# HANCHER AUDITORIUM 1999-2000 ~ At This Moment





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MILLENNIUM

**FESTIVAL** 

EVENT

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

# ETHOS PERCUSSION GROUP

Michael Sgouros, Eric Phinney, Trey Files, Yousif Sheronick

Tuesday, April 18, 2000-8:00pm

WHITE HOUSE MILLENNIUM COUNCIL

TRADITIONAL, ARR. LAURENCE KAPTAIN EL PARACHICOS

> CARLOS STASI 33 SAMRA ZABOBRA (1992)

PETER GARLAND APPLE BLOSSOM (1972)

MINORU MIKI MARIMBA SPIRITUAL (1984) Trey Files, Marimba

#### INTERMISSION

RHYTHM SONG (1984) PAUL SMADBECK, ARR. ETHOS

> SOL TUNNELS (1999) GLEN VELEZ

USED CAR SALESMAN (2000) MICHAEL DAUGHERTY For Percussion Quartet World Premiere

Sol Tunnels was commissioned by the Ethos Emerging Composers Commissioning Fund, made possible by the Jerome Foundation.

*Used Car Salesman* was commissioned by Hancher Auditorium/The University of Iowa for the Ethos Percussion Group. Funding provided by the Hancher Auditorium Millennium Festival Fund through the University of Iowa Foundation and the National Endowment for the Arts.

Special thanks to Ethos associate members: Jennifer Caputo and Matthew Ward.

Visit Ethos on the World-wide Web: www.home.earthlink.net/~ethos/

Ethos is a member of Chamber Music America and a sustaining member of the Percussive Arts Society.

Ethos Percussion Group is represented by: Baylin Artists Management 110 Pennsylvania Avenue Oreland, PA 19075 www.baylinartists.com

This residency is supported by the Roy J. Carver Charitable Trust, Herbert A. and Janice A. Wilson, Alliant Energy Foundation, City Plaza Hotel, Hills Bank & Trust Company, DeMuth Family Foundation, M.C. Ginsberg Objects of Art, Homer E. and Genevieve B. Dudley, Phyllis J. Flemming, Dain Rauscher, Scott A. and Jan A. Johnson, and Doug Hanson and Sue Deibner. Further support comes from Heartland Arts Fund. Hancher Auditorium is a 1999-2000 participant in Chamber Music America's A Music 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.

#### Cover Art

Due to the tremendous audience support of Hancher's 1999-2000 season, the Hancher playbill has run out of covers. Tonight's playbills have been published with the art designed for last season.

Thank you for your tremendous support of the events at Hancher Auditorium this season. And please remember to support all of our playbill advertisers and tell them you saw their ad at Hancher Auditorium.

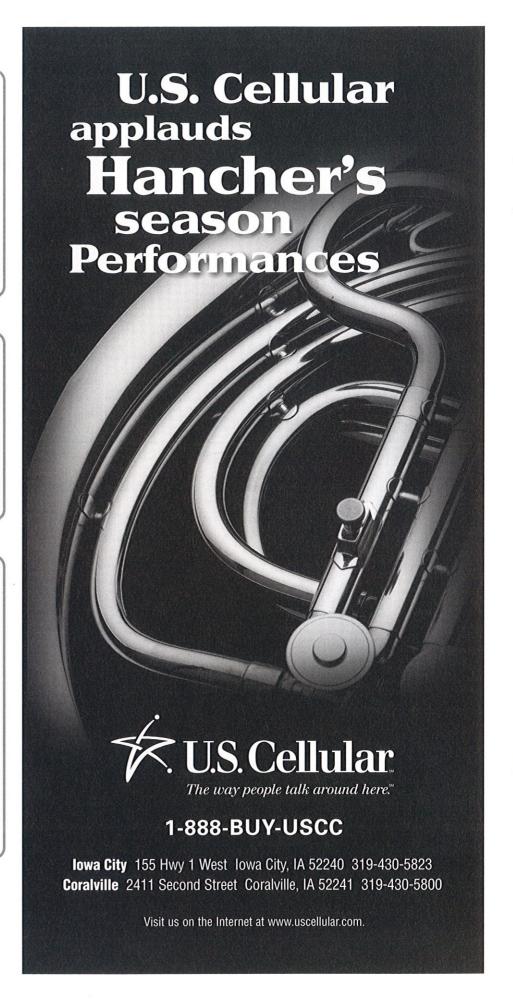
#### Perfumes, etc.

