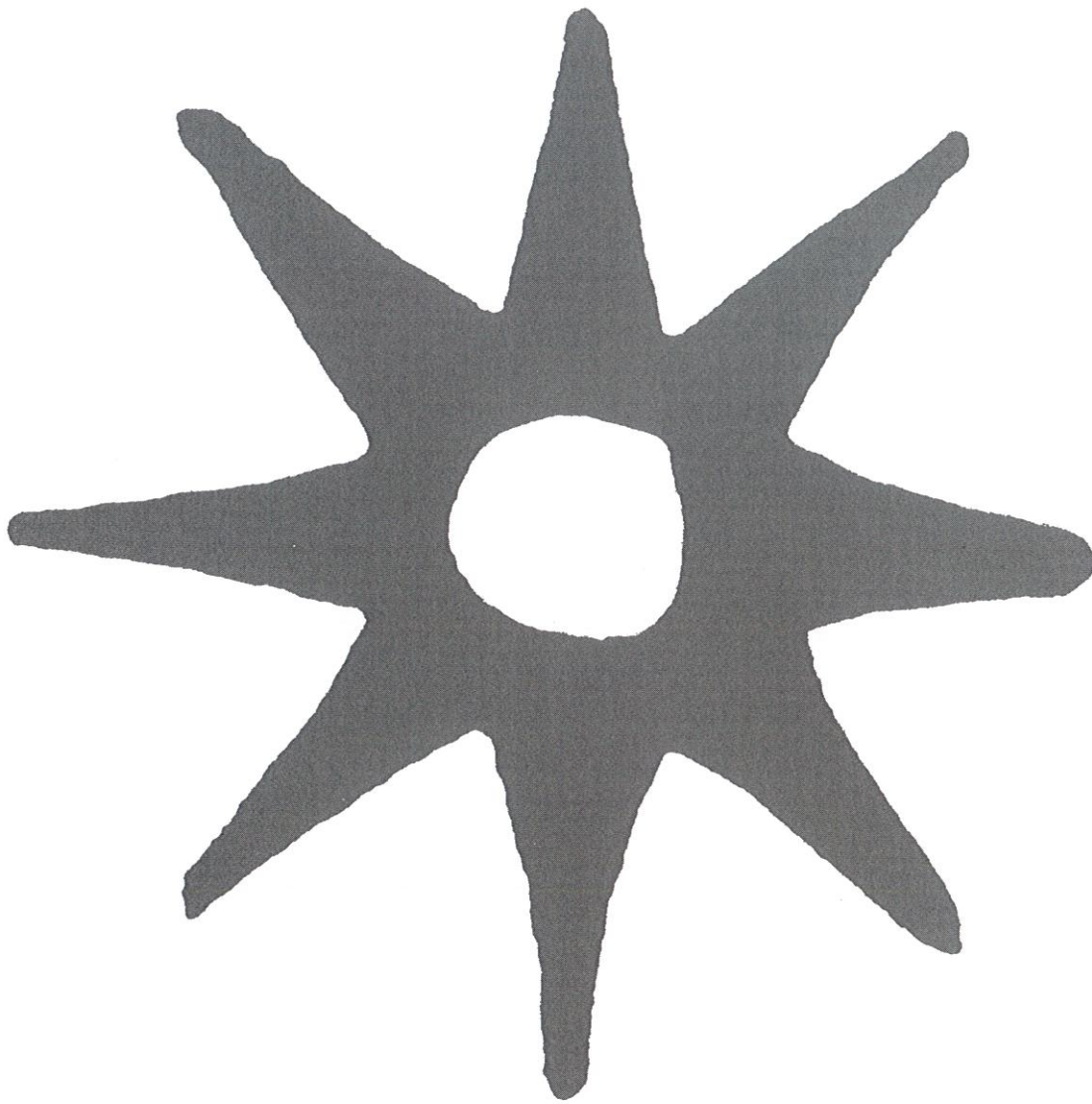




Dawn Upshaw and Kronos Quartet
Hancher Auditorium 1999-2000



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Tonight Is the Night

performed by

Kronos Quartet and Dawn Upshaw

David Harrington, violin

John Sherba, violin

Hank Dutt, viola

Jennifer Culp, cello

Larry Neff, Lighting Designer

Scott Fraser, Audio Engineer

Wednesday, May 3, 2000—8:00 p.m.

Program

Kronos Quartet

RAHUL DEV BURMAN (ARR. OSVALDO GOLIJOV) AAJ KI RAAT (TONIGHT IS THE NIGHT) +

CARLOS PAREDES (ARR. OSVALDO GOLIJOV) ROMANCE NO. 1 +

IGOR STRAVINSKY (ARR. OSVALDO GOLIJOV) CIRCUS POLKA +

REZSÖ SERESS (ARR. OSVALDO GOLIJOV) GLOOMY SUNDAY +

ASTOR PIAZZOLLA FOUR, FOR TANGO *

Kronos Quartet and Dawn Upshaw

OSVALDO GOLIJOV LUA DESCOLORIDA (MOON, COLORLESS) ++
World Premiere

GABRIELA ORTIZ BAALKAH (WORLD) • *World Premiere*
1. Chac
2. Sac
3. Ek
4. Kan
5. Ak'

INTERMISSION

Kronos Quartet and Dawn Upshaw

RAHUL DEV BURMAN (ARR. OSVALDO GOLIJOV) AAJ KI RAAT (TONIGHT IS THE NIGHT) ++
World Premiere

AL-SHAYK ABUL-ILA MUHAMMAD (ARR. STEPHEN PRUTSMAN) AMANAN AYYUHA AL-QAMAR AL-MUTILL
(GRANT ME A REPRIEVE, O MOON ABOVE) ++
World Premiere

JOSE GALHARDO AND RAUL FERRAO (ARR. STEPHEN PRUTSMAN) COIMBRA ++ *World Premiere*

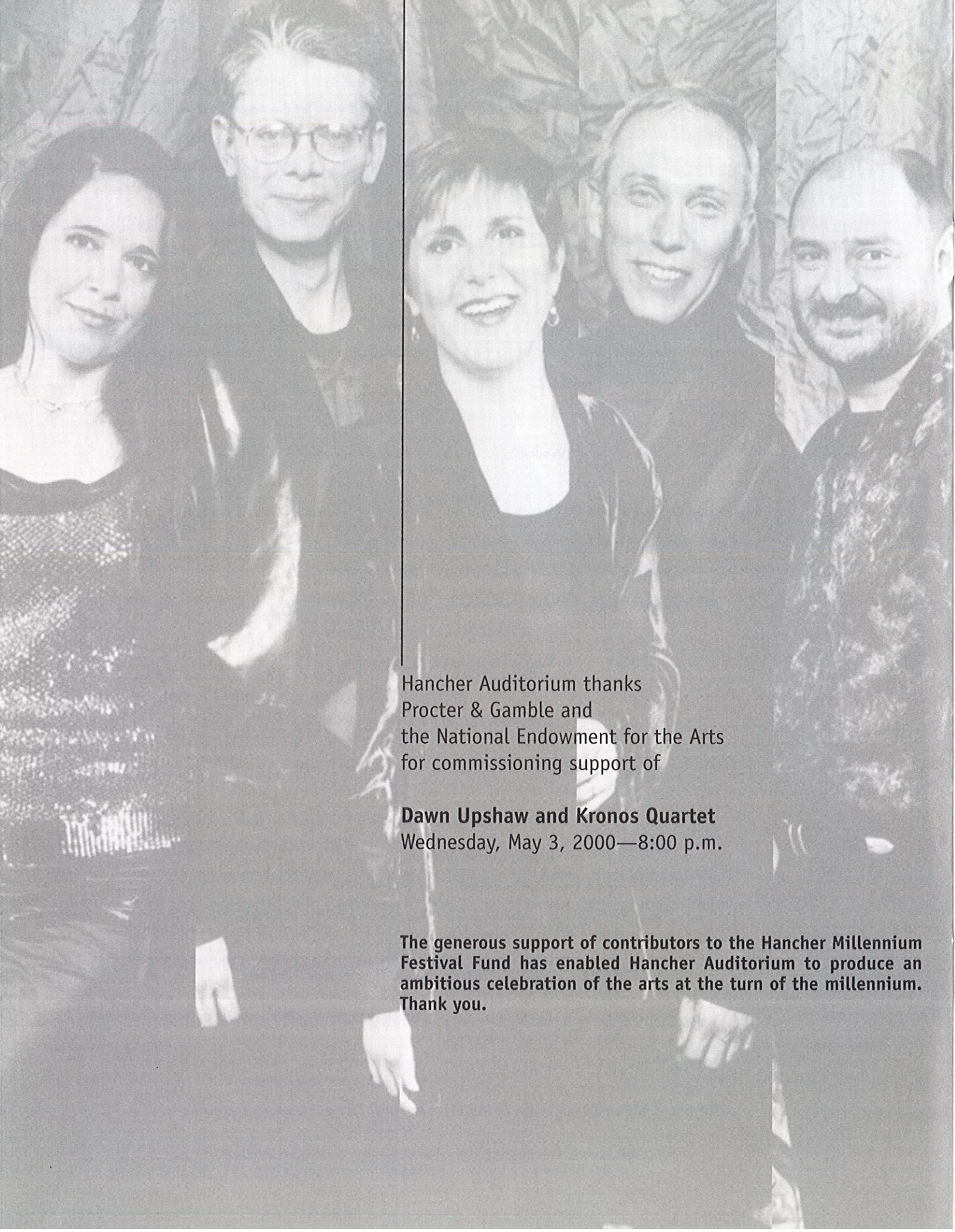
STAN LEBOWSKY AND HERB NEWMAN (ARR. STEPHEN PRUTSMAN) THE WAYWARD WIND ++ *World Premiere*

TRADITIONAL (ARR. OSVALDO GOLIJOV) QUISIERA YO RENEGAR (PETENERA) (I'D LIKE TO FORSAKE) ++ *World Premiere*

STEPHEN FOSTER (ARR. KRONOS QUARTET) AH! MAY THE RED ROSE LIVE ALWAY ++
World Premiere

PROGRAM SUBJECT TO CHANGE * Written for Kronos + Arranged for Kronos
• Written for Kronos and Upshaw ++Arranged for Kronos and Upshaw





Hancher Auditorium thanks
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Dawn Upshaw and Kronos Quartet
Wednesday, May 3, 2000—8:00 p.m.

