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X

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KRONOS QUARTET

David Harrington, *Violin*John Sherba, *Violin*Hank Dutt, *Viola*Jennifer Culp, *Cello*

Saturday, March 2, 2002-8 p.m.

NUEVO - World Premiere

SEVERIANO BRISEÑO (arr. Osvaldo Golijov)
"El Sinaloense" ("The Man from Sinaloa")+

AGUSTÍN LARA (arr. Osvaldo Golijov)
"Se Me Hizo Fácil" ("It Was Easy for Me")+

JUAN GARCÍA ESQUIVEL (arr. Osvaldo Golijov) "Mini Skirt"+

ALBERTO DOMÍNGUEZ (arr. Stephen Prutsman) "Perfidia" ("Perfidy")+

SILVESTRE REVUELTAS (arr. Stephen Prutsman) "Sensemayá"+

OSVALDO GOLIJOV

"K'in Sventa Ch'ul Me'tik Kwadulupe" ("Festival for the Holy Mother Guadalupe")+

BELISARIO GARCÍA DE JESÚS and JOSÉ ELIZONDO (arr. Stephen Prutsman) "Cuatro Milpas" ("Four Cornfields")+

ROBERTO GÓMEZ BOLAÑOS (arr. Ricardo Gallardo) "Chavosuite"+

CHALINO SÁNCHEZ (arr. Osvaldo Golijov)
"Nacho Verduzco"+

CAFÉ TACUBA (arr. Osvaldo Golijov) "12/12"*

INTERMISSION

PETERIS VASKS
QUARTET NO. 4 *
I. Elegy
II. Toccata I
III. Chorale
IV. Toccata II
V. Meditation

PROGRAM SUBJECT TO CHANGE

Kronos Quartet, P. O. Box 225340, San Francisco, CA 94122-5340 Tel: 415/731-3533, Fax: 415/664-7590, www.kronosquartet.org

^{*} Written for Kronos + Arranged for Kronos

Hancher Auditorium thanks
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Kronos Quartet Saturday, March 2, 2002—8:00 p.m.

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KRONOS QUARTET



Synonymous with musical innovation, Kronos Quartet is known for its unique artistic vision and fearless dedication to experimentation. Since its inception in 1973, 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.

Kronos has been commissioning new work since its earliest days, and more than 450 pieces have been written or arranged for the group. The quartet's extensive repertoire ranges from Alban Berg, Alfred Schnittke, George Crumb, Sofia Gubaidulina and Morton Feldman to Hildegard von Bingen, Charles Mingus, Astor Piazzolla, Harry Partch and Carlos Paredes. In addition to ongoing creative relationships with composers such as Terry Riley, Franghiz Ali-Zadeh and Osvaldo Golijov, Kronos has collaborated with countless artists, including Dawn Upshaw, Foday Musa Suso, Wu Man, Café Tacuba, Zakir Hussain, Allen Ginsberg, Throat Sing-

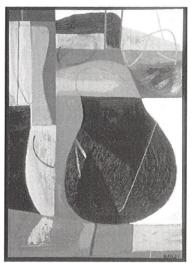
ers of Tuva, Burhan Öçal, Eiko and Koma, Pandit Pran Nath, Don Walser, Hamza El Din and the Taraf de Haïdouks. Kronos has recently premiered, or will soon premiere, works written for the group by Ellen Fullman, Philip Glass, Michael Gordon, Guo Wenjing, Melissa Hui, Willem Jeths, John King, David Lang, Matmos, Helmut Oehring, Gabriela Ortiz, P.Q. Phan, Stephen Prutsman, Steve Reich, Peteris Vasks, Aleksandra Vrebalov and Julia Wolfe.

Kronos performs annually in many cities and tours extensively with more than 100 concerts each year in concert halls, clubs and at jazz festivals throughout the United States, Canada, Europe, Japan, Mexico, South America, Russia, Asia and Australia. Recent tours have included appearances at the Concertgebouw in Amsterdam, the Kennedy Center, University of Iowa's Hancher Auditorium, Brooklyn Academy of Music's Next Wave Festival, Moscow's Conservatory of Music, Prague Spring International Music Festival, Sydney Opera House, Southern California's Eclectic Orange Festival, London's Royal Festival Hall, Teatro Colón in Buenos Aires, La Scala, Théâtre de la Ville in Paris and Vancouver's Chan Centre.

