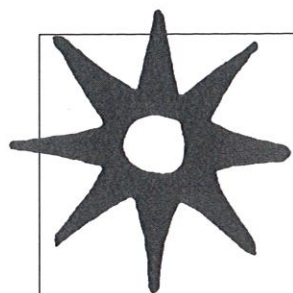
Binoculars Rental

Rental binoculars are available at the Hancher Showcase. Binoculars are available at a rental rate is \$5 per show. A security deposit is required. Inquire at the Showcase for more information.

In tune with your
real estate
needs.



IOWARealty
Louise Langst



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
HL Hancher Loft
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

Stomp. Jan. 28, 8 pm; Jan. 29, 5 & 9 pm; Jan. 30, 2 pm, HA

The Children's Theatre Company, Feb. 5, 3 & 7 pm, HL

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

Les Misérables. Feb. 22-25, 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 Weber. 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

Orestes 2.0. Feb. 17, 18, 19, 23, 24, 25 & 26, 8 pm; Feb. 20, 26 & 27, 3 pm, David Thayer 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/Place 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

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

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

Kristin Thelander, horn. Feb. 4, 8 pm, CRH

Tadeu Coelho, flute, with Ksenia Nosikova, piano. Feb. 5, 8 pm, CRH

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

Honors 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

Maia 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 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.

The Next Generation Of American Eagle.



Plush leather seating

This year, you will notice some new changes when you fly American Eagle from selected markets. For starters, you'll step into a brand-new 50-seat passenger jet equipped to provide the ultimate in smooth, quiet comfort. Once you stow your carry-on luggage in the ample overhead and under-seat storage space, you'll enjoy our plush leather seats. So for your next trip, fly the next generation of American Eagle. Call your Travel Agent, or American at 1-800-433-7300, or book online at www.aa.com



*Overhead storage and
valet baggage service*

American Eagle

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 potentials, 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 violinist. 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 Artists 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 DanceMusicTheater, 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 renowned flutist Marya 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, 1976), Tanglewood and The Juilliard School (MM, 1978 and DMA, 1980), where he has been a member of the faculty since 1980. 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-Ewazen 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 Swinchoski on Albany Records), *Dagon II* (David Taylor on New World Records) and *Shadowcatcher* (Juilliard Wind Ensemble and the ABQ on New World Records).

During the 1999-2000 season, Mr. Ewazen 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), Tapei, Taiwan (Moment Musical Orchestra), and the Canary Islands, Spain (Orquesta de Tenerife). 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).

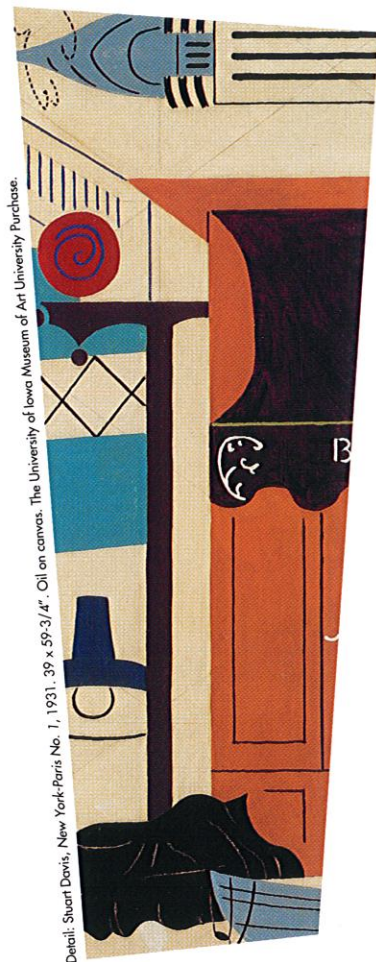
Astor Piazzolla (1921-1992)

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 tangos. 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 tangos for small ensembles, symphony orchestras and film scores.

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

--Robert Stetzel

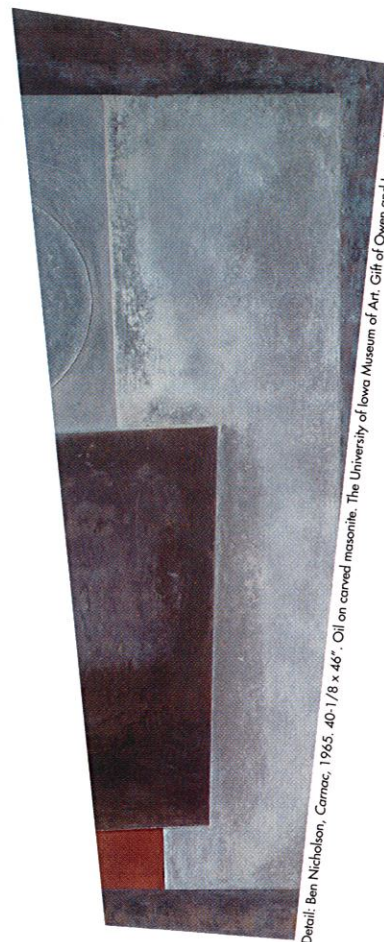
M.C. GINSBERG OBJECTS OF ART PROUDLY EMBRACES THE UNIVERSITY OF IOWA'S
CREATIVE SPIRIT THROUGH ITS SUPPORT OF THE PERFORMING AND VISUAL ARTS.



Detail: Stuart Davis, *New York-Paris No. 1*, 1931. 39 x 59-3/4". Oil on canvas. The University of Iowa Museum of Art University Purchase.



Detail: Mark Tobey, *Autumnal Light*, 1965. 57 x 30-1/4". Tempera on board. The University of Iowa Museum of Art. Gift of Owen and Leone Elliott.



Detail: Ben Nicholson, *Carnac*, 1965. 40-1/8 x 46". Oil on carved masonite. The University of Iowa Museum of Art. Gift of Owen and Leone Elliott.



Platinum, Gold and Diamond Starburst Brooch
"Edwardian"- Circa 1901-1910
Signed Tiffany & Co.



Platinum and Diamond Circle Brooch
"Art Deco"- Circa 1930-1935



Platinum, Gold, Diamond, Sapphire, Emerald
and Ruby Bee Brooch
"Edwardian"- Circa 1901-1910

RARE JEWELRY FROM THE M.C. GINSBERG PERIOD ART COLLECTION



110 East Washington • Iowa City • 319 351 1700
Governor Square • West Des Moines • 515 222 1101
800 373 1702 • <http://www.mcginberg.net>