Dawn Upshaw and Kronos Quartet
Hancher Auditorium 1999-2000
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Thank you for making our millennium season such a success.

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

RAHUL DEY BURMAN [ARR. OSVALDO GOULIOV]
AAJ KI RAAT [TONIGHT IS THE NIGHT] +
-ROMANCE NO. 1 +
-CIRCUs POLKA +
-CIRCUs SULYMAN +
-ASTOR PIAZZOLLA
-FOUR, FOR TANGO *

-raSsO SERESS [ARR. OSVALDO GOULIOV]
OSVALDO GOULIOV
-LUA DESCOLORIDA [MOON, COLORLESS] ++
-World Premiere

GABRIELA ORTIZ
BAALAH [WORLD] • World Premiere
1. Choc
2. Soc
3. Ek
4. Kan
5. Ak

INTERMISSION

-raSsO SERESS [ARR. OSVALDO GOULIOV]
OSVALDO GOULIOV
AAJ KI RAAT [TONIGHT IS THE NIGHT] ++
-World Premiere

AL-SHAYK ABULIJA MUHAMMAD
[ARR. STEPHEN PRUTSMAN]
AMANAN AYYAHI ALQAMAR ALMUTILL
[GRANT ME A REPRIEVE, O MOON ABOVE] ++
-World Premiere

JOSE GHALANDO AND RAUL FERBAO
[ARR. STEPHEN PRUTSMAN]
COIMBRA ++ World Premiere

STAN LEBOVSKY AND HERB NEWMAN
[ARR. STEPHEN PRUTSMAN]
THE WAYWARD WIND ++ World Premiere

TRADITIONAL [ARR. OSVALDO GOULIOV]
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 * Arranged for Kronos
** Arranged for Kronos and Upshaw

- Arranged for Kronos and Upshaw

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Program

RAHUL DEVI BURMAN (ARR. OSVALDO GOUNOUV) AAJ KI RAAT [TONIGHT IS THE NIGHT] +
CARLOS PAREDES (ARR. OSVALDO GOUNOUV) ROMANCE NO. 1 +
IGOR STRAVINSKY (ARR. OSVALDO GOUNOUV) CIRCUS POLKA +
REZSO SERESS (ARR. OSVALDO GOUNOUV) GLOOMY SUNDAY +
ASTOR PIACZOLTA FOUR, FOR TANGO *

Kronos Quartet and Dawn Upshaw
OSVALDO GOUNOUV Lua Descolorida [Moon, Colorless] ++ World Premiere

GABRIELA ORTIZ BAUKAH [WORLD] • World Premiere
1. Choc
2. Sac
3. Ek
4. Kan
5. Ak

INTERMISSION

RAHUL DEVI BURMAN AAJ KI RAAT [TONIGHT IS THE NIGHT] ++ World Premiere

AL-HAYYAB ABULILA MUHAMAD AMMANAN AYUHA ALQAMAR ALMUTTIL [GRANT ME A REPRIEVE, O MOON ABOVE] ++ World Premiere
[ARR. STEPHEN PRUTSMAN]

JOSE GALVANDO AND RAUL FERRO COIMBRA ++ World Premiere
[ARR. STEPHEN PRUTSMAN]

STAN LEBOVSKY AND HERB NEWMAN THE WAYWARD WIND ++ World Premiere
[ARR. STEPHEN PRUTSMAN]

TRADITIONAL (ARR. OSVALDO GOUNOUV) QUISIERA YO RENEGAR [PETENERA] [I’D LIKE TO FORSAKE] ++ World Premiere
[ARR. STEPHEN PRUTSMAN]

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

* Arranged for Kronos
** Written for Kronos and Upshaw
*** Arranged for Kronos and Upshaw

PROGRAM SUBJECT TO CHANGE
Tonight Is the Night

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

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Hancher Auditorium thanks Procter & Gamble and the National Endowment for the Arts for commissioning support of

Dawn Upshaw and Kronos Quartet

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Larry Neff, Technical Director & Lighting Designer
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IMG Artists, Concert Management
825 Seventh Avenue
New York, NY 10019
Tel: 212.489.8300 Fax: 212.246.1900