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.

#### 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.





# **Ethos Percussion Group**

Hailed by the *New York Times* for its "expert togetherness, sensitivity and zest," the Ethos Percussion Group celebrates over a decade of extraordinary performances. From evocative Guatemalan marimba music to the high energy of Japanese taiko drumming; from contemporary masterpieces by composers John Cage and Lou Harrison to *Bing!Bang!Boom!*, the ensemble's popular education program for children, Ethos is revolutionizing the world of percussion. Composed of virtuosic performers Michael Sgouros, Joseph Gramley, Eric Phinney and Yousif Sheronick, Ethos is based in New York and tours extensively throughout the United States. The group gave its international debut at London's Wigmore Hall in February of 1998 and has performed at Lincoln Center's Alice Tully Hall, Carnegie's Weill Recital Hall, the Guthrie Theater in Minneapolis, Atlanta's Spivey Hall, and the Philadelphia Museum of Art.

Thousands of children have enjoyed their in-school programs and residencies at such venues as the American Museum of Natural History, the Children's Museum of Manhattan and the historic Zeiterion Theater in New Bedford, Massachusetts. Students at the Juilliard School and the universities of Maryland, Vermont, and Rhode Island have been inspired by their advanced clinics. Recording releases for the group include a self-titled debut compact disc featuring music by John Cage, Paul Smadbeck, Dave Hollinden, and Minoru Miki, the Bizet/Shchedrin Carmen Suite with the Philadelphia Virtuosi Chamber Orchestra, and *The Persistence of Past Chemistries*, which features the works of Charles Griffin, Peter Garland and Carlos Stasi.

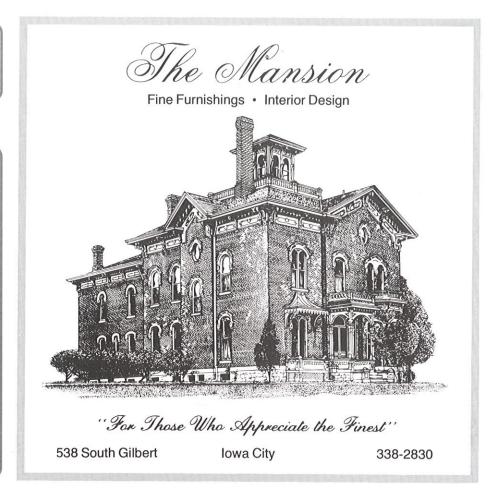
Whether performing traditional compositions from South America, India, Africa and the Pacific Rim, or introducing new works by today's composers, Ethos captivates audiences of all ages.

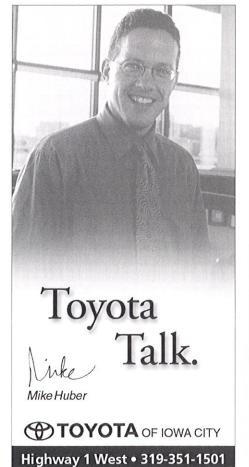
#### **Upcoming Events**

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

#### 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.









# Artist Biographies

Trey Files has performed, toured, and/or recorded with Marimba Yajalón, Manhattan Chamber Orchestra, Concord Blue Devils, New Music Consort, Beauty and the Beast (Broadway), and Stephen Sondheim's Company (first national tour); meanwhile, his much louder alter-ego has played with bands such as Baby Gopal, B. Blush, and Shelter. Mr. Files has earned degrees from Stephen F. Austin State University and Manhattan School of Music, and his work can be heard on recordings released by the Newport Classics, Koch International, Blue Boy, Supersoul, and Heart of Wood Project labels.

