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-CHEMIN
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 MARYLAND
HARD TIMES (2000)

World premiere. Commissioned by Hancher Auditorium/University of Iowa and the National Endowment for the Arts.

The Australian Chamber Orchestra is represented by Herbert Barrett Management in North America and records exclusively for Sony Music.
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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
EYAN 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 Ingrerson
Jemima Littlemore
Jacob Fliooj
Viola
Caroline Henbest
Sally Baud
David Wicks
Cello
Emma-Jane Murphy
Molly Kardauch
Leah Jennings
Bass
Maxime Bibeau

Orchestra Administration:
General Manager
Elizabeth Davies
Artistic Administrator
Meiriig Bowen
Orchestra Manager
Brendan Hulcombe
Publicist
Trudy Johnston

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 Anne Arbor to New York’s Lincoln Center, and will feature pianist Anne-Maria 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 Copacabana 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 Soundscape Australian Orchestra 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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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, specific, 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. The 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.
RICHARD TOGNETTI
Conductor

Richard Tognetti, a violinist with a dazzling technique and personality to match, studied at the Sydney Conservatorium of Music with Alice Watens and at the Berne Conservatory (where he was awarded the Tchumi 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 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 Janácek, Szymanowski, Paganini, Ravel and Satie have served to inform 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 Medge, a country town northwest of Sydney. The festival is highly renowned 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 Muskeen’s International Chamber Orchestra Series, the BBC Proms at Royal Albert Hall, the Concertgebouw Summer Festival, numerous performances at Willmore 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 Barrie and Malmoisie Symphony Orchestras. In 1997, his performances in Holland included the Brachts 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 Guarneri 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 tutus, 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.

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Bong 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, on the 92nd Street Y and at the Marlboro Festival, among other significant events.

Lisa Moore (piano) Lisa Moore has commissioned and premiered dozens of new works. She has interviewed numerous prominent composers, including Steve Reich, Pulitzer Prize winner John Adams, and many more. Her performances,无论是 solo or with ensembles, always attract great attention.

Lisa Moore (vocal) Lisa Moore has SCO (Society of Composers, Authors, and Publishers of Music) Award for "best performance of an American work," which led to her first disc, "Lisa Moore: Pictorial," issued by her label, Winter Hill. She has sung in operas and recitals, and has appeared in various festivals and concerts.

Lisa Van Gils (violin) Lisa Van Gils is a Dutch violinist who has performed with numerous orchestras and ensembles worldwide.

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Mark Stewart (electric guitar) Multiinstrumentalist Mark Stewart has been heard around the world performing old and new music. He has been involved in numerous projects since the early 1990s, including tours with Photo Eliot and the Young Lions, as well as with a number of other artists.

Mark Stewart (drum) Mark Stewart, a renowned drummer, has performed with many prominent musicians in a variety of genres, including jazz, rock, and world music.

Mark Stewart (vocals) Mark Stewart is a singer who has collaborated with numerous artists, including Steve Reich, David Byrne, and Talking Heads.

Mark Stewart (guitar) Mark Stewart is a guitarist who has worked with many prominent musicians, including David Byrne and Talking Heads.

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U.S. Cellular applauds Hancher's season
Performances

Mark Steckel 

Mark Steckel [electric guitar] Multiinstrumentalist Mark Steckel has been heard around the world performing old and new music as an accomplished composer, educator, and performer. Mr. Steckel spent the summer of 1999 touring with Paul Simon and the previous summer performing at Lincoln Center in New York. The son of Shakespeare's 'Twelfth Night', he has recorded with Peter, Helen Hunt, Kyra Sedgwick, and Paul Rudd. As a member of the Bang on a Can All-Stars, he has been performing with Bang on a Can's Music for Airports on tour in Europe and America. Currently recording with world-renowned cellist Paul Simons, he is a member of the ensemble of Steve Reich and Musicians, David Krakauer's Klezmer Madness, Polygraph Imagination, 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 show The Who's Tommy, Showboat, The Sound of Music, Carousel, and The Lion King. Mr. Steckel can be heard on Sony Classical, Point/Polymath, Nonesuch, and CRI recordings.

Evan Ziporyn (clarinet) Evan Ziporyn is a composer/clarinetist whose work is informed by his 20-year involvement with American contemporary music. As a founder and director of the Bostonian Gamelan Galak Tik, for whom he has written a series of innovative compositions 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 Bang on a Can'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 Moderne, Ton Dar, Wu Man, Basco Bang, Paul Simon and redfish 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 composer Peter Sellars. Evan Ziporyn's most recent CD, Gamelan Galak Tik, was recently released on New World Records. His works have also been recorded on Sony Classical, Koch, and New Tones.