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Thank you.

Tonight Is the Night



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Tonight Is the Night, an evening-length collaboration of the Kronos Quartet and Dawn Upshaw, was commissioned by Cal Performances/University of California at Berkeley, Hancher Auditorium/University of Iowa, Philharmonic Society of Orange County, Lincoln Center for the Performing Arts, Barbican Centre, and the Prague Spring International Music Festival.

The research and development of *Tonight Is the Night* was made possible by a grant from the National Endowment for the Arts. Rehearsal and production were supported by the Rockefeller Foundation's Multi-Arts Production Fund, along with contributions from Simon Collier and Margaret Lyon. Gabriela Ortiz's commission was made possible by a grant from the US-Mexico Fund for Culture. Kronos Quartet is a participant in Chamber Music America's Music Performance Program funded by the National Endowment for the Arts, The Andrew W. Mellon Foundation, and The William and Flora Hewlett Foundation.

Tonight's program

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Aaj Ki Raat (Tonight Is the Night) (1973, arr. 1998)

Music by Rahul Dev Burman (1939-1994)

Lyrics by Majrooh Sultanpuri
(arr. Osvaldo Golijov)

Bollywood, as Bombay's film empire is known, outsells and out-sequins Hollywood on the most epic of scales. In 1931 the first Indian talkie broke the subcontinent's linguistic sound barrier with *filmi* (film song). By putting *filmi* on the lips of panting actors and pouting actresses, "music directors" such as S. D. Burman (1906-1975) and his son Rahul Dev Burman lured audiences who knew little or nothing of Hindi yet doted on music. These music directors created hits familiar to generations of cinema-goers all across the Indian subcontinent and throughout the Indian diaspora.

Aaj Ki Raat was originally featured in *Anamika* (a.k.a. *Girl without a Name*, 1973), sung by Asha Bhosle. Bhosle is unique, a superstar even by Bollywood's standards. She is the voice of dreams and fantasies, a vocalizing chameleon equally at ease when singing as an ingénue or a grandmother, adept at singing the sizzling hits that her husband R. D. Burman penned or delivering the austerity of Northern Indian classical music.

This re-creation, which features the recorded performance of Hindustani tabla master Zakir Hussain, merges tonight and every night as the "picture palace" lights dim and normal reality recedes.

This arrangement of Aaj Ki Raat was commissioned for the Kronos Quartet by the Estates of Hans and Marian Ury, and appears on the Nonesuch recording Kronos Caravan.

Aaj ki raat
Koi aane ko hai
Re baba re baba re baba
Intzaar
Aur thora sa intzaar

Aaj ki raat
Koi aane ko hai re baba
Use aane to dey
O diley bekaraar
Fir kir lena ji bharke pyaar

Shubah shubao...

Naa naa naa...

Tu to na aayaa
Aayaa koi aur saajan
Mujhe aakar bachaale
To tu ae tu bachaale re

Loote re mujhko meri javani ka dushman
Koi kab tak sambhaale
Tu tu tu bachaale
Bachaale

Aisa naa
Ho lut jaaye re teraa pyaar

Aaj ki raat ...

Aajaa
Ab to aajaa naa
Aajaa

Tonight,
Somebody is to come
Oh dear, oh dear, oh dear
Waiting
Wait a little bit more

Tonight,
Oh dear, somebody is to come
Let him come,
Oh crazy heart,
Then love him to your heart's desire

Shubah shubao...

No, no, no...

You did not come
Somebody else came, dear husband
Come and rescue me
Oh, so you rescue me

The enemy of my youth is robbing me
Till when will somebody look after me
You, you, you rescue me
Rescue me

No,
Hope your love does not get stolen

Tonight ...

Come
Now, please come
Come

Romance No. 1 (composition date unknown, arr. 1998)
 Music by Carlos Paredes (b. 1925)
 (arr. Osvaldo Golijov)

Carlos Paredes, who comes from a succession of master musicians, is what is known in idiomatic Portuguese as a *casa*—a “case,” someone unique, someone who is his own man. He has judiciously extended the range, voice, and dynamics of his instrument, the *guitarra portuguesa*, taking it to new places, literally and figuratively. In turn, Osvaldo Golijov transferred the signature sonorities of Paredes’s Coimbra guitar—a larger, richer-voiced instrument than the so-called standard, twelve-string Lisbon model—to bowed instruments. Paredes’s playing style captures the spirit of innovation while remaining steeped in the traditions of his Lusitanian homeland. *Romance No. 1* is marbled with a bittersweet, elegiac quality, at times bordering on pathos.

This arrangement of Romance No. 1 was commissioned for the Kronos Quartet by the Lisbon Expo 1998, and appears on the Nonesuch recording Kronos Caravan.

Circus Polka (1942, arr. 1998)
 Igor Stravinsky (1882-1971)
 (arr. Osvaldo Golijov)

The first call came from Ringling Bros. and Barnum & Bailey Circus, asking George Balanchine to choreograph a piece for circus elephants. The next call was from Balanchine to Igor Stravinsky, asking him to compose the music. Stravinsky reputedly replied was, “What kind of music?” “A polka,” said Balanchine. “For whom?” “Elephants.” “How old?” “Young.” “If they are very young, I’ll do it.” The original version, with the dedication “For a young elephant,” was for winds and percussion, and was premiered by the circus at Madison Square Garden.

This arrangement of Circus Polka was commissioned for the Kronos Quartet by the Estates of Hans and Marian Ury.

Gloomy Sunday (1933, arr. 1998)
 Music by Rezső Seress (1899-1968)
 (arr. Osvaldo Golijov)

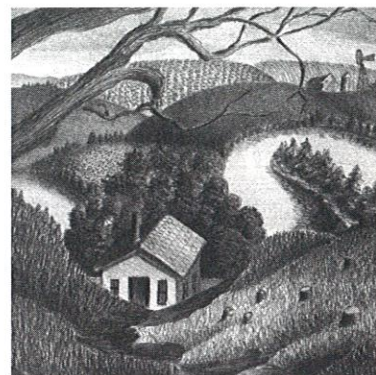
Paul Robeson called *Gloomy Sunday*, originally titled *Szomorú Vasárnap*, the “Hungarian suicide song.” Since then many legends have been spun around both the song and Rezső Seress, its Hungarian composer, who took his own life in 1968. One translation opens with “Sunday is gloomy, my hours are slumberless/ Dearest, the shadows I live with are numberless/ Little white flowers will never awaken you/ Not where the black coach of sorrow has taken you.” Yet in the final, frequently glossed-over verse, the author of *Gloomy Sunday* snaps out of this spell of despair and hopes his bad dream has not disturbed his lover. Many connected with the morbidly despondent lyrics only too well, however: they chose oblivion in the Danube—the river that once marked the northern and eastern boundaries of Pannonia—leaving a rose and Seress’s song as a suicide note.

This arrangement of Gloomy Sunday was commissioned for the Kronos Quartet by the Estates of Hans and Marian Ury, and appears on the Nonesuch recording Kronos Caravan.

Four, for Tango (1987)
 Music by Astor Piazzolla (1921-1992)

Astor Piazzolla revolutionized the musical world of Buenos Aires with his belief that tango should be music “more for the ears than for the feet.” His background included arranging for and playing *bandoneón* in Aníbal Troilo’s Orquesta Típica, as well as training as a classical composer under Alberto Ginastera in Argentina and Nadia Boulanger in Paris. Boulanger counseled him not to abandon the popular music of his heritage, and upon his return from France, Piazzolla formed the famous octet which

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 the sea is just the sea
 the boy is just a boy
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 and served with a salsa of mangoes,
 roasted peppers and cilantro and
 complemented with a glass of
 chardonnay and some friends by
 the fire.” E.H. ‘52

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developed an entirely new perspective on the traditional tango sound. His passionate, sophisticated music came to be known as *tango nuevo*, a unique blend of traditional tango, the folk music of Argentina, and the European classical music of his compositional training.

Four, for Tango was written for the Kronos Quartet, and appears on the Nonesuch recordings *Winter Was Hard* and *25 Years*.

