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Australian Chamber Orchestra Bang on a Can All-Stars

Saturday, April 8, 2000—8:00 p.m.

PROGRAM

Australian Chamber Orchestra

WILLIAM WALTON

SONATA FOR STRINGS

INTERMISSION

Bang on a Can All-Stars

DAVID LANG

ANVIL CHORUS (1991)

HERMETO PASCOAL

ARAPUA (ARRANGED BY EVAN ZIPORYN)

ELENA KATS-CHERNIN

PROMOTION (1996)

INTERMISSION

Bang on a Can All-Stars with the Australian Chamber Orchestra:

MICHAEL GORDON,

DAVID LANG,

JULIA WOLFE

HAIRCUT (2000)

BRETT DEAN

GAME OVER (2000)

STEVE MARTLAND

HARD TIMES (2000)

World premiere. Commissioned by
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and the National Endowment for the Arts.

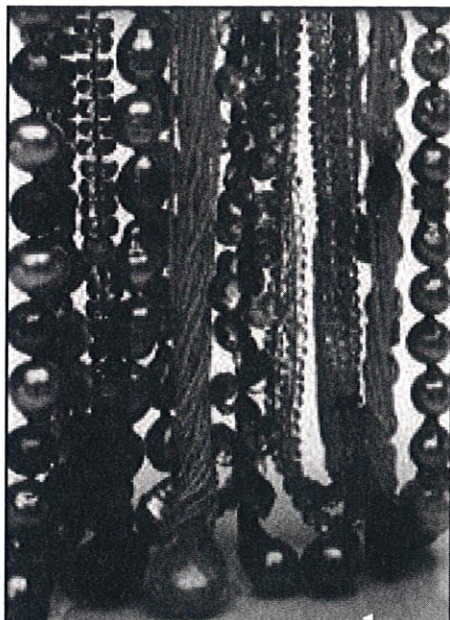
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BANG ON A CAN ALL-STARS

MAYA BEISER, Cello
ROBERT BLACK, Bass
LISA MOORE, Piano
STEVEN SCHICK, Percussion
MARK STEWART, Electric Guitar
EVAN ZIPORYN, Clarinets & Saxophones
ANDREW COTTON, Sound Engineer

AUSTRALIAN CHAMBER ORCHESTRA

Violin
Richard Tognetti, director and leader
Helena Rathbone
Aiko Goto
Alice Evans
Lorna Cumming
Elizabeth Jones
Yi Wang
Mark Ingwersen
Jemima Littlemore
Jacob Plooij

Viola
Caroline Henbest
Sally Boud
David Wicks

Cello
Emma-Jane Murphy
Molly Kadarauich
Leah Jennings

Bass
Maxime Bibeau

Orchestra Administration:
General Manager
Elizabeth Davies

Artistic Administrator
Meurig Bowen

Orchestra Manager
Brendon Hulcombe

Publicist
Trudy Johnston

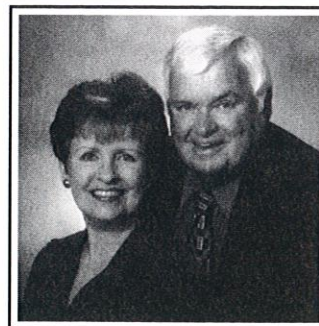
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THE AUSTRALIAN CHAMBER ORCHESTRA

After the Australian Chamber Orchestra's European tour in April and May 1999, Geoff Brown's review in *The Times* (London) praised the Orchestra for "such supple phrasing and dynamics. Such a gorgeous tone, the texture of red velvet! Such freshness, passion, and commitment!" He wrote that "frankly they made some of our own chamber bands sound like embalmers, waxing the music for its funeral" and proclaimed the ACO to be "the best chamber orchestra on earth."

The Australian Chamber Orchestra, founded in 1975, is a national orchestra with an outstanding international reputation for artistic excellence. It is a colorful and vibrant ensemble composed of some of the finest young musicians in Australia. The Orchestra consists of a core group of 17 strings and, depending on repertoire, is augmented by specialist players and soloists.

The Orchestra's national program of activities is extensive and includes subscription series in Sydney, Melbourne, Canberra, Brisbane, Adelaide, Perth, and Wollongong. The ACO also plays in regional centers on a regular basis. This national profile is the direct result of the Orchestra's commitment to the goal of providing Australia with a world class chamber orchestra.

In Spring 2000, in celebration of their 25th anniversary, the ACO will embark on an extensive U.S. tour. The tour will span 11 cities from Alaska to California, and from Ann Arbor to New York's Lincoln Center, and will feature pianist Anne-Marie McDermott as soloist.

The Australian Chamber Orchestra is Australia's most traveled cultural organization, having toured frequently through Europe, the United States, South America and the Pacific. It appears often at the summer season at the Concertgebouw in Amsterdam and at the other major concert halls throughout the world, including Carnegie Hall, New York; The Royal Albert Hall, London; the Musikverein, Vienna; The Kennedy Center, Washington DC and Teatro Colon, Buenos Aires.

In addition to international touring, the Australian Chamber Orchestra has gained an international reputation for its recordings. The ACO currently has 17 compact disc releases, and a seven-year contract signed in September 1991 with Sony Music has ensured a further two CD releases per year. The most recent release, *Scenes*, is a luscious recording of slow movements and is widely available. The first CD, released in July 1992, broke classical music sales records for an Australian ensemble and won the Australian Record Industry Award (ARIA) for the best Australian Classical Album in 1992. In October 1996, the ACO was awarded its second ARIA for its recording of Peter Sculthorpe's *Music for Strings* on ABC Classics Under Capricorn label. This recording has further won both the ABC Classic FM Record of the Year; Best Australian Recording and ABC 24 Hours Listeners' Choice for Best Australian Recording; as well as winning the inaugural Soundscapes Australian Orchestral New Release award and Readers Choice award.