Artistic Director: Michael Gordon, David Lang, Julia Wolfe
Administration: Nancy Savellon
Production Director: Christine Williams
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Associate Tour Manager: Andrew Cotton

Bong on a Can

Bong on a Can is a collective of artists that have been collaborating since 1987. The group has produced numerous recordings and performances, often incorporating elements of classical, jazz, and popular music into their work. Their performances often feature unusual instruments and unconventional settings. The group's work has been described as a blend of classical and contemporary music, with a focus on improvisation and collaboration.

In addition to their work as a group, members of Bong on a Can have also pursued solo projects and collaborations with other artists. Some members of the group have gained recognition for their work as solo artists or as members of other ensembles. Bong on a Can has been featured in a variety of music festivals and venues around the world, including the Barbican Centre in London, the Brooklyn Academy of Music, and the Muziektheater in Amsterdam.

Despite the group's success, Bong on a Can has chosen to maintain a sense of intimacy and community in their work, often performing in small venues or in unusual settings. The group's mission is to push the boundaries of music and to engage with a diverse range of audiences.

Bang on a Can's music has been described as a blend of classical and contemporary elements, often incorporating elements of improvisation and collaboration. The group's work has been featured in a variety of music festivals and venues around the world, and they continue to push the boundaries of music and engage with a diverse range of audiences.

For more information on Bong on a Can, please visit their website at bangonacan.org or contact their office at 212.777.7442 or email at info@bangonacan.org.
Tonight’s Program
Sonata for String Orchestra
William Walton (1902-1982)

William Walton first established himself 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 a very young age. 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 misfit in both the Russian Prokofiev/Matinian 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 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 have been renewed interest in his “doted 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 hisString Quartet in A minor. With some help from Malcolm Arnold, the piece 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 following 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, restless, dramatic and spiky. The jagged texture is enhanced by the composer’s running 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 the very brief melodic moment midway, returns to the restless driving force characteristic of the first two movements.

--Arthur Cather.

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 relationship 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 Passage 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 improvisor. Did collaborated with Miles Davis in the early 70’s. 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 six sax players blowing apple juice into bottle filled with water and put to the music. He will have the sounds of animals in his pieces. ‘Arapuca’ 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 Katz-Chernin: I’ve been working in theater for several years, and it changed my aesthetic completely—when you compose soundtracks you’re actually allowed to write melodically. 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 I also lose 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 musical 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 halfway through, but I don’t like that because people are 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 I am going on a car. So I’ve interested to see if it was right. (1998)

Michael Gordon, David Lang, Julia Wolfe: The three of us—Michael, David and Julia—write the piece together. One of us would write something, a strand of music, and then pass it to the others, who would spin 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 our eyes. And we decided to call it “Hoard.”

Brett Dean: We’ve all heard it many times—the promises of a life of luxury, fame and fortune are the product of our media dominated world. How would you spend a million dollars? Is your perfect holiday destination? What makes for the 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 anymore. Originally introduced as part of an electronic sound installation entitled “hundreds and thousands” for the millennium celebrations in Berlin, Game Over, with its seven instrumentalists, chamber orchestra, sampler and multitrack sound design, has evolved into a live text poem of unspoken desires for a Rolling generation.
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Elena Kate-Cherian: “I’ve been working in theater for several years, and it 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 imbue things rather than separate them. I’m engaged in extremes, in breaking the rules, even though I also use 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 until halfway through, but I don’t like that. I am always in motion because people are always in motion, changing all the time.

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Michael Gordon, David Long, Julio Wolfe: The three of us—Michael, David and Julio—were the three by the use of the string quartet. It would write something, a strand of music, and then pass it to the others, who would snap 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 “Hoard.”

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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 Festival, together with Richard Tognetti's electric violin, tentatively joins in the game, playing almost like contestents 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 Manfield: 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 multinational corporates; 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 hoping 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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What Dawn Upshaw is one of the most celebrated singers of our time. Whether she is performing on the opera or recital stage, she has dazzled the world with her incredible vision not only by leading her voice to traditional repertoire and familiar operatic roles, but also as a champion of new music. Upshaw is one of a handful of classical singers whose genius lies as much in her choice of material as in the delivery of it, and she is always finding new ways to develop her art. “I’ve become preoccupied with the doggedness that I feel has overtaken the song recital,” says Upshaw, “and I’m trying to break loose.”