Lúa Descolorida (Moon, Colorless) (1999)

Music by Osvaldo Golijov (b. 1960)

Lyrics by Rosalía de Castro

About *Lúa Descolorida*, Osvaldo Golijov writes:

"'A dead man in Spain is more dead than anywhere else,' said Federico García Lorca, explaining that Spanish poets define rather than allude. '*Lúa Descolorida*,' a poem by Lorca's beloved Rosalía de Castro (1837-1885) written in Gallego (the language of the Galicia region in Spain), defines despair in a way that is simultaneously tender and tragic. The musical setting is a constellation of clearly defined symbols that affirm contradictory things at the same time, becoming in the end a suspended question mark. The song is at once a slow motion ride in a cosmic horse, an homage to Couperin's melismas in his *Leçons de ténèbres*, velvet bells coming from three different churches, a death lullaby, and the ladder of Jacob's dream. I wanted the music to be so quietly radiant that it would echo the single tear that Schubert brings without warning in his voicing of a G major chord."

Lúa descolorida was commissioned by the Barstow Foundation (Provo, Utah).

Lúa descolorida
Como cor de ouro pálido,
vesme l eu non quixera
me vises de tan alto.
Ó espazo que recorres,
lévame, caladiña, nun teu raio.

Moon, colorless
like the color of pale gold:
You see me here and I wouldn't like you
to see me from the heights above.
Take me, silently, in your ray
to the space of your journey.

Astro das almas orfas,
lúa descolorida,
eu ben sei que n'alumnas
tristeza cal a miña.
Vai contalo ó teu dono,
e dille que me leve adonde habita.

Star of the orphan souls,
Moon, colorless:
I know that you do not shed light on
sadness as sad as mine.
Go and tell it to your master
and tell him to take me to his place.

Mais non ile contes nada,
descolorida lúa,
pois nin neste nin noutros
mundos teréis fortuna.
Se sabe onde a morte
ten a morada escura,
dille que corpo e alma xuntamente

But don't tell him anything,
Moon, colorless,
because my fate won't change
here or in other worlds.
If you know where Death
has its dark mansion,
Tell her to take my body and soul together

me leve adonde non recorden nunca,

to a place where I won't be remembered,

Nin no mundo en que estou nin nas alturas. *not in this world, not in the heights above.*

Baalkah (World) (1999)

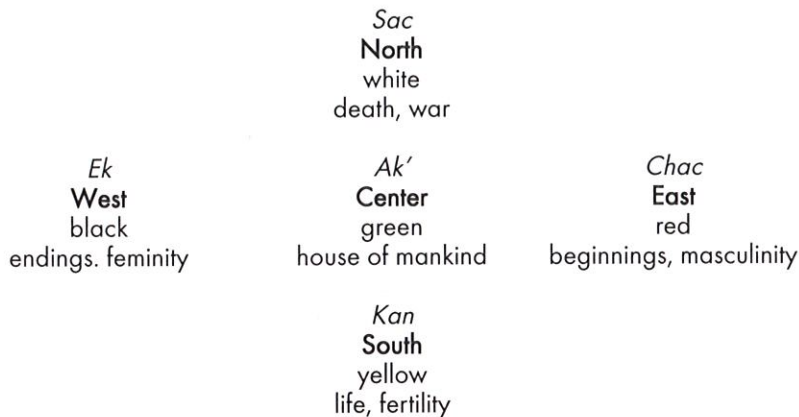
Music by Gabriela Ortiz (b. 1964)

Text from *Chilam Balam of Chumayel* (17th c.)

1. Chac
2. Sac
3. Ek
4. Kan
5. Ak'

About *Baalkah*, Gabriela Ortiz writes:

"*Baalkah*, which means 'world' or 'cosmos' in Maya, was inspired by the cosmological beliefs of the Maya of the Yucatán Peninsula and of other Mexican and Central American native peoples. For over 5,000 years, these Indian peoples have conceived the world as being divided into four cardinal directions: east, north, west, and south. In each of these directions stands a gigantic ceiba tree that supports the sky, and each has its own cosmological characteristics—a deity, a color, certain plants and animals, and, more generally, a mood or personality.



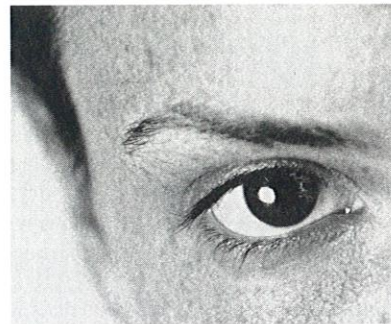
"This quadripartite division of the world is closely related to time: each year is associated with one direction, and thus time rotates around the world every four years, from east to north, west to south, bringing with it the influences pertaining to each direction. Each of these forces is both positive and negative, since in Indian thought there is neither pure good nor pure evil. In the center of the world, where mankind lives, the characteristics of all four directions mingle.

"The task of humankind is to assimilate and channel the influences that flow from each direction to ensure harmony and stability in the center. At the beginning of each year, the Mayas arrange a four-legged table, symbolizing the cosmos, with offerings to the deities of each of the four directions, thus guaranteeing that their world will remain firmly anchored and in harmony.

"The lyrics of the first four songs of *Baalkah* are taken from a 17th-century Maya book, the *Chilam Balam of Chumayel*, a priceless depository of centuries of historical and religious wisdom inherited by Maya priests and kept hidden from the persecution of the Catholic church."

Federico Navarrette, anthropologist at the Universidad Nacional Autónoma de México, writes: "Each member of the string quartet represents one of the four cardinal directions, and the center is represented by the soprano. The songs, in turn, express the moods and characteristics of their corresponding cardinal point. 'Chac' and 'Ek,' related to dawn and masculinity, and to dusk and femininity, respectively, are static and serene. 'Sac' and 'Kan,' related to death and war, and to fertility and life, are dramatic and powerful. Finally, 'Ak,' the center, gives pride of place to the voice of the soprano, representing humankind, in an expressive melismatic chant."

Ortiz adds: "Grateful acknowledgement is made to the following people who have so generously contributed to the development of *Baalkah*. Federico Navarrete, who besides being a close friend, during the process of formulating some ideas, provided practical help thanks to his wide knowledge about the Mayas. Furthermore, the creative seed for the musical development arose from both a close collaboration and interesting conversations together that fully enriched the musical and aesthetic ideas involved during the compositional process. Dr. Ramón Arzápalo (researcher, Universidad Nacional Autónoma de México), who generously shared his time in helping with the correct Maya pronunciation of the chosen text. Agustín Cadena (poet, writer) who created a beautiful poem for this specific project, serving as a parallel source of inspiration for the music making, and for his enthusiastic support since we shared and discussed the aesthetic concerns and musical issues employed in the piece. Paul Barker (composer) for his valuable suggestions and his enjoyable and constructive criticism



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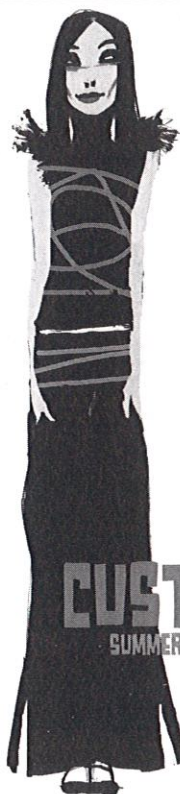
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during the compositional work process. To Kronos Quartet and Dawn Upshaw for their brilliant musicianship and for being one of the main inspirations in writing the music."

The following poem by Agustin Cadena describes the aesthetic concerns of the music:

Rojas las abejas vuelan al Este.
Entre las cañas, monos y venados
siguen al viento, con él extasiados.
Es Quetzalcóatl, el dulce, el celeste.

*Red bees fly Eastward.
They follow the wind among
canes, monkeys, deer.
That is Quetzalcóatl, the sweet one,
heavenly.*

Así, sierpe de nubes, pasa el tiempo.
Nadie vigila. Mas la Muerte espera
con su hielo de pedernales, fiera.
Muerte: ocelote blanco, frío viento.

*Likewise Time, a cloud snake, passes by.
No one keeps watch. But Death is waiting,
fierce, with her ice of flint.
Death: white ocelot, cold wind.*

Baja la noche hacia la selva, negra,
convertida en casa de oscuridad.
Ella es la madre, la femineidad
que cobija a los hombres, a la hierba.

*Night slouches down to the jungle, black,
turned into the house of darkness.
She is the mother, the feminine
that keeps both men and grass warm.*

Mas pronto cambia todo: en un instante
las flores amarillas de la guerra
estallan y, ebrias, desbordan la tierra.
Las aguas reino son de la serpiente.