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 Callier and Margaret Lynn. 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 Is the Night

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Tonight's program

Aaj Ki Raat (Tonight is the Night) (1973, arr. 1998)
Lyrics by Majrooh Sultanpur
(arr. Osvaldo Golijov)

Bollywood, as Bombay's film empire is known, outshines and outstrips Hollywood on the most epic of scales. In 1931 the first Indian talkie broke the subcontinent's linguistic sound barrier with film song. By putting film on the lips of singing actors and pounding 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 dated on music. These music directors created their versions of cinema-goers all across the Indian subcontinent and throughout the Indian diaspora.

Aaj Ki Raat was originally featured in Arakana (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 Carousel.

Aaj ki raat
Koi aane ko hai
Re baba re baba re baba
Intrazaz
Atho thoro sa intrazaz

Aaj ki raat
Koi aane ka hai re baba
Use aane to dekh
O dil waale bekaar
Fir kiri jena ki bhare pyar

Shubh shubharaa...
Naa naa naa...

Tu to na aayaa
Ayala kei our saajin
Mujhe aakhir bachehlo
To u u be bachehlo re

Loco re mujhe meri jivani ka dushman
Ko kab tuk sambhale
To tu tu bachehlo
Bachehlo

Aisa naa
Ho lat jaya re tera pyaar

Aaj ki raat...
Aaja
Ab to ajaas naa
Aaja

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

Tonight
Oh deh, somebody is to come
Let him come,
Oh, cozy k baby,
Then love him to your heart's desire

Shubh shubharaa...
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 somebody take off me
You, you, you rescue me

No
Hope your love does not get stolen

Tonight...
Come
No, please 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 Andean Portuguese as a caso—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, twelfth-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 bitterness, elegiac quality, at times bordering on pathos.

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

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

The first call come 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 reputed reply was, "What kind of music?" "A polka," said Balanchine. "For whom?" "Elephants." "How old?" "Young," "If they are very young, I'll do it,"" Stravinsky's 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 Rezso Seress (1899–1968)
(arr. Osvaldo Golijov)

Paul Robeson called Gloomy Sunday, originally titled Szamosi Vas Drámai, the "Hungarian suicide song." Since then many legends have been spun around both the song and Rezso Seress, his Hungarian composer, who took his own life in 1968. One translation opens with "Sunday is gloomy, my hours are slumberless/ Decent shadows I live with are numberless/ Little white flowers will never awaken you/ Not while 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 Carousel.

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 Tipica, as well as training as a classical composer under Alberto Ginastera in Argentina and Nodio 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...
Tonight's program

Aaj Ki Raat (Tonight is the Night) [1973, arr. 1998]
Music by Rahul Dev Burman (1939-1994)
Lyrics by Mohjoju Sultani
(arr. Osvaldo Golijov)

Bollywood, as Bombay’s film empire is known, outshines and outsmarts Hollywood on the most epic of scales. In 1931 the first Indian talkie broke the continent’s linguistic sound barrier with film song. By printing film on the lips of panting actors and panting 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 dated on music. These music directors continue to generate films that cross the Indian subcontinent and throughout the Indian diaspora.

Aaj Ki Raat was originally featured in Anarka (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 baba
Use aane to dey
O dil-e beyaroon
Fir kis lana ji bharke pyaar

Shubh shubhao...
Naa naa naa...
Tu to na aayao
Aaya koi aur soojan
Mujhe ekadar bachealo
To aae tu bachealo re

Locate re mujhko meri jivan ko dushman
Kab tak samhlaalo
To tu tu bachealo

Bachealo
Aisa naa
Ho lut jayae re teraa pyaar

Aaj Ki Raat
Aaja
Ab to aaja naa
Aaja

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, so very, very, very, heart
Then love him to your heart’s desire
Shubh shubhao...