Eric Phinney has performed with the Berkshire Opera Orchestra, St. Cecilia Orchestra, New World Symphony, New Music Consort, Pulse Percussion Ensemble, Music from China and the contemporary group, EKKO! Mr. Phinney holds both a bachelor's and master's degree from Manhattan School of Music, where he studied with Duncan Patton, James Preiss and Chris Lamb. In 1991, he began North Indian tabla studies with Canadian percussionist Bob Becker, and with Indian tabla masters Pandit Sharda Sahai of Benares and Pandit Samir Chatterjee of Calcutta. He recently became a member of an Indian musical organization based in

Calcutta. He has recorded with the Manhattan Chamber Orchestra on the Koch International and Newport Classics labels.

Michael Sgouros founded the Ethos Percussion Group in 1990 after graduating with a bachelor of music degree from New York's Juilliard School. He has performed with the American Symphony, Philharmonia Virtuosi, Ringling Bros. and Barnum & Bailey Circus, and the Broadway productions of *The Secret Garden*, Falsettos, The Goodbye Girl, Sunset Boulevard, Miss Saigon, and The Phantom of the Opera. He has toured nationally with A Chorus Line and has traveled to Singapore with the touring production of Anything Goes. Mr. Sgouros has worked professionally as drummer/percussionist with Eartha Kitt, Mandy Patinkin, Michael Rupert, Bernadette Peters, Martin Short, Danny Aiello, Michael Kamen, and Richard Thomas. He has been honored by the National Foundation of the Arts and is a winner of the National Music Week Concerto Competition. Mr. Sgouros is director of the percussion program at LaGuardia School of the Arts in New York City.

Yousif Sheronick leads a busy and diverse career as a world percussionist performing regularly throughout the United States and Europe. Mr. Sheronick is an eight-year veteran of master drummer Glen Velez's group Handance. He can be heard and seen on the group's latest CD and instructional videos. An artist in residence at New York's Cathedral St. John the Divine, Mr. Sheronick is a member of the New York's Ensemble For Early Music and the Italian music and theater company I Giullari di Piazza. An enthusiast of folk music from around the globe, Yousif also performs Middle Eastern music with ALHAMBRA. Degrees from Yale University and the University of Iowa led Mr. Sheronick to perform at such prestigious venues as Lincoln Center's Alice Tully Hall, Carnegie Recital Hall, New York's Town Hall, and London's Wigmore Hall. Yousif Sheronick has recorded for Ellipsis Arts, Koch International, PGM, Newport Classics, and Pro Organo record labels.



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# Program Notes

#### El Parachicos

#### Traditional, Arr. Laurence Kaptain

El Parachicos is a charming example of the rich heritage of Guatemalan and Mexican marimba music. Much more than a musical instrument, the marimba in Chiapas, Mexico, is a distinctive cultural aspect, which is woven into the fabric of everyday life. It is nearly impossible to travel to any part of Mexico's southernmost state without hearing the haunting sounds of "las maderas que cantan" (the wood that sings). El Parachicos is traditional music from the historic city of Chiapa de Corzo. There is a festival there each January called Parachicos. In a region that is divided by rugged geography, as well as many social, political and linguistic differences, the marimba is perceived by many to be one of their society's strongest unifying elements.

-Written by Dr. Laurence Kaptain

#### 33 Samra Zabobra Carlos Stasi (b. 1964)

Carlos Stasi is a percussion performer and composer who is professor at the Sao Paulo State University-UNESP, and also co-director of its percussion ensemble, Grupo PIAP. In 1988, he created Duo Experimental with percussionist Edson Gianesi, developing several techniques of playing and a specific musical notation for scrapers. In 1990, Stasi created RECO-Centro de Estudos de Raspadores, which concentrates on several areas of study concerning scrapers around the world. He received his MFA in world music from Cal Arts in 1995. 33 Samra Zabobra features bamboo and metal "reco-recos," or scrapers, and utilizes a variety of playing techniques. Brazilian ratchets and triangles are featured along with two congas and a large PVC tube. The work is notated with a notation system developed by Mr. Stasi specifically for scrapers.