*Everything changes in one instant
the yellow flowers of war
burst open and spill all over the land.
Waters are the snake's kingdom.*

1. Chac

Chac tok tun / U tunil
Ah chac mucen / Cab e
Chac ymiix yax che / U tz'ulbal: y an ti lakín:
Chacal puc te: / U cheob:
Yx chac ya / Ybillob
Yx chac / Akbilob
Chac yx kan tz'ulob / Yulum oob
Yx chac op'ool / Y ixim ob

*Red flint stone / Is the stone;
Red harvest / Is the honey;
Red alligator ceiba / Is the arbor to the east
Red bullet trees / Are their trees,
And red sapotes / Are their lima beans,
And red / Are their greens,
And red yellow breasts / Are their turkeys,
And red annonas / Are their corn.*

2. Sac

Sac tok tun u tunil: / U tunil ti xaman:

Sac ymix yax che. / U tz'ulbal:
Sac mucen / Cab:
Yx sac tan / Y ulum ob
Sac yb / Y akbil ob
Sac yxim / Y ixim ob:

*White flint stone is the stone / That is their
stone to north.
White alligator ceiba / Is their arbor.
White harvest / Is the honey
And white breasts / Their turkeys.
White lima beans / Are their green;
White corn / Their corn.*

3. Ek

Ek tok tun: / U tunil, ti chikin:
Ek ymix yax che / U tz'ulbal:
Yx ek hub: / Y ixim ob:
Yx ek chuch ys: / Y isil ob:
Yx ek ucum: / Y ulum ob:
Ek akab / Chan u nal ob:
Yx ek buul: / Y ibil ob:
Ek yb: / Y ibil ob:

*Black flint stone / Is their stone to the west.
Black alligator ceiba / Is their arbor.
And black conch / Is their corn,
And black stem yams / Are their yams.
And black roadrunners / Are their turkeys.
Black-as-nights / Are their corn ears.
And black beans / Are their beans.
Black lima beans / Are their lima beans.*

4. Kan

Kan tok tun. / U tunil: u nohol
Ymix yax che: ___ Kan ymix yax
che: / U tz'ulbal ob:
Kanal puc te / U che ob:

*Yellow flint stone / Is the stone of the south
Alligator ceibas: ___ yellow alligator
ceibas / Are their arbors.
Yellow bullet trees / Are their trees.*

Yx kan puc te / Y isil ob:
Yx kan puc te ucum / Y ulum ob:

Yx kan kan nal / U nal ob

Kan u uih / U buul ob:

*And yellow bullet trees / Are their yams.
And yellow bullet tree roadrunners / Are
their turkeys.
And bright yellow corn ears / Are their corn
ears.
And yellowbacks / Are their beans.*

Amanan ayyuha al-Qamar al-Mutill (Grant Me a Reprieve, O Moon Above) (1924, arr. 1999)

Music by Al-Shayk Abul-ila Muhammad (#1900)

**Lyrics by Ibn al-Nabih al-Masri
(arr. Stephen Prutsman)**

The composer Al-Shayk Abul-ila Muhammad, who lived at the turn of the last century, figures as prominently in Egyptian music as Igor Stravinsky in the West, according to oudist and composer Hamza El Din. "Abul-ila was a great musician, and musicians also had to be scholars" in a time when Egypt was beginning to assert its national identity, breaking away from the Ottoman Empire.

"He was already an old man when he heard a young girl singing in the Delta region of Egypt," says El Din. "He convinced her father to bring her to Cairo, so he could make her into a singer." Abul-ila became the teacher of this young girl named Umm Kulthum, who later in her career would be fêted as the Voice of Egypt. Her influence throughout the Arab world was such that four million people flooded the streets of Cairo for her funeral.

Kulthum (1904-1975) was a famed exponent of the tradition of Arabic song and a master of improvisation. In the early part of her career, Abul-ila wrote many songs specifically for her, in a style called *dor*. In these settings of classical Arabic poetry, each verse would be sung straight through before being repeated with ornamentation rooted in the various modes of Arabic music. The singer was usually backed by an *takht*, an ensemble consisting of *oud* (lute), *ney* (flute), *kanoun* (zither), violin, and a rhythm instrument. While Kulthum was a classicist and found the sounds of European instruments foreign to her ear, in the 1950s and '60s she came to introduce additional stringed instruments into her orchestra.

Amanan ayyuha al-qamaru al mutillu
fa-min jafnayka asyafun tusallu

Yazidu jamalu wajhika kulla yawmin
wa-li jasadun yadhubu wa-yadmahillu

Wa-ma 'arifa al-saqamu tariqa jismi
wa-lakin dhullu man ahwa yudhillu

Yamilu bi-lahzihi al-sihri 'anni
sadaqtum anna diqa al-'ayni bukhlu

Idha nushirat dhawa'ibuhu 'alayhi
ra'ayta al-ma'a raffa 'alayhi zillu

Aya malika al-qulubi fataakta fi-ha
wa-fatuka fi al-ra'ayyati la yahillu

Qalilu al-wasli yanfa'uha fa-in lam
yusibha wabilun minhu fa-tallu

*Grant me a reprieve, O moon above,
for from your eyelids swords are drawn.*

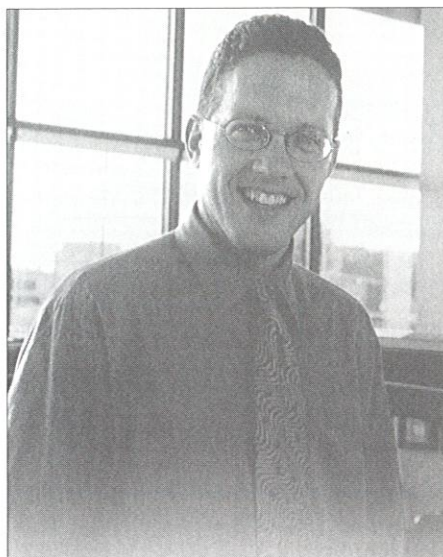
*The beauty of your face increases every day,
and I have a body which melts and withers
away.
Sickness has not found a way to my body,
but I am humiliated at the hands of the one
I love.*

*He turns his enchanting glance away from
me.
You spoke the truth that eyes can be miserly.*


*When its wisps are spread around it,
you see shadows flickering over water.*


*You, O king of hearts, have devastated
your subjects,
and the devastation of your subjects cannot
be legitimated.*

*A small amount of companionship will
suffice for it,
for if it cannot obtain torrents, then a drizzle
will do.*



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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.

Hancher Showcase

The Hancher Guild Showcase, which is located in the northwest corner of the Hancher Auditorium lobby, begins its fifth year in this new location during the 1999-2000 season. This delightful gift shop, which is operated by approximately 65-75 volunteers each year, provides an opportunity for Hancher patrons to purchase unique gifts that are available at reasonable prices and not found elsewhere in the Iowa City area. Profits from The Showcase help to support Hancher's education program. In 1999-2000 proceeds are being used to support Stage Door performances by the Children's Theatre Company, the Ahn Trio, and The Guthrie Theater. These are matinee performances at greatly reduced prices for school groups.

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

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

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

Coimbra (ca. 1947, arr. 2000)

Music and lyrics by José Galhardo and Raul Ferrão (dates unknown)
(arr. Stephen Prutsman)

The Portuguese seafarers seeking safe haven on India's West Coast may have brought back with them the germinating seeds of *fado*—literally, "fate"—Portugal's most exquisite form of musical expression. Certainly nobody has been able to pinpoint for sure when *fado* came about. It is a music that pulls on the heartstrings the way *rembetika* does for Greeks, *rai* for Algerians, or the blues for Americans.

Coimbra is the birthplace of *fado de Coimbra*, a poetic, heart-breaking style of *fado* that befits the city built on *O Rio dos Poetas*—the River of Poets, more prosaically known as the Mondego. Long an emblem of the Portuguese, *Coimbra* is a monument to the city's star-crossed.

Amália Rodrigues, Portugal's foremost proponent of *fado* until her death last year, used to say, "I don't sing *fado*, it sings me." Rodrigues is one of the many artists who have recorded *Coimbra*, also known, in the English version first popularized in the States in 1953 by Les Baxter and Vic Damone, as *April in Portugal*.

Coimbra é uma lição de sonho e tradição,
O vento é uma canção e a lua a faculdade.
O livro é uma mulher, só passa quem souber

*Coimbra is a lesson in dreams and tradition,
The wind is a song and the moon is the faculty.
The book is a woman, who knows who alone
passes*

E aprende-se a dizer saudade.

And one learns how to say longing.

Coimbra do choupal
ainda és capital
do amor em Portugal, ainda.

*Coimbra of the poplar grove
is still the capital
of love in Portugal, still.*

Coimbra onde uma vez
com lágrimas se fez
a história dessa Inês tão linda.

*Coimbra where once upon a time
came to pass the tearful
story of lovely Inês.*

Coimbra das canções
tão meiga que nos pões
os nossos corações a nu.

*Coimbra of the songs
so tender that you bare
our hearts.*

Coimbra dos doutores
para nós os cantores
uma fonte de amores és tu.

*Coimbra of the learned
for us, the singers,
you are a source of love.*

Coimbra é uma lição...

Coimbra is a lesson...

The Wayward Wind (1955, arr. 1999)

Music and lyrics by Stan Lebowitz and Herb Newman (dates unknown)
(arr. Stephen Prutsman)

There have been numerous versions of *The Wayward Wind* since Gogi Grant's hit version from 1956. Performers ranging from Tex Ritter to Anne Murray to Neil Young have all offered their own renditions. One of the most well-known of these recordings was by Virginia Patterson Hensley, now better known as Patsy Cline (1932-63). Her 1961 recording was part of a succession of country hits in a remarkable career that was abruptly cut short by a plane crash when she was only 31.

Of this version, Stephen Prutsman writes, "The quartet's introduction evokes a passing breeze by way of a kind of 'tone painting.' To give a sense of the loss and loneliness at the end, the violins and cello drift away as the singer closes the song, with the viola having the final fragment of a phrase, alone."

The wayward wind is a restless wind
A restless wind that yearns to wander
And he was born the next of kin
The next of kin to the wayward wind

In a lonely shack by a railroad track
 He spent his younger days
 And I guess the sound of the outward-bound
 Made him a slave to his wand'rin' ways

Oh, the wayward wind...