Over the years, the Australian Chamber Orchestra has worked with some of the world's most distinguished directors including Frans Brüggen, Sir Charles Mackerras, Ton Koopman, Christopher Hogwood and Marc Minkowski, and has attracted many leading soloists such as Gidon Kremer, John Williams, Thomas Zehetmair, Anthony Halstead, Yvonne Kenny, Barry Tuckwell, Christian Lindberg, Håkan Hardenberger, Robert Levin, Lorraine Hunt and Pieter Wispelwey.

The highly talented and dynamic Australian violinist Richard Tognetti took up the position of artistic director and leader in 1989, which opened up another exciting chapter in the Australian Chamber Orchestra's artistic history.

The ACO is now celebrating its 24th year with outstanding guest artists such as pianists Melvyn Tan, Stephen Hough and Wayne Marshall, cellists Pieter Wispelwey and Steven Isserlis, saxophonist Claude Delangle, trumpeter Ole Edvard Antonsen, conductor Anthony Halstead and The Estonian Philharmonic Chamber Choir.



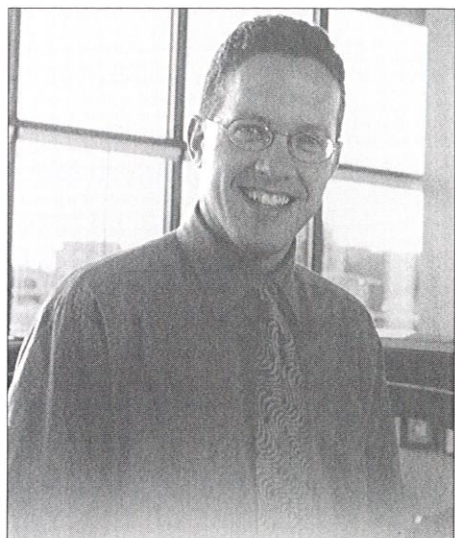
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RICHARD TOGNETTI

Conductor

Richard Tognetti, a violinist with a dazzling technique and personality to match, studied at the Sydney Conservatorium of Music with Alice Waten and at the Berne Conservatory (where he was awarded the Tschumi Prize in 1989) with Igor Ozim. He became artistic director and leader of the Australian Chamber Orchestra in 1989. Since then, Mr. Tognetti's leadership has instilled in the Orchestra's playing a new life, vitality and spirit.

A highly versatile musician, Richard Tognetti has developed a keen sensibility for the performance of music on period, modern and electric instruments. His arrangements of works by Janáček, Szymanowski, Paganini, Ravel and Satie have served to expand the chamber orchestra repertoire. In 1996, his arrangements and original music were featured in Penny Arcade's show "Sissy sings the blues..." which opened the Vienna Festival.

In conjunction with winemaker Bob Roberts, Mr. Tognetti produces and is the artistic director of the annual Huntington Festival held in the Huntington Winery at Medgee, a country town northwest of Sydney. The festival is highly renown for its approach to programming, presentation and engagement of artists. Each year the festival sells out before the artists and programs are announced.

Mr. Tognetti has directed the ACO and appeared as soloist on 15 international tours in 19 countries. Amongst the highlights have been the Orchestra's concert for the Musikverein's International Chamber Orchestra Series, the BBC Proms at Royal Albert Hall, the Concertgebouw Summer Festival, numerous performances at Wilgmore Hall, and the ACO's debut and return performances at Carnegie Hall and Teatro Colon in Buenos Aires.

Mr. Tognetti has directed the ACO on six recordings for Sony Music. The first of these recordings won the Australian Recording Industry Award for the Best Classical Album in 1992 and the following two were both nominated for the 1993 award. In 1996 the ACO was awarded with its second Australian Record Industry Award (ARIA) for its recording of Peter Sculthorpe's *Music for Strings*, which further won both the ABC Classic FM Record of the Year, Best Australian Recording and ABC 24 Hours Listeners' Choice for Best Australian Recording.

In addition to his association with the ACO, Richard Tognetti has performed as soloist with the Berne and Melbourne Symphony Orchestras. In 1997, his performances in Holland included the Brahms Double Concerto with cellist Pieter Wispelwey, under the direction of Franz Brüggen with the Dutch Radio Chamber Orchestra and a performance at the Salzburg Festival of the Mendelssohn Octet with Stephen Isserlis.

Mr. Tognetti performs on a 1759 Guadagnini violin using a combination of raw gut and steel strings. The violin was bought by the Commonwealth Bank of Australia for its Fine Art Collection and has been lent to Richard Tognetti on a semi-permanent basis.

BANG ON A CAN ORIGINS:

Julia Wolfe: When David Lang, Michael Gordon and I found ourselves in New York in 1986, we didn't see an exciting outlet for our music. Things were very polarized – academic music uptown, with audiences filled with new music specialists, a very critical atmosphere and everyone in tuxes, and downtown, another uniform, black T-shirts and another serious pretension. Neither side was really fun, and there was a whole new generation of composers who didn't fit in anywhere.

We wanted to provide a place for new music in society. It wasn't like other art. People knew who the new painters were, the writers, the filmmakers. But music was perceived as this elitist thing – academic, clever, scientific, inaccessible. Nobody cared if people came to the concerts. And the music reflected that. It got so removed from *life*. It was important to us to find a new audience.



So we decided to make a happening. As a joke, we called it the First Annual Bang on a Can Festival and we held it in an art gallery in Soho. We didn't think there'd be another one. We put pieces together that were really strong and belonged to different ideologies or not to any ideology, defying category, falling between the cracks.