#### -Written by Ethos

## Apple Blossom Peter Garland (b. 1952)

American Peter Garland composed *Apple Blossom* in Vancouver, British Columbia, in 1972. The title comes from Andre Breton's poem, "on me dit que-le-bas." The work is for one marimba with four players, and delves into the structure, growth, depth and movement of a single 13-note chord. Peter Garland was born in 1952 in Maine. He studied with Harold Budd and James Tenney at Cal Arts and has had long student-mentor friendships with Lou Harrison, Conlon Nancarrow, Paul Bowles and the late Dane Rudhyar. He edited and published *Soundings Press* for 20 years, and has written two books of essays on American music and culture. His musical works after 1971 were marked by a return to a radical consonance and a simplification of formal structure influenced by Cage, Harrison, early minimalism and an interest in world music. He has written pieces for pianists Aki Takahashi and Herbert Henck, accordionist Guy Klucesvek, the Abel-Steinberg-Winant Trio and the Kronos Quartet. In 1991, Essential Music in New York City presented a 20-year retrospective of Garland's work.

—Written by Ethos

# Marimba Spiritual

#### Minoru Miki (b. 1930)

Marimba Spiritual was completed in 1984, and Minoru Miki's development of the piece was greatly affected by the famine occurring in Ethiopia at that time. The 16-minute work is divided into two contrasting parts. The opening, a "static requiem," utilizes chorale-like marimba sonorities, which are later colored with metal and wooden percussion instruments. This is followed by Miki's "lively resurrection," an allegro in several sections featuring rapid, virtuosic marimba lines and accompaniment inspired by the taiko drumming style of Japan.

-Written by Ethos

#### Rhythm Song Paul Smadbeck (b. 1954), Arr. Ethos

Rhythm Song is a minimalist work written in 1984 for "one or more marimbas." Each of the marimba player's four mallets has its own simple melody. These melodies merge and evolve throughout the piece, creating intricate rhythms and harmonic textures reminiscent of African balafon music. In Ethos' arrangement of Rhythm Song, various percussion instruments add their unique voices to the two marimbas, which play Smadbeck's melodic patterns displaced by one octave. Based in New Jersey, American composer Paul Smadbeck has written extensively for the marimba. His many etudes and works for the instrument are performed at schools and conservatories throughout the world.

—Written by Ethos

#### Sol Tunnels

#### Glen Velez (b. 1949)

This piece begins with a key element in my approach to music and drumming: the synchronization of voice and drum. My studies of South Indian and Arabic drumming introduced me to the value and depth of this connection. The relationship of 2 to 1, in pitch terms, an octave is manifested in this piece through interaction of the voices and drums in various multiples of an octave; i.e. 8 to 1 (4 octaves), 4 to 1 (2 octaves), and 2 to 1 (1 octave).

The feeling of focused synchronization, also called "being in tune," is the energetic arena for the opening of the piece. This profoundly human ability to synchronize different parts of our being, vocal (mind), hands (body) and energy (spirit), I believe is the basis for all our ecstatic experiences, musical or otherwise.

I credit my melodic approach to drumming to the influence of Arabic drumming. Much of the rhythmic interplay that happens during the course of *Sol Tunnels* is inspired by my appreciation of South Indian drumming.

Just as the voice has shown me a direct opening to breath awareness, memory skills and body pulses, the instrumental door to all of my musical explorations has been the frame drum, the simplest of drums, which includes our modern tambourine.

—Written by Glen Velez

#### Used Car Salesman for Percussion Quartet

Michael Daugherty (b. 1954)

In the late '50s, when I was growing up in Cedar Rapids, lowa, my father was a used car salesman at Rapids Chevrolet by day and a dance band drummer by night. While my father was known for his honesty, I remember the stories he told of unscrupulous used car salesmen. In my composition, I combine the world of percussion with the wheeling and dealing atmosphere of the infamous used car lot. In *Used Car Salesman*, we hear the harmony and dissonance, the *Sturm und Drang* of America's used car culture.