I met him there in a border town
 He vowed we'd never part
 Though he tried his best to settle down
 Now I'm alone with a broken heart

Oh, the wayward wind...

Quisiera Yo Renegar (I'd Like to Forsake) (composition date unknown, arr. 1999)
Traditional (Petenera)
(arr Osvaldo Golijov)

An indefinable, mysterious essence called *duende* imbues and hues *cante jondo* (or "deep song"), Spain's paramount *gitano* (gypsy) song form. *Cante jondo* is often blurred with flamenco, and this generic word covering both song and dance was long used as a byword for vulgarity. In 1922 two cultural evangelists, the composer Manuel de Falla and the writer Federico García Lorca, organized an event that helped shatter Spain's ingrained prejudices.

The *Concurso de Cante Jondo*, a festival of "Primitive Andalusian Song" and dance, included a singer who would come to be regarded as *cante jondo*'s finest female vocalist: Pastora Pavañ. Her stage name, "La Niña de los Peines" (the Girl of the Combs), came from a tango she made her own, in which she sang a couplet charged with sensuality: "*Péinate tú con mis peines/ Mis peines son de canela*" (Comb your hair with my combs/ My combs are the sweetest things).

About *Quisiera Yo Renegar*, Osvaldo Golijov writes, "This song works like a bullfight: the guitar (Kronos) provokes the singer until she enters and defeats it in the struggle." It is no exaggeration to say that songs such as the emotionally wrought *Quisiera Yo Renegar* seared its way not only into the Spanish psyche but into the hearts of devotees everywhere.

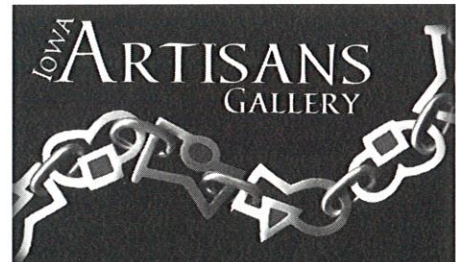
Quisiera yo renegar
 de este mundo por entero,
 volver de nuevo habitar,
 ¡mare de mi corazón!
 por ver si en un mundo nuevo
 encontraba más verdad.

*I'd like to forsake,
 this world entirely,
 to return to dwell again,
 rend my heart!,
 to see if in a new world
 I'd find more truth.*

Ah! May The Red Rose Live Alway (1850, arr. 2000)
Music and lyrics by Stephen Foster (1826-1864)
(arr. Kronos Quartet)

The work of Stephen Foster, widely recognized as America's first great songwriter, ranges from morale-boosting, pro-Union Civil War songs, to hugely popular minstrel-show songs written in the style of Black American music, to household songs which were meant to be sung at home, rather than on stage. Songs such as *Jeannie with the Light Brown Hair*, *Beautiful Dreamer*, and *Ah! May The Red Rose Live Alway* fall into that last category. These sentimental parlor songs were simple enough for amateurs to sing, with straightforward melodic lines and uncomplicated accompaniments. *Ah! May the Red Rose Live Alway* was written in 1850, and published during Foster's courtship of Jane McDowell, who would become his wife three months later.

Ah! may the red rose live alway,
 To smile upon earth and sky!
 Why should the beautiful ever weep?



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Why should the beautiful die?

Lending a charm to ev'ry ray
That falls on her cheeks of light,
Giving the zephyr kiss for kiss,
And nursing the dewdrop bright.

Ah! may the red rose...

Long may the daisies dance the field,
Frolicking far and near!
Why should the innocent hide their heads?
Why should the innocent fear?

Spreading their petals in mute delight
When morn in its radiance breaks,
Keeping a floral festival
Till the night-loving primrose wakes.

Long may the daisies...

Lulled by the dirge in the cypress bough
That fills of departed flowers!
Ah! that the butterfly's gilded wing
Fluttered in evergreen bowers!

Sad is my heart for the blighted plants—
Its pleasures aye as brief—
They bloom at the young year's joyful call
And fade with the autumn leaf.

Ah! may the red rose...

Notes for *Aaj Ki Raat*, *Romance No. 1*, *Gloomy Sunday*, *Coimbra*, and *Quisiera Yo Renegar* by Ken Hunt

Note for *Lúa Descolorida* by Osvaldo Golijov

Note for *Baalkah* by Gabriela Ortiz

Notes for *Amanan ayyuha al-Qamar al-Mutill*, *The Wayward Wind*, and *Ah! May the Red Rose Live Alway* by Ken Hunt and Sidney Chen

Notes for *Circus Polka* and *Four, for Tango* edited by Sidney Chen



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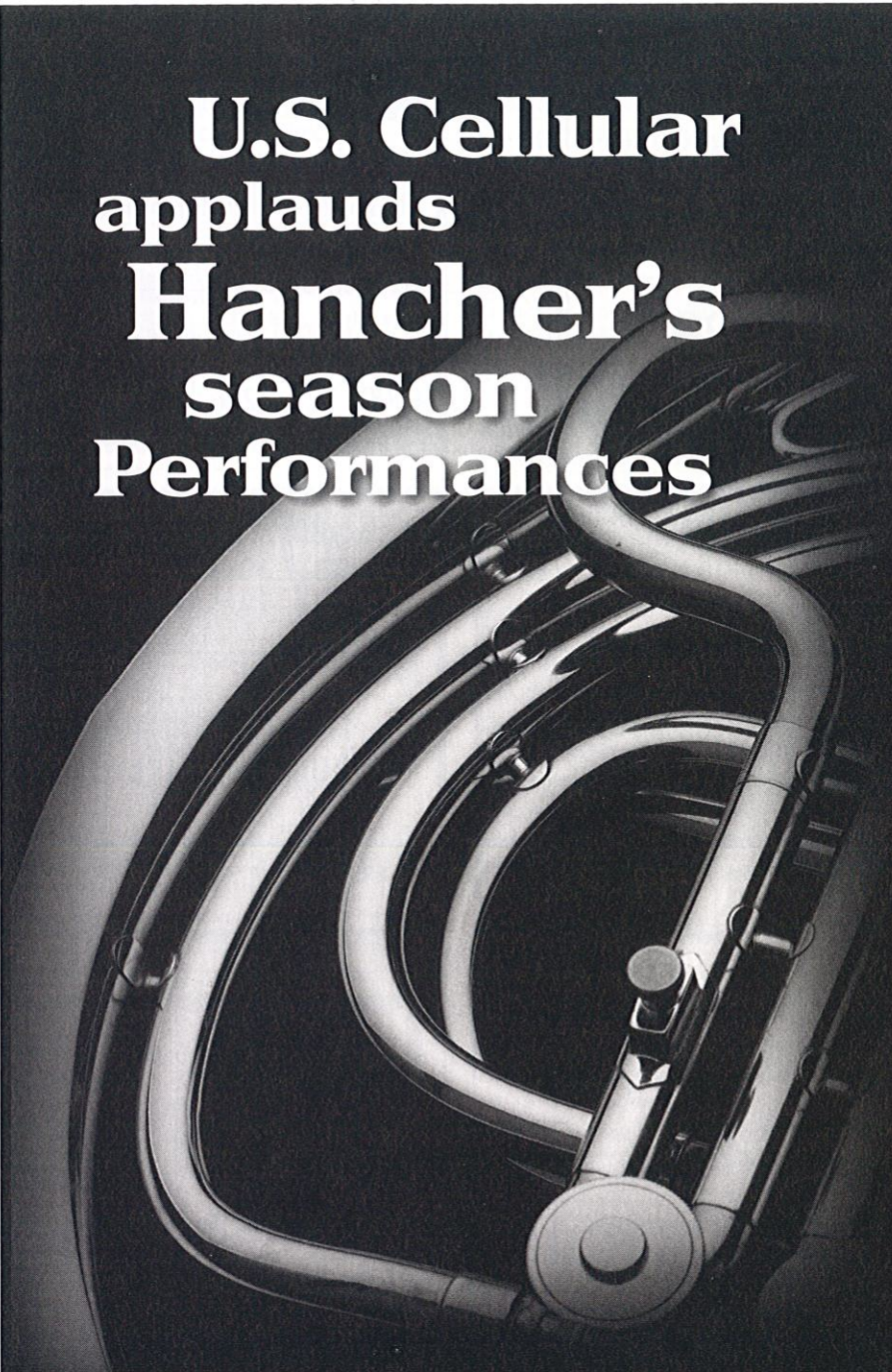
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ABOUT THE ARTISTS

Kronos Quartet

David Harrington, *violin*

John Sherba, *violin*

Hank Dutt, *viola*

Jennifer Culp, *cello*

Since its inception in 1973, the Kronos Quartet has emerged as a leading voice for new work. Combining a unique musical vision with a fearless dedication to experimentation, Kronos has assembled a body of work unparalleled in its range and scope of expression, and in the process has captured the attention of audiences worldwide.

More than 400 works have been written or arranged for Kronos, and its extensive repertoire ranges from Shostakovich, Webern, Bartók, and Ives to Astor Piazzolla, John Cage, Raymond Scott, and Howlin' Wolf. In addition to working closely with modern masters such as Terry Riley and Henryk Górecki, Kronos commissions new works from today's most innovative composers from around the world, extending its reach as far as Zimbabwe, Poland, Mexico, Australia, Japan, Argentina, and Azerbaijan. The Quartet is currently working with many composers, including John Adams, Franghiz Ali-Zadeh, Osvaldo Golijov, Ben Johnston, Steven Mackey, Akira Nishimura, Gabriela Ortiz, P. Q. Phan, Steve Reich, Somei Satoh, Peteris Vasks, and Guo Wenjing.