Most of the music we do is by unknown people or is music no one else performs. Over the years, we've commissioned 50 or more pieces by young composers. But we'd hear the work in concert once, then it

would disappear. We want to give people an opportunity to develop in as many ways as possible. And there is a generation of performers now who are good enough to be classical music virtuosos and are interested in playing music by living composers. So in 1992, we got together a bunch of the best players we've had since we started the festival. Now, we can say to composers, here's this opportunity you can write for—six players totally committed to the music—you can work with them, change the piece from one performance to the next.

The All-Stars explore the question: What is presenting music? They are revitalizing the whole process of playing music in front of people and we are able to combine our ideas of programming with the concert forum.

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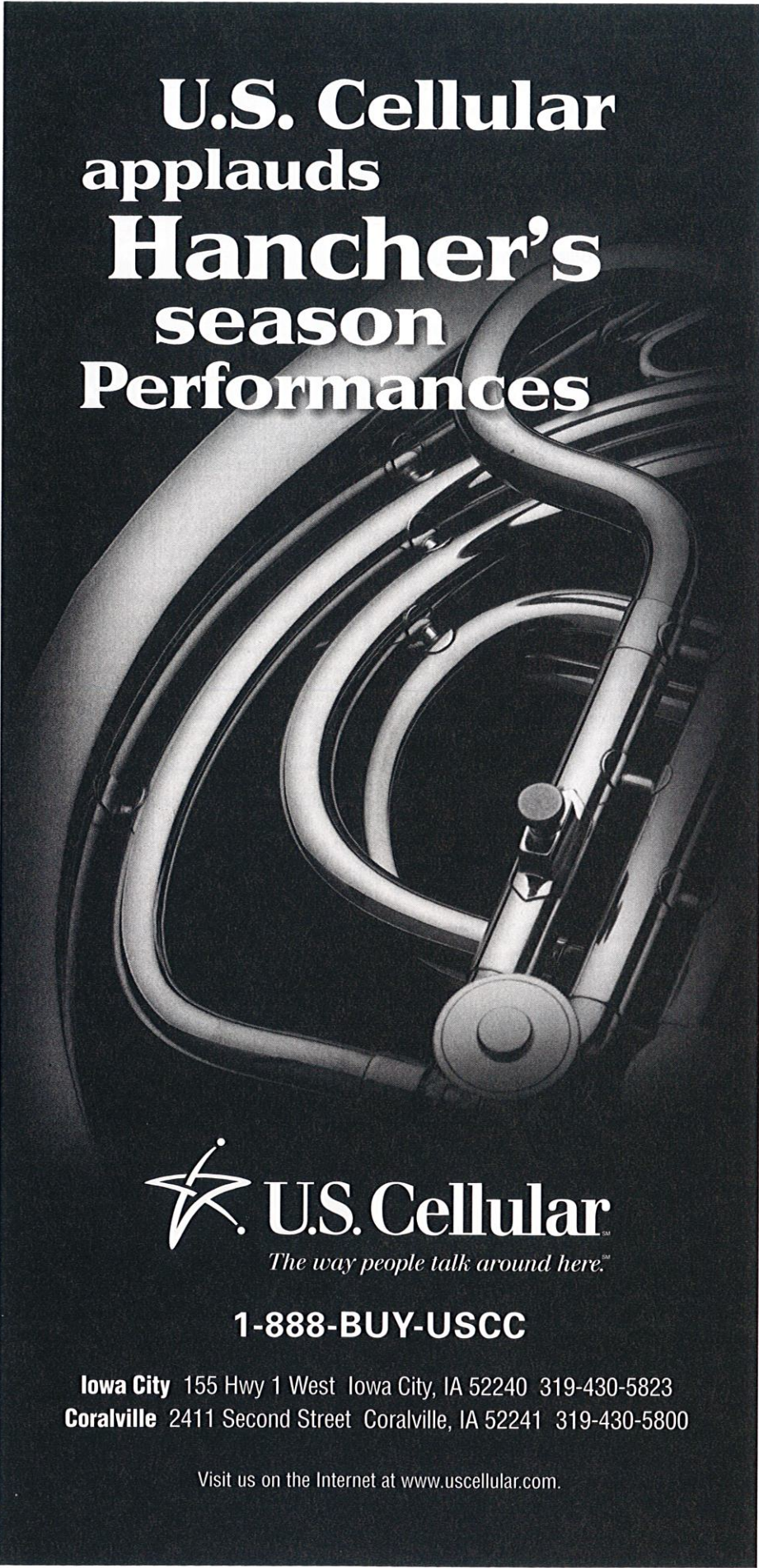
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Bang on a Can All-Stars Biographies

Maya Beiser (cello) Raised on a Kibbutz in Israel, Maya Beiser began her career as a classical cellist at the age of 12. She has appeared at the St. Petersburg Spring Festival, the Holland Festival, the South Bank Melt-Down Festival in London, the Yeats International Festival in Dublin, and the Huddersfield Contemporary Music Festival in England. She has appeared in concertos with Radio Berlin Orchestra, the Moscow Chamber Orchestra, the Orchestra of St. Luke's and the Israel Sinfonietta. In NYC, she has given solo concerts at Lincoln Center, Merkin Hall, the 92nd St. Y and Carnegie Hall, plus appearances at the Kitchen, the Knitting Factory, and Miller Theatre. During the current year she is premiering works by Steve Reich, Nana Vasconcelos, Glen Velez, Chinariy Ung, Julia Wolfe, Simon Shaheen, Jon Zorn and Lois Vierk. Maya Beiser has recorded for SONY Classical and has recently released an acclaimed recording of the music of Gubaidulina and Ustvolskaya with Koch International Classics. Her ongoing collaborations primarily include the Bang on a Can All-Stars and the Maya Beiser/Steven Schick Project.