My composition is ten 10 minutes in length and is scored as follows:

Percussion I (vibraphone, tambourine)

Percussion II (marimba, maraca)

Percussion III

(Eight metals, two gongs, tambourine, claves, vibraslap, two car horns, tambourine)

Percussion IV

(Bass drum, four tom-tom or paddle drums, bongos, piccolo snare, four woodblocks, three cowbells, four cymbals, claves, maraca)

In addition to the percussion quartet performing on a wide variety of percussion instruments I punctuate the rhythmically complex counterpoint with spoken text:

#### Binoculars Rental

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





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

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For ticket information call the Iowa City Community Theatre Box Office at 338-044



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Good evening ladies and gentlemen I know what you are thinking Can you afford to buy this car? Let me tell you something You can't afford not to buy this car!

Kick the tire!

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Trust me! I've got a deal for you

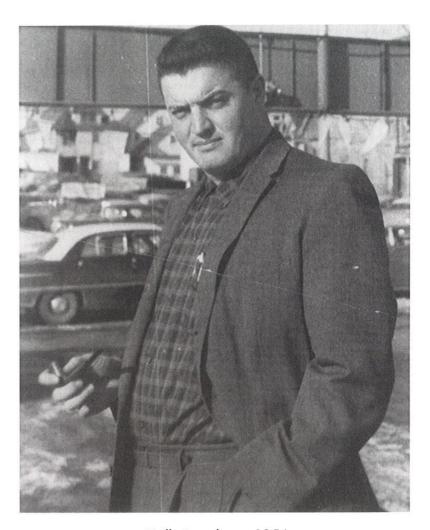
Get their confidence Get their friendship Get their trust Get their money

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You deserve this car
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Power steering
Power windows
Power locks
Power seats
Power antenna
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Used cars You got used Right Left Here

This is my last offer Take it or leave it! As is. No warranty

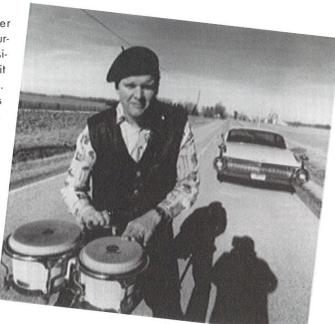
Don't blame me I'm a used car salesman —Written by Michael Daugherty



Wills Daugherty, 1956 Used car salesman at Rapids Chevrolet, Cedar Rapids, Iowa.

#### Michael Daugherty biography:

American composer Michael Daugherty is currently composer-in-residence with the Detroit Symphony Orchestra. Michael Daugherty has created a niche in the music world that is uniquely his own, composing concert music inspired by contemporary American popular culture. His Metropolis Symphony (1988-1993) for orchestra and Bizarro (1993) for symphonic winds are a tribute to Superman comics, recorded



by conductor David Zinman and the Bal-

timore Symphony Orchestra for Argo. Works commissioned and recorded on Nonesuch by the Kronos Quartet include *Elvis Everywhere* (1993) for three Elvis Impersonators and string quartet, and *Sing Sing: J.Edgar Hoover* (1992). Daugherty's opera *Jackie O* (1997) was premiered and recorded for Argo by the Houston Grand Opera. *American Icons*, an Argo CD devoted to his chamber music, has been recorded by the London Sinfonietta and the Dogs of Desire.

Born in 1954 in Cedar Rapids, Iowa, Daugherty is the son of a dance-band drummer and the oldest of five brothers, all professional musicians. Daugherty grew up playing keyboards in jazz, rock, and funk bands in Iowa. At North Texas State University (1972-76), he continued performing jazz and composed his first orchestral work. In 1976 he moved to New York City, where he studied composition at the Manhattan School of Music and played piano for modern dance companies.

In the following years, Daugherty divided his time between living in Europe and the United States. He was a Fulbright Fellow in Paris, composing computer music at Boulez's IRCAM (1979-80). Daugherty received his doctorate degree in music composition from Yale University in 1986. During this time, he also collaborated with jazz arranger Gil Evans in New York City. Daugherty moved to Amsterdam and pursued further studies in music composition with Gyorgy Ligeti in Hamburg, Germany (1982-84).

Upon his return to America, Daugherty performed live synthesizer concerts of his own music with classic silent film, and played jazz piano in lounges and nightclubs. He came to national attention as a composer when *Snap!* and *Blue like an Orange* (1987) won a Kennedy Center Friedheim Award. Since that time, his music has been performed by the major orchestras and new music ensembles in the United States, United Kingdom, and Italy. After teaching music composition several years at the Oberlin Conservatory of Music, Daugherty joined the music composition faculty at the University of Michigan (Ann Arbor) in 1991 where he is Professor of Composition.