No, no, no...
You did not come
Somebody else came, dear husband
Come and rescue me
Oh, so rescue me

The enemy of my youth is robbing me
Till when somebody took offer me
You, you, you rescue me

I, No,
Hope your love does not get stolen

Tonight
Come
Come, Please come

Romance No. 1 (composition date unknown, arr. 1998)
Music by Carlos Paredes (b. 1923)
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Carlos Paredes, who comes from a succession of master musicians, is that which is known in Andean music as a caca— a "cane," someone unique, someone who is his own man. He has judiciously extended the range, voice, and dynamism 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 Cimarra guitar—a larger, richly voiced instrument than the so-called standard, twelve-stringed U.S. model—to bowed instruments. Paredes’s playing style captures the spirit of innovation while remaining steeped in the traditions of his Latin-American homeland. Romance No. 1 is marbled with a bitersweet, elegiac quality, at times bordering on pathos.

This arrangement of Romance No. 1 was commissioned for the Kronos Quartet by the UABN 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 come 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 reputed reply was, “What kind of music? A polka.” said Balanchine. “For whom? “Elphants.” “How old? “Young.” “If they are very young, I’ll do it.” The original version, with the dedication “For an elephant” was for winds and percussion, and was premiered by the circus at Madison Square Garden.

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(arr. Osvaldo Golijov)

Paul Robeson called Gloomy Sunday, originally titled Szomorú Vásárnap, the “Hungarian suicide song.” Since then many legends have been spun around both the song and Rezso Seress, his Hungarian composer, who took his own life in 1968. One translation opens with “Sunday is gloomy, my hours are numberless/ Desolate I live with a life bereft of flowers, life will never awaken you/ Not whether a 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’s. 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.

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About Baaloth, Gabriela Ortiz writes:

"Baaloth, 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 of 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 quadrangular division of the world is closely related to time: each year is associated with one direction, and this 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 Baaloth are taken from a 17th-century Maya book, the Chiilam Balam of Chumayel, a priceless depository of centuries of historical and religious wisdom inherited by Maya priests and kept hidden from the prosecution of the Catholic church."

Federico Novarro, anthropologist of 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 each corresponding cardinal point. 'Choc' and 'Ek,' related to dream and masculinity, and to duality and femininity, respectively, are static and serene. 'Sac' and 'Can,' 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 chorus."

Ortiz adds: "Grateful acknowledgement is made to the following people who have so generously contributed to the development of Baaloth. Federico Novarro, 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 Arizócalo (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."
About Baalbakh, Gabriela Ortiz writes:

"Baalbakh, which means 'world' or 'cosmos' in Maya, was inspired by the cosmological beliefs of the Maya of the Yucatan Peninsula and of other Mexican and Central American native peoples. For over 3,000 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—deity, color, certain plants and animals, and, more generally, a mood or personality."

"Sac" North
white
dearth, war

"Ek" West
black
dead, infertility

"Ak' Chan" Center
green
house of mankind

"Chac" East
red

This quadrupedal 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.

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"It does not matter how slowly you go, so long as you do not stop." CONFLUX

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

The following poem by Agustín Codres describes the aesthetic concerns of the music:

Rojas las abejas vuelan al Este. Entre los colores, maras y venadas siguen al viento, con él extasiados. Es Quetzalcóatl, el dulce, el celeste.


Baja la noche hacia la selva negra, convertida en casa de oscuridad. Ella es la ley, la feminidad que cobra la abejas a la, a la hierba.

Mas pronto cambia todo: en un instante las flores amarillas de la guerra estallan y, ebitias, desbandan la tierra. Los aguas reina son de la serpiente. 1. Chac

Choc tok tun / U tunil
Ah chac mucen / Cab b
Choc yax niche / U tz'ib'al y'on jik'in
Chocul poc te / U cheb:
Yx chac yax / Y'ib'alb
Yx chac / Akab
Choc yax ka tz'ul xib / Yolom ob
Yx chac op'ol / Y'ixim ob

2. Sac

Sac tok tun u tunil / U tunil li xaman:
Sac ymik yax che / U tz'ib'alb:
Sac mucen / Cab:
Yx sac ton / Y'ulum ob:
Sac y'b / Y'akil ob:
Sac xim / Y'ixim ob:

3. Ek

Ek tok tun / U tunil, li chicin:
Ek ymik yax che / U tz'ibal:
Yx ek xib / Y'ixim ob:
Yx ek chic xib / Y'ixim ob:
Yx ek xib / Y'ulum ob:
Ek ob' / Chan na rol ob:
Ek xib / Y'ibil ob:
Ek y'b / Y'ult ob:

4. Kan

Kan tok tun / U tunil, u k'okol:
Yx yax xch / U tz'ibal:
Kanul poc te / U cheb:

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

Like wise, Time, a cloud snake, passes by. No one keeps watch. But Death is waiting, fierce, with her ice of flint.

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

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

Red flint stone / is the stone.
Red harvest / is the honey.
Red alligator / is the arbor to the east.
Red beetles / are their trees.
And red sapotes / are their lime beans.
And red / are their greens.
And red yellow breasts / are their turkeys.
And red ananas / are their corn.

White flint stone / is the stone.
White alligator / is their arbor.
White howeves / is the honey.
And white breasts / their turkeys.
White lime beans / are their green.
White corn / their corn.

Black flint stone / is their stone to the west.
Black alligator / 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.
Black beans / are their turkeys.
Black lime beans / are their lime beans.

Yellow flint stone / is the stone of the south.
Yellow alligator / are their arbor.
Yellow beetles / are their trees.

And yellow bulle trees / are their yams.
And yellow bulle tree roadrunners / are their turkeys.
And bright yellow corn ears / are their corn ears.
And yellowbacks / are their beans.

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

Music by Al-Shaykh Abbas-Il Muhammed (if 1900)
lyrics by Ibn al-Nadili al-Marsi
(arr. Stephen Prutsman)

The composer Al-Shaykh Abbas-Il Muhammed, who lived at the turn of the last century, figures as prominently in Egyptian music as Igor Stravinsky in the West, according toquared and composer Hama El Dass. "Al-Dass 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 on old man when he heard a young girl singing in the Delta region of Egypt," says El Dass. "He convinced her father to bring her to Cairo, so he could make her into a singer." Abbas-Il became the teacher of this young girl named Umm Kulthum, who later in her career would be labeled 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, Abbas-Il 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 all-talbit, an ensemble consisting of oud (lute), nay (flute), kanun (zither), violin, and a rhythm instrument. While Kulthum was a classicist and found the sounds of European instruments foreign to her ear, in the 1960s' & 60s she came to introduce additional stringed instruments into her orchestra.

Amanun ayyuha al-Qamar al-matull
fa-min pitirnayo ayyuha wusul
Yazidi jamalu wajihka kulla yammin
wail jasodin yashubu wysaydahmirih.
Wa-ma-ytira al-isqum tanjim yajasodin yashubu wusay dah mirih.
Yamul lhabahi alshin' anii
siadaqum onna dija al-ayin yusull
Liha nushurat dahawtu hulub alshiy 'alaysh ho 'unayah or nano orfur o'ayshay illub.
Aya malika alqulubu fataba fiha
wa-fakulubu li aley ayayat li yahibub.
Qullul di-wadi yana'a fa-xab lam
yusibah wabilin mimu fa-tallub.

Grant me a reprieve, O moon above,
for I have a body which melts and withers away.
Sickness has not found a way to any body, but I am humiliated at the hands of the one I love.
He turns my enchanting glance away from me.
You spoke the truth that eyes can be misled.
When its widespread 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 legitimized.
A small amount of companionship will suffice for it,
for it cannot obtain torrents, then a drizzle will do.
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 seated should speak with Box Office personnel.

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 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.

 Anything but basic

d o m b y

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IWAN CITY 52301 319-233-2530

"The following poem by Agustín Codera describes the aesthetic concerns of the music:

Rojas las ojeras vuelan al Este. Entres los caños, moros y venados siguen al viento, con él extradentado. Es Quetzalcoatl, el dulce, el celeste.