Robert Black (double bass) Robert Black, one of the music world's leading double bassists, is equally at home in the classical and contemporary repertoire. He has commissioned over 50 of today's most interesting composers, including John Cage, Christian Wolff, Michael Gordon and James Sellars. He is also known for his innovative inclusion of current music technology in recitals and chamber music performances, including MIDI, computers, and video. Robert Black regularly presents recitals throughout North and South America, Japan, and Europe as a featured soloist and with the Bang on a Can All-Stars; Basso Bongo, an interactive computer and electronic duo with percussionist Amy Knoles; with the performance art/dance ensemble The School of Hard Knocks; and in duo improvisations with composer-electronicist Richard Zvonar. He has collaborated with theater companies such as Perseverance Theater in Alaska, he has made music for films by Rudy Burckhardt and he is known worldwide for his educational presentations to school children. Black teaches at the Hartt School in Hartford, Connecticut, and the FUNDEC Eleazar de Carvalho in Brazil. Robert Black has received grants from the National Endowment for the Arts Solo Recit-

alist Program, the Canada Council, the New England Foundation for the Arts, the Aaron Copland Foundation, and the Fund for US Artists at International Festivals and Exhibitions. He has recorded for Sony Classical, oodiscs, Koch International, CRI, Neuma records, Gasparo, Opus One, Artifact recordings, Point and Folkways Records.

Lisa Moore (piano) Lisa Moore has commissioned and premiered dozens of new works. She was the winner of the 1992 Sounds Australian Award for the "best performance of an Australian work," which led to her first disc *Stroke* on the Tall Poppies label, followed by a second disc of Janacek's piano music. Her third solo disc *Purple, Black and Blues*, featuring piano works of Elena Kats-Chernin is due out by mid-2000. She has also recorded for Nonesuch, BMG, Deutsche Grammophone, Sony Classical, CRI, and New Albion. Lisa is the resident pianist for the Da Capo Chamber Players as well as the Bang on a Can All-Stars. She has also performed with the New York City Ballet, St Luke's Orchestra, Philharmonia Virtuosi, Barge Music, ISCM, Alpha Centauri, Steve Reich Ensemble, Australia Ensemble, Sydney Symphony, Albany Symphony, and the Australian Chamber Orchestra. Lisa has performed in festivals throughout the world including Adelaide, Israel, Warsaw, Holland, Southbank, Paris d'Automne, BAM's Next Wave and Tanglewood, and has appeared on the stages of Carnegie Hall, Royal Albert Hall, La Scala and the Musikverein. Lisa earned her DMA degree from SUNY Stonybrook, where she studied with Gilbert Kalish.

Steven Schick (percussion) Steven Schick was born in Iowa and raised in a farming family. For the past 20 years he has championed contemporary percussion music as a performer and teacher, commissioning and premiering more than 100 new works for percussion. He has performed these works internationally and recorded many of them for Sony Classical, Wergo, Newport Classics, Neuma, oodiscs and Point among others. Schick is a professor of music at the University of California, San Diego and a lecturer in percussion at the Manhattan School of Music. In January, 2000, he became artistic director of the "Centre International de Percussion" in Geneva. Steven Schick is the percussionist of the Bang on a Can All-Stars. Important ongoing collaborations include the Bang on a Can All-Stars, work with pianist James Avery, the percussion group red fish blue fish and the Maya Beiser/Steven Schick Project.

Mark Stewart (electric guitar) Multi-instrumentalist Mark Stewart has been heard around the world performing old and new music. Mr. Stewart spent the summer of 1999 touring with Paul Simon and the previous summer performing at Lincoln Center in Shakespeare's *Twelfth Night* with Helen Hunt, Kyra Sedgwick, and Paul Rudd. As a member of the Bang on a Can All-Stars, he has been performing Brian Eno's *Music for Airports* on tour in Europe and America. Currently recording with Paul Simon, Mr. Stewart is also a member of Steve Reich and Musicians, David Krakauer's Klezmer Madness!, Polygraph Lounge, The Fred Frith Guitar Quartet, and Zeena Parkins' Gangster Band. He has worked extensively with composer Elliot Goldenthal on music for the feature films *Titus*, *The Butcher Boy*, *In Dreams* and *Heat*. He has played for the Broadway shows *The Who's Tommy*, *Showboat*, *The Sound of Music*, *Carousel*, and *The Lion King*. Mr. Stewart can be heard on Sony Classical, Point/Polygram, Nonesuch, and CRI recordings.

Evan Ziporyn (clarinet) Evan Ziporyn is a composer/clarinetist whose work is informed by his 20-year involvement with the traditional music of Bali. He is founder and director of Boston's Gamelan Galak Tika, for whom he has written a series of innovative works for gamelan and Western instruments. As a member of the Bang on a Can All-Stars, he has performed at international festivals around the globe, most recently at the Holland Festival, Warsaw Autumn, and Wien Modern. He also co-produced and arranged their acclaimed recording of Brian Eno's *Music for Airports*. As part of the Steve Reich Ensemble, he shared a 1998 Grammy for their recording of *Music for 18 Musicians*. Other collaborators include the Kronos Quartet, the Netherlands Wind Ensemble, Ensemble Modern, Tan Dun, Wu Man, Basso Bongo, Paul Simon and red fish blue fish. A professor at MIT, he has also taught at the Yale School of Music, New England Conservatory, and the University of California. He is currently working on a puppet opera with Balinese puppeteer I Wayan Wija. His most recent CD, *Gamelan Galak Tika*, was recently released on New World Records; his works have also been recorded on Sony Classical, Koch, and New Tone.