Currently, commissions include new orchestral works for the Detroit Symphony Orchestra, the Philadelphia Orchestra, and the Ethos Percussion Group. Daugherty has received numerous awards for his music, including recognition from the American Academy and Institute of Arts and Letters, and fellowships from the Guggenheim Foundation and National Endowment for the Arts. His music is published exclusively by Peermusic Classical, New York, and represented in Europe by Faber Music, London.

#### Hancher Auditorium Staff

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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 perfoming arts.

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

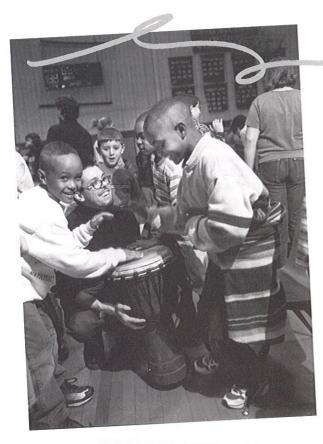
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## Arts across the Curriculum

Bringing the arts into classrooms in six eastern lowa communities A three-year education initiative undertaken by Hancher Auditorium with the support of:

Alliant Energy Foundation, Cedar Rapids
Roy J. Carver Charitable Trust, Muscatine
Dain Rauscher, Iowa City
DeMuth Family Foundation, New York, NY
Homer E. and Genevieve B. Dudley, Iowa City
Phyllis J. Fleming, Cedar Rapids
M.C. Ginsberg Objects of Art, Iowa City and West Des Moines
Doug Hanson and Sue Deibner, Mount Vernon
Heartland Foundation, Kansas City, Mo
Hills Bank and Trust Company, Hills
Scott A. and Jan A. Johnson, Solon
City Plaza Hotel (soon to be Sheraton), Iowa City
Herbert A. and Janice W. Wilson, Coralville

As part of an extended planning period, teams of teachers in the participating schools developed units of study which were expanded and enriched by visiting artists. In February and March, graduate students and faculty from The University of Iowa's Art Share Program conducted workshops with students on topics related to the units of study. Under the direction of the teachers, students built their own percussion instruments which they used during workshops in their schools by Ethos Percussion Group. Several schools also hosted informal performances by the

students and Ethos for their friends and families.



The schools and their units of study:

Cedar Rapids

Johnson School of the Arts "There's No Place Like Home": Movement and Machines in the History of Cedar Rapids

McKinley Middle School An exploration of the variety of percussion instruments

Columbus Junction

Elementary School Making drums from clay

Middle School Communicating in music and poetry

Mt. Vernon

Washington Elementary World Village: Storytelling, writing, music and art in Africa and Australia

Middle School Cultural diversity in music

West Branch

Hoover Elementary School Combining student poems with paintings and percussion

Hoover Middle School

Iowa City

Roosevel't Elementary "The Whole World Has the Beat" Music from art, art from music

Southeast Junior High Africa and the Middle East: physical and cultural similarities and differences

Mid-Prairie

Wellman Elementary School Storytelling in five U.S. regions

Mid-Prairie Middle School Rhythm: reading and writing poetry with instrumental accompaniment

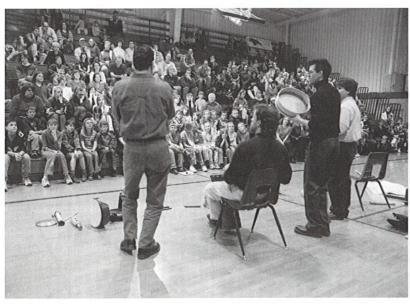
In addition to the in-school workshops, Ethos also presented two performances for school groups and a broadcast to 12 schools throughout Iowa on the Iowa Communications Network.

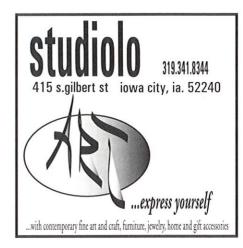
All of this even before tonight's concert!