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

Mas pronto cambia todo: en un instante las flores amarillas de la guerra esparcen y, etéreas, desbordan la tierra. Los aguas reina son de la serpiente.

1. Chac

Chac toc toc / U tunil
Ah chac mici / Cbub e
Chac yox yox / U chol b yon kikin
Chac chuc te / Y chub
Yx chac ya / Ybub
Yx chac / Akkub
Chac yx kan tz uub / Yulub
Yx chac op ou / Yikim ob
Chac yx kan tz uub / Yikim ob

2. Sac

Sac toc toc / U tunil / Ti xaman
Sac ymik yax che / U tz'ubal
Sac mici / Cbub
Sac yx sac ton / Yulub
Sac yb / Ybub ab
Sac yxim / Yikim ob
Sac yx / Yikim ob

3. Ek

Ek toc toc / U tunil, ti chkin
Ek ymik yax che / U tz'ubal
Ek ek hul / Yx imob
Ek ek chuck yx / Yx tol ob
Ek ek ucm / Yulub ob
Ek ek ab / Chan naob
Ek ek buub / Yx lub ob
Ek yb / Yt ob

4. Kan

Kan toc toc / U tunil / tchukul
Tzmin yax che...... Kan yxim yax che / U tz'ubal ob
Kanul puc te / Uche ob

These lines describe 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.

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

Mubad al-Sayyad Abul-Abba Al-Muhadd (If I 1900)

The composer Al-Sayyad Abul-Abba Al-Muhadd, who lived at the turn of the last century, figures as prominently in Egyptian music as Igor Stravinsky in the West, according to evaluator and composer Homa El Din. "Abul-Abba 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 on 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-Abba became the teacher of this young girl named Um el-Kulthum, who later in her career would be hailed 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 traditional Arabic song and a master of improvisation. In the early part of her career, Abul-Abba wrote many songs specifically for her, in a style called dar. In these settings of classical Arabic poetry, each verse would be sung string through before being repeated with ornamentation rooted in the various modes of Arabic music. The singer was usually backed by an 'ud, an ensemble consisting of oud (lute), nay (flute), kanun (zither), violin, and a rhythm instrument. While Kulthum was a classical and found the sounds of European instruments foreign to her ear, in the 1960s and '60s she came to introduce additional stringed instruments into her orchestra.

Amanan ayyuha al-Qamar al-Mustaff
Yazidi tamall wajhika kulaa yawmin waali jasudan yadh-labelled wayadimahal"i
Wasa 'arifa al-saqqam tariji jasa wa-walikan dhuul man ahwa yadhul
Yamale laychahi alassri 'anini
Saddaqtaa umna dija al-'ayin bukkhu
Kboh murtath diwath 'utbha 'olayhi ni yotha okina 'a rafa 'olayhi zilli
Mamallak alqasibi fakatai hikha
Wal-fakatai bi ala-aayayi la yahli
Qallu du-waa liya ufaq la
Yx kan puc te / Yx is is ob
Yx kan puc te ychum / Yx ylub ob
Yx kan kan nal / Yx naob
Kan u uhi / U bubi ob
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Mamallak alqasibi fakatai hikha
Wal-fakatai bi ala-aayayi la yahli
Qallu du-waa liya ufaq la

Grant me a reprieve, O man above,
For 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.
When his wings are spread around you, you see shadows flickering over water.
You, O king of hearts, have devastated your subjects, and the devastation of your subjects cannot be legitimized.
A small amount of companionship will suffice for it, for it cannot obtain torrents, then a drizzle will do.

The beauty of your face increases every day, for 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.
When his wings are spread around you, you see shadows flickering over water.
You, O king of hearts, have devastated your subjects, and the devastation of your subjects cannot be legitimized.
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For Future Reference

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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 3 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. 1494, arr. 2000]
Music and lyrics by José Galhardo and Raul Fentro (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 waltz 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 belted the city built on O Rio das Fontes—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 prophet 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 feição de xoxio e tradição, O vento é uma canção e o ar é um festao, O livro e uma mulher, só passa quem souber Aprender-a se dizer saudade.