Andrew Cotton (sound engineer) London-based sound designer Andrew Cotton started his career as technical manager of Snape Malting's Concert Hall, and then further developed his career as a sound designer with a variety of large-scale, main-

stream touring productions on both sides of the Atlantic. He works closely with several major London producers, specializing in contemporary music projects with artists and concert series as diverse as Elvis Costello & John Harle, the BBC Promenade Series, Meltdown, George Russell, Carla Bley, Django Bates & Talvin Singh. His active involvement with the Bang on a Can All-Stars allows him to combine engineering, musicianship and production skills. In his role as tour manager and engineer he works closely with both composers and musicians in creating new works. He collaborates with composers Michael Gordon, Julia Wolfe & David Lang on their pieces for the All-Stars as well as large ensemble, dance & theatre pieces.

HEAR THEM AGAIN!

Renegade Heaven, Bang on a Can's newest recording, features haunting new pieces by Glenn Branca, Arnold Dreyblatt, Michael Gordon, Phil Kline and Julia Wolfe. *Music for Airports*, Bang on a Can's 1998 release on Point Music (Universal) combines innovative arrangements and unique instrumentation to bring life to Brian Eno's landmark ambient piece. *Cheating, Lying, Stealing*, the Bang on a Can All-Stars' 1996 release on Sony Classical, features works by Nick Didkovsky, Annie Gosfield, David Lang, Frederic Rzewski, Lois V Vierk, Evan Ziporyn and Hermeto Pascoal. *Industry*, the Bang on a Can All-Stars' first CD on Sony Classical features works by Louis Andriessen, Michael Gordon, David Lang and Julia Wolfe. *Bang on a Can Vols. 1, 2, & 3* showcase live highlights from past Bang on a Can Festivals and are available on the CRI label.

Bang on a Can Credits

Artistic Directors: Michael Gordon,

David Lang, Julia Wolfe

Administration: Kenny Savelson

Production Director: Christine Williams

Development Director: Jennifer Johung

Associate Tour Manager: Andrew Cotton

Bang on a Can's commissioning program, the People's Commissioning Fund, brings together hundreds of people to commission new works by young and emerging composers. During a time when foundations and government agencies are fearful of supporting individual artists, Bang on a Can is taking a step forward, creating a community of commissioners. For more information on how to become a member, please call Bang on a Can at 212.777.8442 or email us at: info@bangonacan.org.

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Tonight's Program

Sonata for String Orchestra
William Walton (1902-1982)

William Walton first became established as one of the new important English composers in the 1920s. Although he had studied music at Oxford University, he was largely self-taught in composition. In 1922 he collaborated with Edith Sitwell, one of England's more radical poets at the time, on his first major composition, *Façade*, a light, anti-Romantic piece. This work met with immediate success, particularly with the younger generation in England and brought him national attention at age 20. Walton's subsequent development as composer took him in very different directions. With the *Viola Concerto* (1929) and other large-scale orchestral works his reputation changed from that of simply another avant-gardist to the leading English orchestral composer of his generation. His oratorio, *Belshazzar's Feast* (1931), considered one of the most powerful examples of conservative 20th-century choral music, brought him further fame. Walton essentially did not deviate from the compositional approach he had developed in the late 1920s. He has been described as a mixture of a 20th century Stravinsky-Prokofiev strain and a 19th century late romantic (as epitomized by Elgar). He was a slow, meticulous worker and produced a variety of works during his career. His compositions include a violin concerto, a cello concerto, two symphonies, a set of orchestral variations, a three-act opera (*Troilus and Cressida*, 1954), a one-act comic chamber opera (*The Bear*, 1967), some chamber music, and a number of vocal works. His music for the three momentous Shakespeare films featuring Sir Laurence Olivier (*Henry V*, *Hamlet*, and *Richard III*) and for other wartime films brought him additional recognition. As his music began to sound less distinctive following World War II, Walton's reputation faded somewhat. However, since the advent of the modern LP and CD recordings there has been a revival of interest in his "dated works" and their pungent mixture of styles having a distinctive British flavor.

The *Sonata for String Orchestra* owes its existence to Neville Marriner, then the musical director of the Academy of St. Martin-in-the-Fields Chamber Orchestra. In 1970, Marriner asked Walton for a new work for the orchestra. The composer was most reluctant to do this but agreed to Marriner's suggestion that he write a transcription of his *String Quartet in A minor*. With some help from Malcolm Arnold, the *Sonata* was completed in 1971. In essence it may be thought of as a concerto for string quartet and orchestra as the quartet is used as a solo instrument extensively throughout the work.

Walton rewrote much of the first movement of the A-minor quartet, but, note-wise, he preserved the subsequent three movements and kept the jagged structure of the original. There is a long Allegro followed by a short Presto, a long Lento and a final short, very fast Allegro. Except for the moments in the slow-paced third movement, the music is best described as highly rhythmic, restlessly dramatic and spiky. The jagged texture is enhanced by the use of the solo quartet to stand out in its dialogue with the rest of the orchestral strings. The Lento lends a more brooding character to the music for an extended period, all the while exhibiting the lyrical Romantic side of the composer. The final movement, except for a very brief melodic moment midway, returns to the restless driving force characteristic of the first two movements.

—Arthur Canter.

The Composers

David Lang My pieces are all narratives, not surface narratives that tell you what you are supposed to hear, but deeper narratives that tell you how things are made. My titles, as odd as they may be, are indications of what the narrative idea is that controls the formal relationships between the instruments. *The Anvil Chorus* is about

blacksmithing. In the Middle Ages, blacksmithing was the loudest sound in the world. For large projects, all these people would pound on a single piece of metal, and they invented melodies to control hammering patterns so they could stay out of each other's way and not beat each other up. I let the percussionist choose different sorts of junk metals, and then a "rhythmic melody" controls all the rhythmic patterns.