Arts across the Curriculum continues in 2000-2001 with the same participating schools. The artists will be Pilobolus and Pilobolus Too and storyteller David Gonzalez. Planning is underway for 2001-2002 and the fall of 2002-2003.

Further support for the Ethos Percussion Group residency comes from the Heartland Arts Fund and Chamber Music America's "A Musical Celebration of the Millennium" with support from the National Endowment for the Arts, the Josephine Bay Paul and C. Michael Paul Foundation, the Susan W. Rose Fund for Music, the Helen F. Whitaker Fund and the Chamber Music America Endowment Fund.





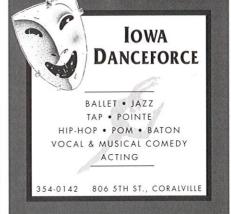


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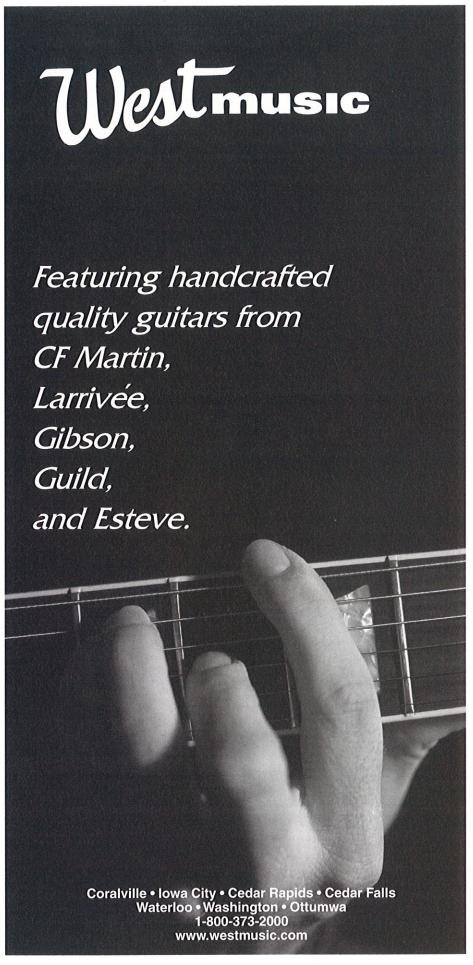
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#### Hancher Guild

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

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

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

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

Members have a unique opportunity to observe the business of entertaining and attracting the public from the inside, and they enjoy the satisfaction of working together in support of the arts. For further information about the Hancher Guild, call 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.

www.uiowa.edu/~hancher/quild.html



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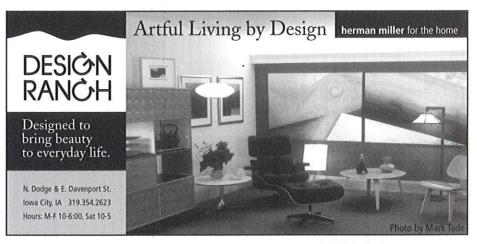
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-Dawn Upshaw



coming soon...

What Dawn Upshaw is 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 lending 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 stodginess 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 Oritz commissioned especially for Upshaw and Kronos. Oritz's piece us 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 "Lacrymosa" 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.

#### 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 quides 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 lowa City, this service is available to Hancher audiences for selected performances.