Kronos performs annually in many cities including San Francisco and New York, and tours extensively with more than 100 concerts each year in concert halls and clubs, and at jazz festivals throughout the United States, Canada, Europe, Japan, Mexico, South America, New Zealand, Russia, Hong Kong, and Australia. Along with performances in Iowa City, recent tours have included appearances at the Concertgebouw in Amsterdam, Kennedy Center, Montreux Jazz Festival, Brooklyn Academy of Music, Moscow's Tchaikovsky Hall, Sydney Opera House, Tanglewood, London's Royal Festival Hall, Teatro Colón in Buenos Aires, La Scala, Théâtre de la Ville in Paris, and Chicago's Orchestra Hall.

The Quartet records exclusively for Nonesuch Records, and the catalog includes: *Kronos Caravan* (2000); *Dracula: Soundtrack by Philip Glass* (1999); *Kronos Quartet—25 Years* (1998); *Kronos Quartet Performs Alfred Schnittke: The Complete*

String Quartets (1998), which received Grammy nominations for Best Classical Album and Best Chamber Music Performance; John Adams' *John's Book of Alleged Dances/Gnarly Buttons* (1998); *Early Music (Lachrymae Antiquae)* (1997), which received a Grammy nomination for Best Chamber Music Performance; Tan Dun's *Ghost Opera* (1997); Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind* (1997); *Howl, U.S.A.* (1996); *Released 1985-1995* (1995); *Kronos Quartet Performs Philip Glass* (1995); *Night Prayers* (1994); Bob Ostertag's *All the Rage* (1993); *At the Grave of Richard Wagner* (1993); Morton Feldman's *Piano and String Quartet* (1993); Henryk Górecki's *String Quartets Nos. 1 and 2* (1993); *Short Stories* (1993); *Pieces of Africa* (1992); Henryk Górecki's *Already It Is Dusk* (1991); Astor Piazzolla's *Five Tango Sensations* (1991); Kevin Volans' *Hunting: Gathering* (1991); Witold Lutoslawski's *String Quartet* (1991); *Black Angels* (1990), which received a Grammy nomination for Best Chamber Music Performance; *Salome Dances for Peace* (1989), which received a Grammy nomination for Best Contemporary Composition; *Different Trains* (1989), which received a Grammy award for Best Contemporary Composition; *Winter Was Hard* (1988); *White Man Sleeps* (1987), which received a Grammy nomination for Best Chamber Music Performance; and *Kronos Quartet* (1986).

Dawn Upshaw

Among the celebrated singers of our time, Dawn Upshaw stands out as an artist of uncommon gifts and imagination. Whether on the opera or recital stage, as a proponent of new music or musical theater, or in television or recording, her ability to reach to the core of text and music has earned her the devotion of an exceptionally diverse audience throughout the world.

Applauded in the opera houses of New York, Paris, Salzburg, and Vienna for her portrayals of the great Mozart roles (Pamina, Ilia, Susanna, Cherubino), Ms. Upshaw is also renowned for her work in 20th-century opera. She has performed as Anne Trulove in numerous acclaimed productions of *The Rake's Progress*, as well as Blanche in *Dialogues of the Carmelites* and Mélisande in *Pelléas et Mélisande*. In Salzburg, she sang the role of the Angel in the celebrated revival of Messiaen's *St. Françoise d'Assise*. This season, Upshaw creates leading roles

in two opera world premieres: Daisy Buchanan in John Harbison's *The Great Gatsby* at the Metropolitan Opera, and the title role in Kaija Saariaho's *Clemence* at the Salzburg Festival.

It says much about Ms. Upshaw's sensibilities as an artist and colleague that she is a favored partner of many leading musicians and stage directors of our day, including Richard Goode, the Kronos Quartet, James Levine, Esa-Pekka Salonen, Peter Sellars, and Robert Wilson. Recent collaborations include a staging by Bill T. Jones of George Crumb's *Ancient Voices of Children*, and a staging by Peter Sellars of Bach's Cantata BWV 199, offered at Carnegie Hall and at the Salzburg Festival, respectively. This season, she collaborates with the Kronos Quartet in a program of new and traditional music from around the world, as well as performing Lukas Foss's *Time Cycle* with James Levine and the Munich Philharmonic, and Ravel's *Shéhérazade* with Esa-Pekka Salonen and the Los Angeles Philharmonic. In her work as a recitalist, where Margo Garrett and Gilbert Kalish are also frequent partners, Ms. Upshaw evinces a freshness of conception and a naturalness of manner that are credited with helping to revitalize the song recital. This season she presents *Hommage à Jane Bathori, the Composer's Oracle*, a program of 20th-century French music recently recorded for Erato at the Théâtre Champs d'Élysées with pianist Jérôme Ducros, at London's Wigmore Hall, the Concertgebouw in Amsterdam, and at New York's Lincoln Center.

Deeply involved in the music of our time, Ms. Upshaw has brought it to a wider public than perhaps any other singer of her generation. Since 1993, she has given over 25 world premieres, including in 1999 works for orchestra and voice by Philip Glass, Christopher Rouse, and Judith Weir, and songs by Osvaldo Golijov and James Primrosch. The million-selling recording of Henryk Górecki's Symphony No. 3 is but one of her award-winning Nonesuch discs that features Ms. Upshaw in music of today. In music theater, her recordings *I Wish It So* and *Dawn Upshaw Sings Vernon Duke* attest to an equal affinity for popular song, repertoire she has offered in appearances to benefit Classical Action, an advocacy organization for AIDS research.

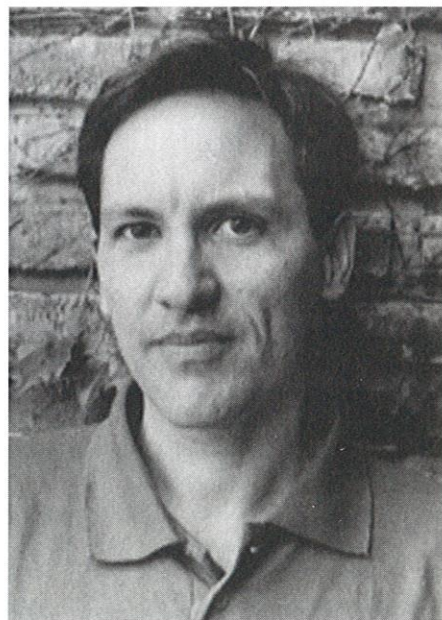
A familiar performer on television, Ms. Upshaw has been a guest of President and Mrs. Clinton on the NBC special *Christmas*

in Washington. A one-hour documentary portrait, *Dawn Upshaw: Intimate Collaborations*, premieres on French television this season. The BBC presented a prime-time telecast of her London Proms Concert, *Dawn at Dusk*, a concert of American music that was subsequently broadcast in the U.S. She has also been a featured artist on the PBS productions *Evening at Pops*, *Leonard Bernstein's New York*, *I Hear America Singing*, and *Some Enchanted Evening*.

Ms. Upshaw holds a master's degree and an honorary doctorate from the Manhattan School of Music. She graduated from Illinois Wesleyan University, and began her career as a 1984 winner of the Young Concert Artists auditions and the 1985 Walter W. Naumburg Competition. She was also a member of the Metropolitan Opera Young Artists Development Program, which provided her first appearances on the opera stage. Born in Nashville, Tennessee, and raised in Park Forest, Illinois, she now lives near New York City with her husband and their two young children.

Osvaldo Golijov

Born in La Plata, Argentina, Osvaldo Golijov lived there and in Jerusalem before moving to the United States in 1986. In this country he studied with George Crumb at the University of Pennsylvania (Ph.D.), and with Lukas Foss and Oliver Knussen at Tanglewood, where he received the Koussevitzky Composition Prize. He now lives in Newton, Massachusetts.



Described by *The New York Times* as "a musical alchemist [who] conjures up new worlds," Golijov takes gestures and sound imagery from his own background as the points of departure for his compositions. Music from the Western repertory of many periods, Jewish folk traditions, and the tango and other Latin American genres appear in his work in different stages of transformation, often metamorphosing into something else entirely. This search for a meaningful integration of widely different musical sources has resulted in a longstanding collaboration with the Kronos Quartet, and in works for performers as diverse as the Cleveland and St. Lawrence string quartets, conductors Oliver Knussen and Helmut Rilling, clarinetists Giora Feidman and David Krakauer, the Romanian Gypsy band Taraf de Haïdouks, and singers Mikhail Alexandrovich, Dawn Upshaw, and Luciana Souza.

He is the winner of the first prize at two Kennedy Center's Friedheim Awards (1993, 1995). Other recent awards include: the Chamber Music Society of Lincoln Center's Stoecker Prize for Contemporary Music (1996); the BMW prize for music-theatre composition awarded by the jury of the Munich Biennale in 1994 for *November*; and the Paul Fromm Award (1992). He has received, among others, commissions from the city of Munich; New York's Lincoln Center; London's South Bank Centre; Lisbon's Expo '98; the Schleswig-Holstein, Tanglewood, Spoleto USA, and Oregon Bach Festivals; and commissions and grants from the Koussevitzky, Guggenheim, Barlow, Wexner and Fromm Foundations; Chamber Music America; Meet the Composer; and the National Endowment for the Arts.