"I consider **Hermeto Pascoal** to be the father of modern contemporary music coming from Brazil," says Jovino Santos Neto, who for 15 years played piano and flute for Hermeto's group. "He is very fertile, always composing—orchestral symphonies, string quartets, as well as music for his group. He is a great pianist, a great improviser and collaborated with Miles Davis in the early '70s. People like Herbie Hancock, Chick Corea, Ron Carter, Hubert Laws, they would talk about Hermeto and pass around his tapes, getting people turned on to his music. Jazz, improvisation, folkloric, ethnic, Brazilian music—Hermeto is open to any influence. It's like cooking—sometimes you come up with a new dish by adding new seasonings, but in the end it has to taste good. We played every day, six hours a day, seven days a week, to sew the musical ideas in our heads. They are highly elaborate compositions, but they never lose contact with the earth and are always linked to the basic Brazilian dance rhythms. In Brazil, Hermeto is considered eccentric because he blurs the barrier between what is musical tone and what is noise. He will have sax players blowing apple juice bottles filled with water and tuned to pitches. He will have the sound of animals in his pieces. 'Arapua' is the name you give to a bumblebee. The piece is inspired by the humming sound that a bee makes and uses the lower registers of the instruments to create a kind of droning."

Elena Kats-Chernin: I've been working in theater for several years, and it's changed my aesthetic completely—when you compose soundtracks you're actually allowed to write melodies! Before, very often I used to hold things back, keep ideas out that didn't conform to my original idea—but in this piece I wanted to have no barriers—if any part of me wanted something to change in the music, I changed it. I want to merge things rather than separate them. I'm interested in extremes, in breaking the rules, even though there aren't any rules in new music anymore. I use straight rhythms, very direct, and I also use the instruments in a conventional way. My aim is to make the normal sounds sound a little less normal. I was told that you should never be able to tell what instrument is playing, but later on I realized I actually wanted to hear each particular instrument in its particular way. And I have the whole group playing at all times—I could have held things back, perhaps kept the guitar out until half-way through, but I don't like to save things. The piece is always in motion, because people are always in motion, changing all the time.

I think composing should be human—the music has to have the same human aspect, never cold, and always from the stomach. Most of all I prefer writing for friends, because I know what they're like. In this case it was a bit harder, because I hadn't met most of the players—I don't even have a photo. I have my own ideas about what is Bang on a Can. So I'm interested to see if I was right. (1996)

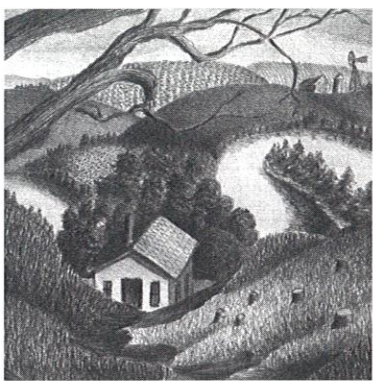
Michael Gordon, David Lang, Julia Wolfe: The three of us—Michael, David and Julia—wrote this piece together. One of us would write something, a strand of music, and then pass it to the others, who would snip it, or shape it, or twist it, or style it, or extend it, or color it, and then pass it back. It is an exciting way to make a piece, to see it grow before your eyes. And we decided to call it "Haircut."

Brett Dean We've all heard it many times...the promises of a life of luxury, fame and fortune that are the product of our media dominated world. How would you spend a million dollars? Where is the perfect holiday destination? What makes for true happiness in a TV life? *Game Over* is about the real emptiness that lies smirking behind the facade of Day-Glo, prime-time dreams, the realization that instant wealth isn't an answer anyway. Originally produced as part of an electronic sound installation entitled "hundreds and thousands" for the millennium celebrations in Berlin, *Game Over*, with its seven instrumental soloists, chamber orchestra, sampler and multi-track sound design, has evolved into a live tone poem of unrealizable desires for a flailing generation.



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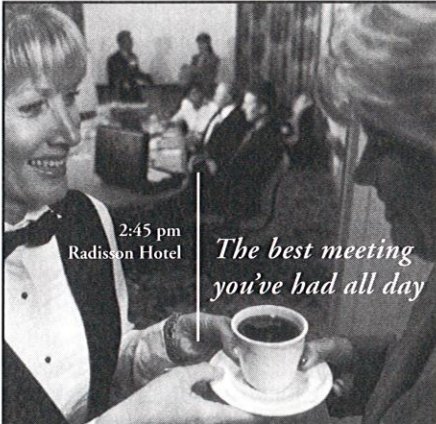
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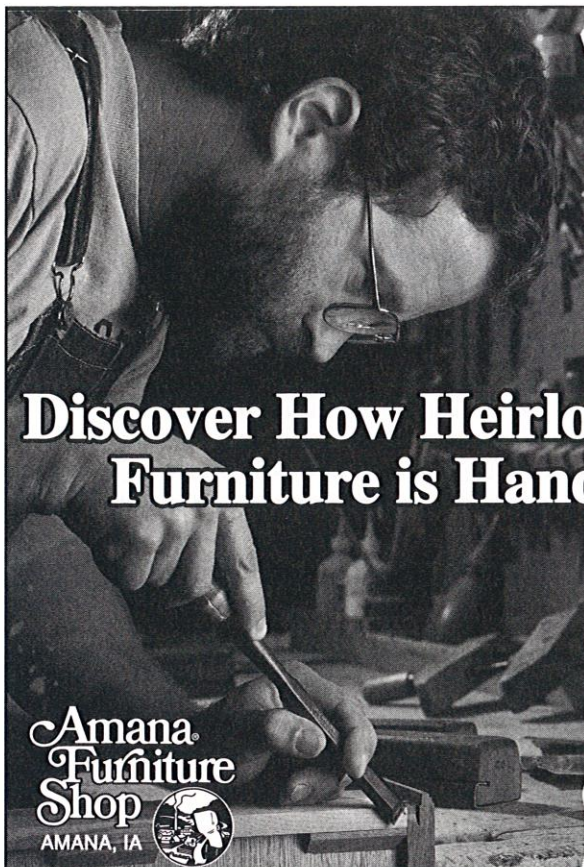
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It all starts as an innocent story...a young man tells briefly of his family background ("I'm a Chicago boy"). The Bang on a Can soloists, together with Richard Tognetti's electric violin, tentatively join in the game, playing almost like contestants of a show, each with their own stories, idiosyncrasies and characters whilst the solid, corporate edifice of the orchestral strings gradually lays down the ground rules by which the game must be played.