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 Böde, 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 “Laevyono” 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.
"I'm not feisty. I'm not sugary. I'm not obnoxious. I'm not a lot of things." —Dawn Upshaw

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20th Century Curtain Call

Hay Fever
Neil Cowdrey
September 17, 18, 20-21, 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 Three Penny Opera
Barthold Brecht and Kurt Weill
March 3, 4, 11, 11, 17-19

Annie Get Your Gun
Dorothy Fields and Irving Berlin
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Clapp Recital Hall
HA Hancher Auditorium
H. Hancher Loft
IMU Iowa Memorial Union
FBAB Pappajohn Business Admin. Bldg.
FI Faiter Light Auditorium
SA Shambaugh Auditorium (Main Library)
YAM Yvonne Henson Music Building

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“What Makes it Great?” Kolich-Loredo-Robinson Trio. Apr. 12, 7 pm, Iowa City Public Library
Kolich-Loredo-Robinson Trio. Apr. 13, 8 pm, CRH
Ethos Percussion Group. Apr. 16, 8 pm, CRH
Dawn Upshaw and Kiano Quartet. May 3, 8 pm, HA

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

The Tempest. Apr. 6, 7, 8, 12, 13, 14, 15, 16, 8 pm Apr. 9, 10, 13 pm, E.C. Childs Theatre

THEATRE PERFORMANCE—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/livefromlight.htm
June Graham, poetry reading. Apr. 11, 8 pm, SA

MUSEUM OF ART—www.uiowa.edu/~artmus/
Exhibitions, MA

January 15–July 9 Reading Meanings: Graphic Symbols in African Art
January 22–April 16 Cultural Measures and the Natural World: Japanese Prints from the Edos Period
February 5–May 28 Sisal Amaranth
March 18–April 30 Latin American Realities/International Solutions
March 25–May 28 Renewing Tradition: The Revitalization of Bagdad in Mali and Abroad
Perspectives. 12:30 pm, MA
Reading Meanings: Graphic Symbols in African Art, P. J. E. M. A., speaker. Apr. 19
“Los Ninos Abandonados,” film screening. Apr. 20

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/
MusiQs Quartet. Apr. 9, 3 pm, CRH
Composer's Workshop. Apr. 9, 8 pm, CRH
Collegium Musicum. Apr. 10, 8 pm, CRH
Symphony Band and Chamber Wind Ensemble with Ksenia Noskova, piano, and Iowa Wind Quintet. Apr. 12, 8 pm, HA
Musicology Colloquium lecture, Philippe Gasquet, speaker. Apr. 14, 1:30 pm, 1027 WMB

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

Box Office: 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 10:00 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. You must leave during a performance and later wish to re-enter the auditorium, you must also return to observatory room. Ushers will escort you to the observatory room until an intermission or conclusion of the performance.

Greenroom: The greenroom, located on the lower 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 each side of the lobby and mezzanine.

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CALENDAR

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

BA Buchanan Auditorium [Business Admin. Bldg.]  
CRH Clapp Recital Hall  
HA Hancher Auditorium  
H. Hancher Loft  
IMU Iowa Memorial Union  
FBAR Pappajohn Business Admin. Bldg.  
FI Foster Library Auditorium  
SA Shambleau Auditorium [Main Library]  
YMB Yussen Music Building

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

"What Makes a Great!" Kalchoven-Laredo-Robinson Trio  Apr. 12, 7 pm, Iowa City Public Library

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

Ethos Percussion Group  Apr. 16, 8 pm, CRH

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

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

The Tempest  Apr. 6, 7, 8, 12, 13, 14, 15, 8 pm  Apr. 9, 10, 3 pm, E.C. Mobile Theatre  

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

Thesis Concert  Apr. 14 & 15, 8 pm, Space/Place Theatre, North Hall  
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"LIVE FROM PRAIRIE LIGHTS"—www.prairielights.com/livelfromlight.htm

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

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Exhibitions, MA

January 15–July 9 Reading Meanings: Graphic Symbols in African Art  
January 22–April 16 Cultural Measures and the Natural World: Japanese Prints from the Ella Period  
February 5–May 28 Spirit America  
March 18–April 30 Latin American Realities/International Solutions  
March 25–May 28 Renewing Tradition: The Revitalization of Baguana in Mali and Abroad Perspectives, 12:30 pm, MA

"Los Nefitas Abarandonados," 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/

Mao 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 Noskova, piano, and Iowa Woodwind Quartet. Apr. 12, 8 pm, H4  
Musicology Colloquium lecture. Phillip Gressott, speaker. Apr. 14, 1:30 pm, 1027 WMI

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