Golijov's current work includes new works for the Kronos Quartet and Dawn Upshaw and the soundtrack for a new film by Sally Potter. He teaches at the Tanglewood Music Center and at the College of the Holy Cross, has served as composer-in-residence for the Spoleto USA Festival, and as the featured composer of New York's Merkin Hall. Golijov's music is published by Universal Edition and is recorded on Nonesuch.

Gabriela Ortiz

Gabriela Ortiz Torres was born in Mexico City, where she studied composition with Mario Lavista at the National Conservatory of Music, and with Federico Ibarra at the National University of Mexico. In 1990 she was awarded the British Council Fellowship to study in London with Robert Saxton at the

Guildhall School of Music and Drama. In 1992 she received the University of Mexico Scholarship to complete Ph.D. studies in electro-acoustic music composition with Simon Emmerson at the City University in London.

Ortiz is considered to be one of the best young Mexican composers, focused on building a personal musical language that is based on musical tradition and the avant-garde; that can combine high art, folk music, or jazz in novel, personal ways; and that can be both entertaining and immediate as well as profound and sophisticated. In her music she achieves a balance of highly organized structure and improvisational spontaneity.

Among the prizes and awards Ortiz has won are: first prize, Silvestre Revueltas National chamber music Competition (*Altar de Muertos*, commissioned by the Kronos Quartet); first prize, Alicia Urreta Composition Competition; the Composers Award and the National Artists System Fellowship from the Mexican Council for the Arts and Culture; the Dartington International Summer School; the Creative Dance Artist Trust Scholarship; Inroads, a program of Arts International with funds from the Ford Foundation; the MultiArts Production Fund of the Rockefeller Foundation; the Mozart Medal Award; the Mexican Theatre and Music Committee Distinction for the best composer 1997; the Rockefeller Foundation and Fundación Cultural Bancomer award; and the United States Information Agency grant to attend as an assistant composer to the Second Interamerican composition workshop "Cross Roads of Traditions" at Indiana University.

Her music has been commissioned by ensembles, soloists, and orchestras such as: Kronos Quartet, Tambuco percussion

quartet, the Mexican University Philharmonic Orchestra, La Camerata Chamber Players, Trio Neos, and Ricardo Gallardo. Her music has been played in concert halls and at international festivals such as: the Bourges Festival in France; the Brighton Festival and Electrifying Exotica in England; Festival Internacional Cervantino in Mexico; Electric Weekend in Sweden, ISCM World Music Days '91, '93, and '94; Holland's Het Slegwerk Festival; Inventionen '94 in Germany; Simon Bolivar Orchestra in Venezuela; Paris' Théâtre de la Ville; BAM Next Wave Festival at the Brooklyn Academy of Music; and Carnegie Hall. Ortiz's music has been broadcast internationally.



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Honoring a new music

by Laura Nichols-Endres



Kronos Quartet and soprano Dawn Upshaw are making significant contributions to the artistic fabric of our society. These remarkable musicians consistently perform challenging new music with insight and distinction. And whether we are long-time contemporary music aficionados or new music novices, we are all richer for their efforts.

Through their personal and musical commitment to the music of our day, Kronos Quartet has earned a reputation for unparalleled dedication to the work of living composers. Central to this ensemble's reputation as ground-breaking performers is perhaps the most extensive commissioning program of any chamber ensemble in the world. Over the last 27 years, the group has commissioned more than 400 string quartets – more than twice the number by Haydn, Mozart, Beethoven, Schubert, and Brahms combined, their website proudly proclaims. And all for a form—the string quartet—that many viewed as antiquated or restrictive. Kronos has truly proven them wrong.

Kronos is frequently at the cutting edge of major trends in contemporary music. They were playing “world music” before it hit the pop charts—selling 250,000 copies of their 1990 release *Pieces of Africa*. Other recordings have included works by Harry Partch, Henryk Górecki, Philip Glass, Michael Daugherty, and many other living composers. And Kronos plays this music

to packed houses around the world because of their unmatched excellence and innovation. No matter what they play, they demonstrate technical prowess and deep emotional connection to the heart of the music.

Dawn Upshaw is a regular collaborator with Kronos Quartet. A major figure in the opera world, Upshaw performs regularly on the stages of the Metropolitan Opera and the great opera houses of Europe and the U.S. She is especially well known for her Mozart heroines—Susanna in *The Marriage of Figaro*, Pamina in *The Magic Flute* and Ilia in *Idomeneo*. In addition to her Mozart roles, Upshaw has emerged as a champion of 20th century opera, playing, among others, Anne Trulove in Stravinsky's *The Rake's Progress* and, most recently, Daisy Buchanan in John Harbison's new opera *The Great Gatsby*. And Upshaw is credited with renewed interest in the song recital, breathing life and energy into this traditional form through her inventive and intelligent programming.

It should come as no surprise then that this incredibly versatile singer has included in her repertoire the newest music, often written especially for her. And her position in the world of classical music—two Grammy awards, frequent appearances at the Met, recordings with James Levine—allows her to lend an air of great significance to the work she premieres.

Kronos Quartet and Dawn Upshaw have made significant commitments to performing the music of our day. But why exactly is this music so essential to the artistic vitality of our society?

New music has long been considered “difficult listening.” This is not unique to

the music of the 20th and 21st centuries, with its radical approaches to tonality and traditional Western harmonies. Throughout history, audiences and musicians have opposed music that did not follow musical conventions of the day. Composers spend much of their energy and time pursuing new musical ideas, and their experimentation has often surpassed the limits of audience appreciation. Riots broke out during the notorious premiere of Stravinsky's *Rite of Spring* and at several of Wagner's operas. Now we smile at those old fashioned audiences. We have become used to the language and conventions of these composers, and it seems quaint that Beethoven or Debussy could ever have been considered seditious. But in listening to contemporary music which we may find hard to understand, it can help to remember that at one time, *all* music was new.

Some might also argue that, in these days of developing audiences through surveys and accessible art forms, it is increasingly difficult to make performances of new music financially viable. Why risk decreasing already precarious attendance at classical music events with music that some audience members may find threatening or unpleasant? As major symphony orchestras drastically reduce their new music programming in favor of Pops performances that will fill the house, it is essential that musicians like Kronos and Upshaw take up the battle cry. It would be a shame if we were to lose those brave musicians at the vanguard of musical expression to market research.

And through intelligent and sensitive programming, Upshaw and Kronos have consistently been able to prove the naysayers wrong. Audiences do turn out for new music – repeatedly, all over the world. And although Kronos Quartet and Dawn Upshaw perform extremely challenging music, they have not lost their fundamental human connection with their audience. Instead of remaining aloof and “academic,” these artists bring great vitality and spirit to the music they perform. They have not “dumbed down” the music they play, assuming that audiences must lag years behind in their comprehension of

new music. Rather, they walk a fine line successfully—both educating and engaging audiences without underestimating our intelligence.

Audience education in the realm of new music is essential to the survival of art music as a genre, whether newly composed or centuries old. To continue to attract audiences *and* to remain artistically vital, “classical” music must be a living art form, not just a set of museum pieces. We cannot rest on the laurels of composers several hundred years ago, no matter how timeless the artistry. Composers and musicians need to continue to generate new work that is both timeless and deeply rooted in the experience of living in this day.

Practically, because of this inherent connection with the present day, new music can generate public interest and publicity that the “war-horses” may not. Highly publicized premieres of operas based on American classics *The Great Gatsby* and *A Streetcar Named Desire* have recently taken place in New York and in San Francisco. New music can also be used very powerfully for important civic occasions. Samuel Barber’s haunting *Adagio for Strings* has been played at several presidential funerals, and John Tavener’s sorrowful *Song for Athene* was sung at Princess Diana’s funeral. Both of these pieces reflect the particular grief of our age in a way that a piece composed centuries ago could not. And it is not merely technical innovations—the composer’s use of melody, harmony or rhythm—that make these pieces uniquely relevant to our society. It’s the spirit of the music itself, the contemporary musical language which reflects the very essence of who we are.

Cultural and social relevancy can be one of new music’s most endearing qualities. Tonight’s program is a wonderful example of music that connects to the world around us in profound ways. Reflecting our increasingly united world, the featured composers and arrangers combine harmonies and tonalities from many cultures. In our age of globalization, these choices not only make musical sense, they make good cultural sense.

Tonight’s program journeys through eight countries and musical traditions. The music ranges from the brand new piece by Mexican composer Gabriela Ortiz to new arrangements of traditional songs from around the world. At the cusp of a new millennium, it seems right to combine the new with the old—traditional melodies performed by renowned performers of contemporary music. And as this music challenges the ears, incorporating elements from cultures very different from our own, it can build cultural understanding. Perhaps music can make us more tolerant of our differences by emphasizing a language that we all share.