Steve Martland Hard Times—certainly for the players! Hard Times for many other people in the world too—the poor, the afflicted, the outcast, the tortured. I cannot imagine art having any meaning outside itself unless it springs from a concern with those outcast from society. How art might directly relate to the material world is a more complex issue and I admit I have no simple answers.

I can only speak for myself when I say that despite the fact that a tiny number of Americans own more money than the entire Indian subcontinent; despite the ever expanding globalization of the world by a limited number of multi-national companies; despite unnecessary homelessness in the wealthy United Kingdom; despite the absolute barbarity of the death penalty; despite the shallowness of mass consumerism in Western culture, despite all of this—and much, much more—I believe that there is still hope in something better. Because I must.

I don't know if the music I compose can rise to such lofty aspirations and I am full of doubts generally but like all of us, I go on trying and hope that the ineffable sound of music might provide an image in sound which gives us a glimpse of the world as we would wish to see it—renewed.



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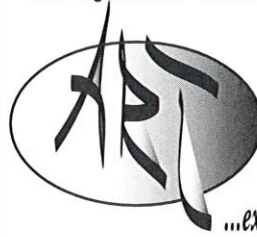
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Upshaw will undoubtedly challenge the boundaries of the song recital on May 3 when she takes the Hancher stage with the Kronos Quartet in the world premiere performance of "Tonight Is the Night." "Tonight Is the Night," a Hancher commission supported by Procter & Gamble and the National Endowment for the Arts, is an evening of music focusing on art

forms from around the world. From Hungarian to Hindi, and from English to Egyptian, Upshaw and Kronos draw together a rich blend of languages and musical traditions in this far-reaching program.

The centerpiece of this concert is a new work by Mexican composer Gabriela Ortiz commissioned especially for Upshaw and Kronos. Ortiz's piece is a five-part work inspired by Mayan songs. Also on the program are songs by Zoltán Kodály and Stephen Foster, and many others made famous by such artists as Patsy Cline, Indian singer Asha Bosle, Arab singer Oum Kalthoum, and Portugal's Amalia Rodrigues. Composers including Osvaldo Golijov (whose music was played by Kronos in their September 15, 1999 Hancher performance) and Jihad Racy were commissioned to create special arrangements of these traditional musics.

This is not the first time that Dawn Upshaw and the Kronos Quartet have worked together. They premiered Steve Mackey's "Among the Vanishing" in 1988. In 1994 they recorded and performed Dmitry Yanov-Yanovsky's "Larcymosa" on the album *Night Prayers*.

Individually and together, Kronos and Upshaw have been in the vanguard of musical exploration. "Tonight Is the Night" continues this journey of the universal language.

Tickets still remain for this May 3 concert. For ticket information, contact the Hancher Box Office at 319/335-1160 or toll-free at 1-800-HANCHER.



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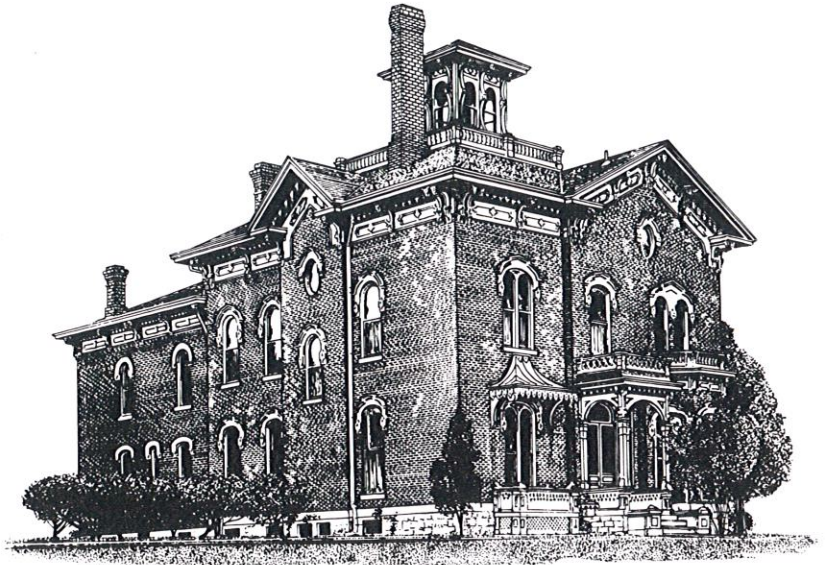
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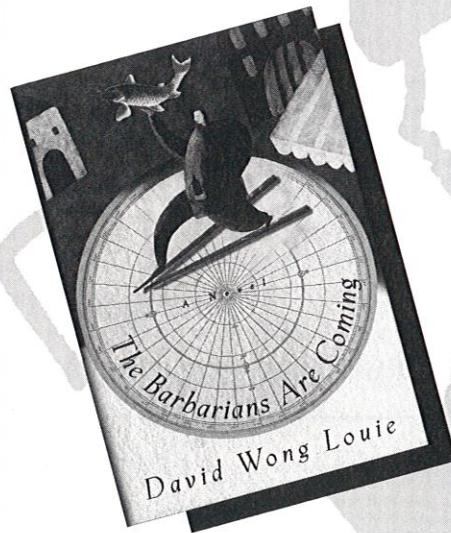
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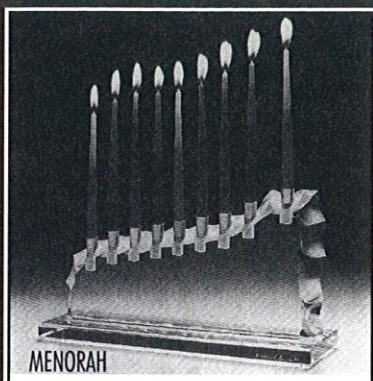
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UI Arts Center List-serve

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 in-tray — 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.