Coimbra do choquel ainda é capital do amor em Portugal, ainda.

Coimbra onde uma vez com lágrimas de fel, a história dessa índia tão linda.

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

Coimbra das doutores para nós os cantos uma fonte de amores é tu.

Coimbra é uma lição...

The Wayward Wind (1953, arr. 1999)
Music and lyrics by Stan Labowski 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 (1922–63). Her 1941 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 ‘bone 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 wonder 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 waved we couldn’t ever 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 indelible, mysterious essence called dividente imubes and hues cante jondo [or “deep song”], Spain’s passionate gitano (gypsy) song form. Cante jondo is often blunter with flamenco, its gypsyic word sauce both song and dance was long known as a byword for vulgarity. In 1922 two cultural evangelists, the composer Manuel de Falla and the writer Federico Garcia Lorca, organized an event that helped shattered Spain’s ingrained prejudices.

The Concurso de Cante Jondo, a festival of “Primitive Andalucian Song” and dance, included a woman who would come to be regarded as cante jondo’s finest female vocalist Pastora Pavot. Her stage name, “La Niña de los Peines” [the Girl of the Combs], came from a song she made her own, in which she sang a couplet charged with sensuality: “Piojate lo con mi peluca/A mi peines por de corona (Combed your hair with my comb/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 soared in its way not only into the Spanish psyche but into the hearts of devotees everywhere.

Quisiera yo renegar de este mundo por enterro, volver de nuevo habitar, inmortal de mi corazón por ver si en un mundo nuevo encontraba más verdor.

I’d like to forsake, this world entirely, to return to dwell again, tend my heart, to see if in a new world I’d find more truth.

Ahí May The Red Rose Live Always (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-building, 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 Jeanie with the Light Brown Hair, Beautiful Dreamer, and Ahí May The Red Rose Live Always fall into that last category. These sentimental parlor songs were simple enough for amateurs to sing, with straightforward melodic lines and uncomplicated accompaniments. Ahí May The Red Rose Live Always was written in 1850, and published during Foster’s courtship of Jone McDowell, who would become his wife three months later.

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

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Theresa Rooney, Cafe Services Assistant
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Hancher Auditorium hires nearly 200 UI students employing their talents and skills as ushers, coffee workers, stagehands, box ofﬁce cashiers and ofﬁce assistants. As well, Hancher assigns internships to UI students who gain experience and skills in marketing the performing arts.

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

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e-mail: hancher-box-ofﬁce@uiowa.edu

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.

Ahl may the red rose...
Long may the doisies dance the field,
Frolicking for and near!
Why should the innocent hide their heards?
Why should the innocent hear?

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

Long may the doisies...
Lulled by the dirge in the cypress bough
That fills of departed flowers!
Ahl that the butterfly's gilded wing
Fluttered in evergreen bower!

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

Ahl may the red rose...
Notes for Aaj Ki Ratri, Romance No. 1, Gloomy Sunday, Coimbra, and Quirova Yo
Renegar by Ken Hunt
Note for Leo Descolorida by Oswaldo Golijov
Note for Baika by Gabriela Ortiz
Notes for Amano ayyuwa al-Qamar al-Muﬁl, The Wayward Wind, and Ahl May the
Red Rose Live Always by Ken Hunt and Sidney Chen
Notes for Cresc Polka and Four, for Tango edited by Sidney Chen
ABOUT THE ARTISTS

Kronos Quartet

David Harrington, violin
John Sherba, violin
Hank Dutt, viola
Janet 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 expansive repertoire ranges from Shostakovich, Webern, Bartók, and Hess 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 Alizadeh, Oswald Golijov, Ben Johnston, Steven Mackey, Akira Nishimura, Gabrielle Ortiz, P. G. Phan, Steve Reich, Soma Sato, 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, and 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' Book of Alleged Dances/Gnarly Buttons (1998); Early Music (Lachrymae Antiquae) (1997), which received a Grammy nomination for Best Chamber Music Performance; Ton Dupin’s Ghost Opera (1997); Oswald Golijov’s The Dreams and Prayers of Isaac the Blind (1997); Howl, U.S.A. (1995); Kevin Volans’ 1985–1995 (1995); Kronos Quartet Performs Philip Glass (1995); Night Prayers (1994); Bob Dattner’s A Life to Love (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); Shostakovich: Pieces of Africa (1992); Henryk Górecki’s Already It’s Too Dark (1991); Astor Piazzolla’s Five Tangos Sensations (1991); 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 (1988), 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 in 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.