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

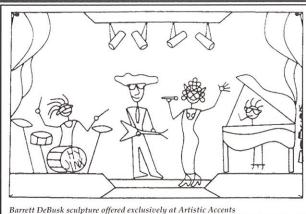


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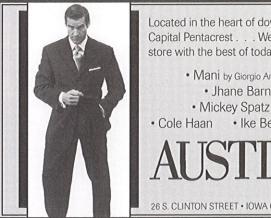
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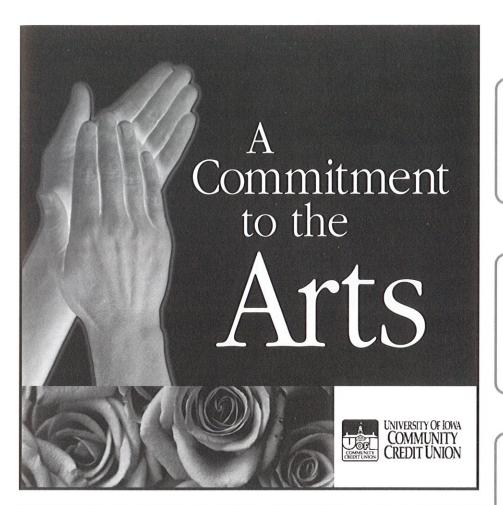
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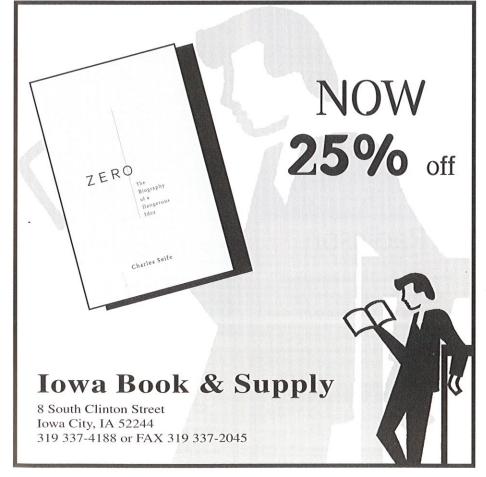
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#### http:\\www.uiowa.edu\hancher\

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

#### 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.

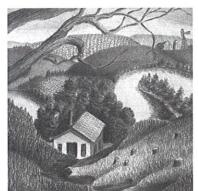
# Services for Persons with Disabilities

Hancher is committed to making its events accessible to everyone. Large print format copies of the playbill are available at the program stands. Taperecorded 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.



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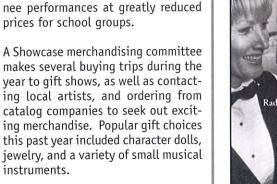
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Hancher Showcase

The Hancher Guild Showcase, which

is located in the northwest corner of the Hancher Auditorium lobby, begins its fifth year in this new location dur-

ing the 1999-2000 season. This de-

lightful 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

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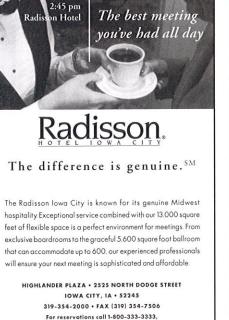
case help to support Hancher's edu-

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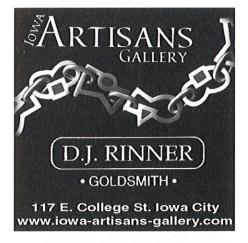
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#### **Hancher Cafe**

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.

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#### **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 lowa 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/ Dawn Upshaw and Kronos Quartet. May 3, 8 pm, HA

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

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/livefromplights.htm Kathryn Harrison, fiction reading. May 5, 8 pm

#### MUSEUM OF ART—www.uiowa.edu/~artmus/

Exhibitions, MA

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

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

April 22-August 6 Danny Lyon and Nathan Lerner

May 6-June 4 MFA 1999-2000

Perspectives, 12:30 pm, MA

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

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

Special Events

Opening reception for MFA 1999-2000. May 5, 3-4:30 pm

Music in the Museum. La Fosse Baroque Ensemble. May 14, 2 pm

#### SCHOOL OF MUSIC-www.uiowa.edu/~music/

Johnson County Landmark jazz band. Apr. 26, 8 pm, CRH

Hansel and Gretel, UI Opera Theater. Apr. 28, 8 pm; Apr. 30, 2 pm, HA

Dance of the Americas with Tadeu Coelho, flute. Apr. 30, 8 pm, CRH

Women's Chorale. May 1, 8 pm, CRH

Jazz Lab Band. May 2, 8 pm, CRH

Chamber Wind Ensembles. May 3, 4 pm, Voxman Hall, VMB

University Band and Concert Band. May 3, 8 pm, CRH

Kantorei. May 5, 8 pm, CRH

Camerata Singers. May 6, 8 pm, CRH



#### 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.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.

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