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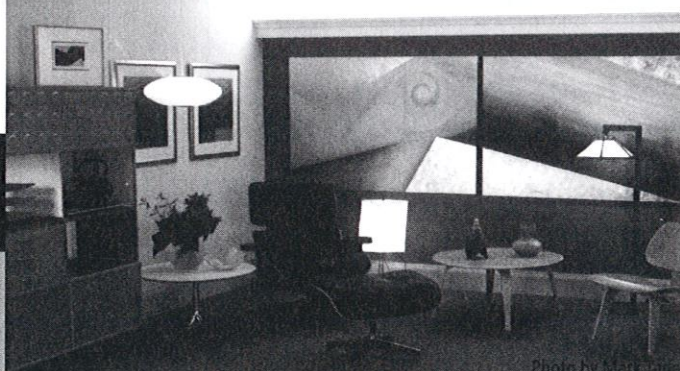


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www.uiowa.edu/homepage/arts_index.html

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/

"What Makes it Great?" Kalichstein-Laredo-Robinson Trio. Apr. 12, 7 pm, Iowa City Public Library

Kalichstein-Laredo-Robinson Trio. Apr. 13, 8 pm, CRH

Ethos Percussion Group. Apr. 18, 8 pm, CRH

Dawn Upshaw and Kronos Quartet. May 3, 8 pm, HA



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

The Tempest. Apr. 6, 7, 8, 12, 13, 14, 15, 8 pm; Apr. 9, 16, 3 pm, E.C. Mabie Theatre

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

Thesis Concert. Apr. 14 & 15, 8 pm, Space/Place Theatre, North Hall

Space/Place Concert. Apr. 28 & 29, 8 pm, Space/Place Theatre, North Hall

Undergraduate Dance Concert. May 5 & 6, 8 pm, Space/Place Theatre, North Hall

"LIVE FROM PRAIRIE LIGHTS"—www.prairielights.com/livefromlights.htm

Jorie Graham, poetry reading. Apr. 11, 8 pm, SA

MUSEUM OF ART—www.uiowa.edu/~artmus/

Exhibitions, MA

January 15–July 9 *Reading Meaning: Graphic Symbols in African Art*

January 22–April 16 *Cultural Pleasures and the Natural World: Japanese Prints from the Edo Period*

February 5–May 28 *Siah Armajani*

March 18–April 30 *Latin American Realities/International Solutions*

March 25–May 28 *Renewing Tradition: The Revitalization of Bogolan in Mali and Abroad Perspectives*, 12:30 pm, MA

"Making Mudcloth: A Malian Artist Speaks," Baba Wagué Diakité, speaker. Apr. 12

Reading Meaning: *Graphic Symbols in African Art*, Prita Meier, speaker. Apr. 19

"Los Niños Abandonados," film screening. Apr. 26

Special Events

Reception in honor of Mauricio Lasansky. Apr. 9, 12:45 pm, MA

—Film screening. *The Nazi Drawings* by Mauricio Lasansky. 1 pm, LCUA

—Music in the Museum. Center for New Music. 2 pm, MA

Widen Our World (WOW!) Family Day. Apr. 16, noon–5 pm

SCHOOL OF MUSIC—www.uiowa.edu/~music/

Maia Quartet. Apr. 9, 3 pm, CRH

Composers Workshop. Apr. 9, 8 pm, CRH

Collegium Musicum. Apr. 10, 8 pm, CRH

Symphony Band and Chamber Wind Ensemble with Ksenia Nosikova, piano, and

Iowa Woodwind Quintet. Apr. 12, 8 pm, HA

Musicology Colloquium lecture, Philip Gossett, speaker. Apr. 14, 1:30 pm, 1027 VMB

Hancher Auditorium Information

Hancher Auditorium is a component of the Office 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. 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.

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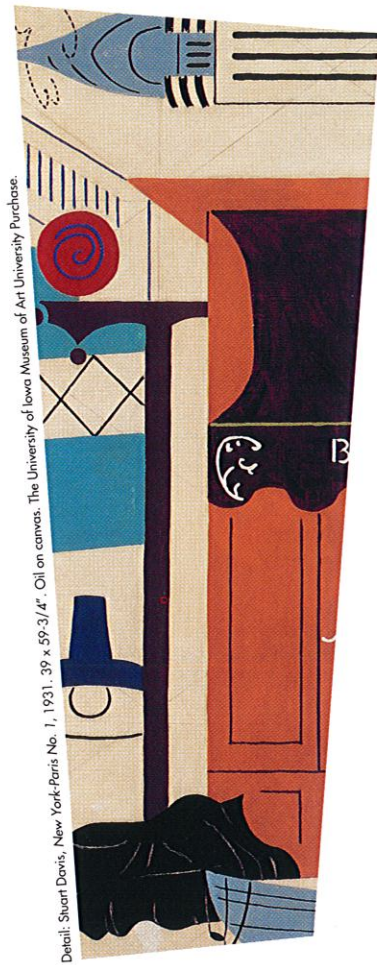
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Detail: Mark Tobey, *Autumn Light*, 1965, 57 x 30-1/4". Tempera on board. The University of Iowa Museum of Art. Gift of Owen and Leone Elliott.



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