Art is what survives from a culture. From art, music and literature we can learn much about a society’s political system, philosophical ideas and everyday life. It is promising that future cultures will likely remember the new millennium more by our art and less by our remarkable prosperity. And what will our legacy be? Thanks to the work of artists like Kronos Quartet and Dawn Upshaw, it may well be a message

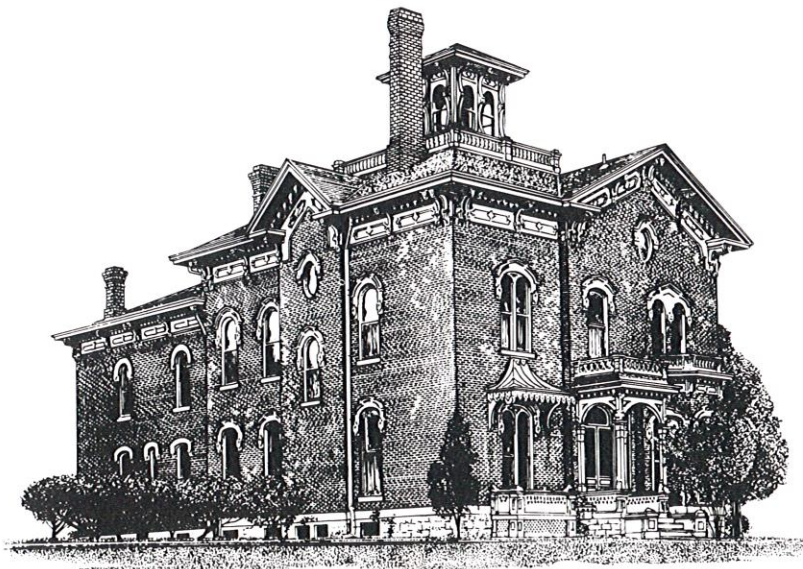
of hope, of questioning, and of reaching out to others across the world.

By emphasizing the importance of new music, honoring it by making it a centerpiece of an international tour in celebration of the millennium, Kronos Quartet and Dawn Upshaw pay a tremendous compliment to the music and musicians of our day. They are using both their celebrity and their artistry to bring this music to a wide audience, refuting the notion that contemporary music is only for an elite group of people with a certain type of income level or education. They are filling an historical role, while at the same time presenting an entertaining and musically satisfying evening. And isn’t that what it’s all about anyway?

Laura Nichols-Endres is a writer and arts administrator who lives in Minneapolis.

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Upcoming Events

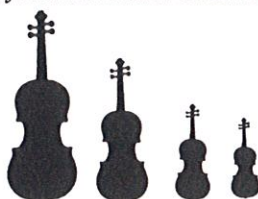
For a list of upcoming events in the Iowa Center for the Arts, please turn to the final page of this playbill.

<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/>


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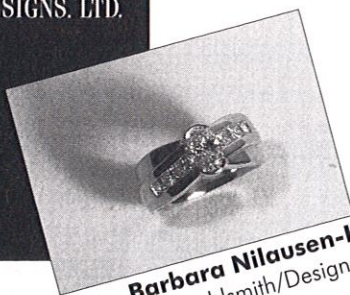
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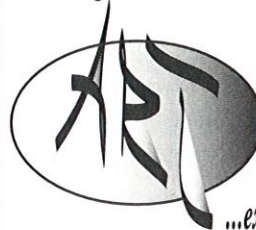
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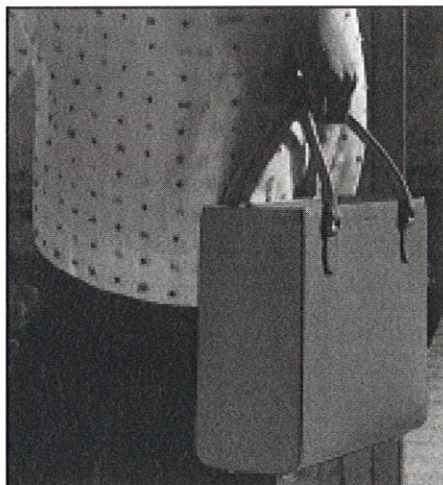
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Hancher Guild

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/guild.html

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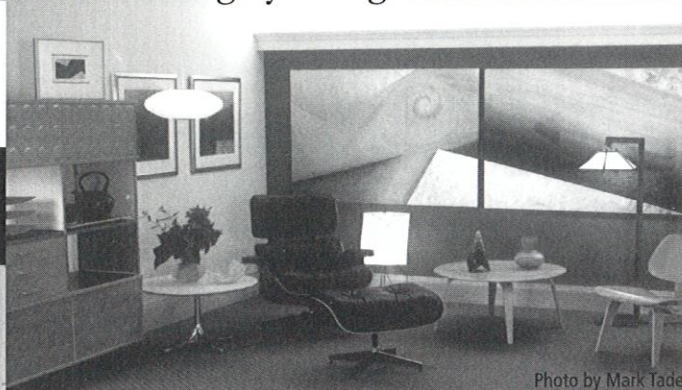


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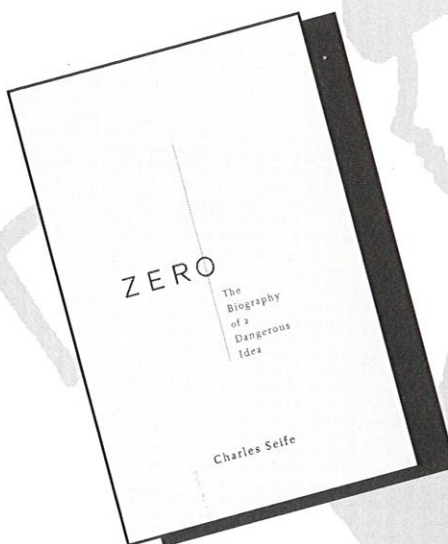
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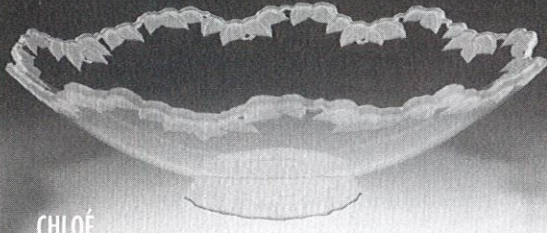
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UI Arts Center List-serve

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 intray — at the same time they are sent to the media. In the case of most Hancher attractions, that's about three weeks before the event.

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

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

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



Iowa Center for the Arts

CALENDAR

www.uiowa.edu/homepage/arts_index.html

BA Buchanan Auditorium (Business Admin. Bldg.)
CRH Clapp Recital Hall
HA Hancher Auditorium
HL Hancher Loft
IMU Iowa Memorial Union
MA Museum of Art
PBAB Pappajohn Business Admin. Bldg.
PL Prairie Lights bookstore
SA Shambaugh Auditorium (Main Library)
VMB Voxman Music Building

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

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

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

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/

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

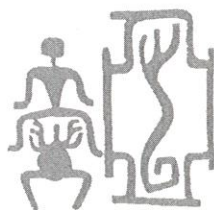
Kantorei. May 5, 8 pm, CRH

Camerata Singers. May 6, 8 pm, CRH

University Choir. May 7, 8 pm, CRH

Rachel Joselson, soprano, and Réne Lecuona, piano. May 8, 8 pm, CRH

Semi-Annual Last Chance Concert, Percussion Ensemble. May 14, 8:02 pm, Harper Hall, 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.

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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Ravi and Anoushka Shankar/Sept. 8
 Mark Russell/Sept. 9 & 10
 Zap Mama/Sept. 15
 Van Cliburn with the UI Symphony Orchestra/Sept. 20
 Regina Carter/Sept. 26
 Pilobolus/September 29 & October 1
 The Gate Theater, The Beckett Festival/Oct. 4-7
Rent/Oct. 10-15
 Emerson String Quartet/Oct. 20 & 22
Disney's Beauty and the Beast/Oct. 24-29
Dracula, Kronos Quartet and Philip Glass/Oct. 31
 Saint Paul Chamber Orchestra with Garrick Ohlsson/Nov. 1
 Nicholas Payton's Louis Armstrong Centennial Celebration/Nov. 17
 Orpheus Chamber Orchestra with James Galway/Dec. 5
 Children's Theatre Company, *Lyle the Crocodile*/Dec. 9 & 10
 Philadanco/Jan. 19
 Mingus Big Band/Jan. 20
 eighth blackbird/Jan. 25
 Jazz at Lincoln Center Sextet/Jan. 26
Ragtime/Jan. 30 & 31, Feb. 1-4
 Dai Rakuda Kan/Feb. 10
 Israel Camerata Jerusalem with Ilya Itin/Feb. 13
 The Guthrie Theater, *Molly Sweeney*/Feb. 20 & 21
 Kodo/Feb. 24 & 25
 Aeros/Feb. 27
Chicago/Mar. 2-4
 The Acting Company, *The Comedy of Errors*/Mar. 20 & 21
 Robert Lepage, *The Far Side of the Moon*/Mar. 24 & 25
 Rinde Eckert, *Ravenshead*/Mar. 27 & 28
 Ahn Trio/Apr. 6
 The Joffrey Ballet of Chicago/Apr. 13 & 14
 Chamber Music Society of Lincoln Center/Apr. 17
 David Gonzalez with the D.D. Jackson Trio/Apr. 22
Riverdance—The Show/May 2-6

Pick up the Hancher 2000-2001 season brochure at the Iowa Memorial Union, Iowa City and Coralville Public Libraries, or order a free copy from the box office at 335-1160 or 1-800-HANCHER. Tickets to all shows available now by mail. UI student, senior citizen and youth discounts available for most shows.

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