Appraised in the opera houses of New York, Paris, Salzburg, and Vienna for her portrayals of the great creators, Ms. Upshaw has been featured on numerous acclaimed recordings of The Rake’s Progress, as well as Blanche in Dialogues of the Carmelites and Malvolio in Twelfth Night. In Salzburg, she sang the role of the Angel in the celebrated revival of Messiah’s St. François d’Assise. This season, Upshaw creates leading roles in two opera world premiers: Daisy Buchanan in John Harbison’s The Great Gatsby at the Metropolitan Opera, and the title role in Kagawa Sashiochi’s Cleomenes 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 Plácido Domingo, James Levine, Evita Peklo Salonen, Peter Sellars, and Robert Wilson. Recent collaborations include evening stagings by BTT 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 the music of Thomas Adès, Charlotte Moorman, and John Luther Adams. In concert with the Boston Lyric Opera, she presents Hommage à Jane Borthwick, the Composer’s Oracle, a program of 20th-century French music recently recorded for Etoile at the Théâtre Champs-Élysées with pianist Jérôme Droucs, 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 to it 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 Oswald Golijov and James Rommich. The million-selling recording of Henryk Górecki’s Symphony No. 3 is but one of her award-winning Nonesuch discs that portrays the great creators. Ms. Upshaw in music of today. In music theater, her recordings I Was A Boy and Dawn Upshaw Sings Vernon Duke attest to an equally fidelity for popular song, and to her offerings in appearances to benefit Classical America, an advocacy organization for AIDS research.

A familiar performer on television, Ms. Upshaw has been a guest of President and Ms. 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 throughout the U.S. Ms. Upshaw has also been a featured artist on the PBS productions Evening at Pops, Leonard Bernstein’s New York, A Film About 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 offered 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.

Oswaldo Golijov

Born in La Plata, Argentina, Oswald Golijov lived here 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 Koussevitsky Composition Prize. He now lives in Newton, Massachusetts.
ABOUT THE ARTISTS

Kronos Quartet
David Harrington, violin
John Sherba, viola
Hank Dutt, viola
Jennifer Culp, cello

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Appointed in the opera houses of New York, Paris, Salzburg, and Vienna for her portraits of the great bel canto (Cio-Cio-San in Madama Butterfly, Moneta in Il Trovatore, Susanna, Cherubino), Ms. Upshaw is also renowned for her work in 20th-century opera. She has performed as Anne Teresa in numerous acclaimed productions of The Rake's Progress, as well as Blanche in Dialogues of the Carmelites and Malandin in Pelléas et Mélisande. In Salzburg, she sang the role of the Angel in the celebrated revival of Massenet's Saint François d'Assise. This season, Upshaw creates leading roles in two opera world premieres: Daisy Buchanan in John Harboorn's The Great Gatsby at the Metropolitan Opera, and the title role in Kaigis Schoerbo'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 James Levine, Richard Goode, the Kronos Quartet, James Levine, Esa-Pekka Salonen, Peter Sellars, and Robert Wilson. Recent collaborations include a staging by BJT of 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 with the group in Salzburg. She also presents Hommage à S & B at the Barbican, the Composer's Oracle, a program of 20th-century French music recently recorded for EMI at the Théâtre Champs d'Elysées with pianist Jérôme Ducros, at London's Wigmore Hall, the Concertgebouw in Amsterdam, and at New York's Lincoln Center.

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Osvaldo Golijov
Since his arrival in 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 raga 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 Gloria Federman and David Krakauer, the Romanian Gypsy band Taraf de Hedoua, and singers Michal 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 Storrs 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; London’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, and has served as composer-in-residence for the Spoleto USA Festival, and as the featured composer of New York’s Marklin 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 Barra at the National University of Mexico. In 1999 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: first prize, Silvestre Revueltas National chamber music competition (Afuer de Muertos, commissioned by the Kronos Quartet); first prize, Alicia Urreeta 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 Dar Art 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 Banciero 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 Neo, and Ricardo Gallardo. Her music has been played in concert halls and at international festivals such as: the Bouger Festival in France, the Brighton Festival and Electric Gardens in England, Festival International Caracas in Mexico; Electric Weekend in Sweden; ISCM World Music Days ’91, ’93, and ’94; Holland’s Het Speelwerk Festival; Inventore in Germany; Simon Bolivar Orchestra in Venezuela; Paris’ Théâtre de la Ville; BAM Heat Wave Festival at the Brooklyn Academy of Music; and Carnegie Hall. Ortiz’s music has been broadcast internationally.

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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 Helmuth Rilling, clarinetists Gloria Federman and David Krakauer, the Romanian Gypsy band Taraf de Hakodou, and singers Mikhail Alexanderovitch, Dawn Upshaw, and Luciana Souza.

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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 longtime 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, Henry Cowell, Philip Glass, Michael Daugherty, and many other living composers. And Kronos plays this music 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 racial, 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 on 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 conform to conventions of the day. Composers spend much of their time and energy pursuing new musical ideas, and their experimentation has often surprised the limits of audience appreciation. Rostropovich broke out during the notorious premiere of Stravinsky’s Rite of Spring and at several of Wagner’s operas. Now we smile at music that shocked 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 seductive. 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 people care about 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. It would be a shame if we were to lose these 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 nay-sayers 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 color to the music they perform. They have not “dumbed down” the music they play, assuming that audiences must lug 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. But 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 Taverner’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 enduring qualities. Tonight’s program jumps 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 cup 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 a 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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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 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, Henry Cowell, Philip Glass, Michael Daugherty, and many other living composers. And Kronos plays this music 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 offerings—Susanna in The Marriage of Figaro, Pamina in Magic Flute and Ilia in Idomeneo. In addition to her Mozart roles, Upshaw has long been 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 racial, 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 on 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 fit familiar conventions of the day. Composers spend much of their time and energy pursuing new musical ideas, and their experimentations has often surpassed the limits of audience appreciation. Rush broke out during the notorious premiere of Stravinsky’s Rite of Spring and at several of Wagner’s operas. Now we smile at music that shocked 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 seductive. 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 new music financially viable. Why risk decreasing already precarious audience 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. It would be a shame if we were to lose these 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 nay-sayers 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 do not lose their fundamental human connection with their audience. Instead of remaining aloof and “academic,” these artists bring great vitality and passion 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 a wider audience 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, much less 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 enduring qualities. Tonight’s program journey through eight pieces 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 cup 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, defying 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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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 Will (338-2618) and Janice Carpenter (338-8613) or the Hancher administrative offices at 335-1130.

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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.

UL Arts Center
List-serve

Isn’t technology wonderful? Now when you want to learn about UI arts events, you don’t have to wait until stories appear in the newspaper. You may now receive Arts Center Relations news releases right in your e-mail in-box—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 these 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-thurnma@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
www.uiowa.edu/homepage/arts index.html

BA: Buchman Auditorium (Business Admin. Bldg.)
CRH: Clopp Recital Hall
HA: Hancher Auditorium
HI: Hancher Loft
IUM: Iowa Memorial Union
MA: Museum of Art
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, Sprowles/Place Theatre, North Hall

"LIVE FROM PRAIRIE LIGHTS"—www.prairielights.com/livefromsprigs.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 23–May 28 Rewriting Baghdad: The Revitalization of Baghdad in Art 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. To 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 Jowelson, soprano, and Rêne Lecciones, piano. May 8, 8 pm, CRH
Semi-Annual Lost 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 acoustic amplifies the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handheld device 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, photographers 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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