Kronos has won numerous international awards, including three Edison Prizes (The Netherlands), Jahrespreis der Deutschen Schallplattenkritik (Germany), Rolf Schock Prize in Music (Sweden), eight ASCAP/Chamber Music America Awards for Adventurous Programming (United States), Australian Broadcasting Company Classic FM Best International Recording of the Year (Australia), Les Diapason d'Or de Mai (France) and others.

Kronos records exclusively for Nonesuch Records, and the group's recorded performances have been heard throughout the world on radio and television, in films and in live dance and theater performances. The catalog includes Steve Reich's Triple Quartet (2001); Terry Riley's Requiem for Adam (2001); Requiem for a Dream: Soundtrack by Clint Mansell (2000); 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); and White Man Sleeps (1987), which received a Grammy nomination for Best Chamber Music Performance; and Kronos Quartet (1986).

HUDSON RIVER

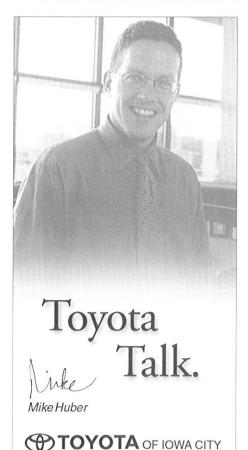


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Program Notes

NUEVO

Severiano Briseño (1902-1988) "El Sinaloense" ("The Man from Sinaloa") (1943/arr. 2001) Arranged by Osvaldo Golijov (b. 1960)

This raucous, bawdy song about a drunken character from the western coastal state of Sinaloa was actually written by a man who lived on the opposite coast in the city of Tampico. Severiano Briseño, who performed with a popular trio in the 1950s called the Trio Tamaulipeco, reportedly began writing "El Sinaloense" at a bar in Mazatlán in southern Sinaloa. The song was later made famous by Banda El Recodo de Don Cruz Lizarraga, one of the most well-known of the bandas sinaloenses. Banda El Recodo was founded in the 1930s by Lizarraga in the town of El Recodo, outside of Mazatlán, as a 12-member instrumental ensemble. By the time he died in 1995, the banda had grown to 16, comprised mostly of brass players, with a complement of clarinetists, percussionists and vocalists. The band has survived the passing of its first generation of musicians and continues to perform today. It was a recording of this song by Banda El Recodo, with superstar singer/songwriter Juan Gabriel's vocals, that inspired Kronos and record producer Gustavo Santaolalla to try to capture the bright timbre and virtuosity of the banda's brass section.

Agustín Lara (1896–1970)
"Se Me Hizo Fácil" ("It Was Easy for Me") (1959/arr. 2001)
Arranged by Osvaldo Golijov (b. 1960)

Agustín Lara's rise to fame began in 1930 with the installation of a new transmitter in Mexico City that allowed his songs to be broadcast throughout the country. Born in Mexico City, Lara became a tremendously prolific songwriter, penning hundreds of songs that have become standards for many Spanish-language performers. The lyrics to "Se Me Hizo Fácil," which has been recorded by singers ranging from operatic superstar Plácido Domingo to the legendary Chavela Vargas, are about erasing from the singer's memory the love for a woman who has offended him. Lara was married at least six times. This version, arranged for Kronos by Osvaldo Golijov, is a fantasy on Lara's song.

Juan García Esquivel (1918-2002) "Mini Skirt" (1968/arr. 2001) Arranged by Osvaldo Golijov (b. 1960)

Juan García Esquivel was signed by RCA Victor in 1958 just as two-channel Hi-Fi stereo systems were being introduced into American households. Audiences were eager to try out their new sound equipment with new recordings and Esquivel's compositions and arrangements pushed stereos to their limits. Born in Tampico but raised in Mexico City, he was a piano prodigy, appearing as a soloist on XEW, Mexico City's most popular radio station, at age 14. By 17 he had organized his first orchestra and shortly after took over the radio station band. He constantly experimented with new instruments and his recordings for RCA Victor included bells, xylophones, harpsichords, timbales, gourds, bongos and organs. Also present were vocal choruses that often left the lyrics behind and sang "zu-zu-zu" or "pow!" instead — that is, when they weren't whistling or humming. He took full advantage of the stereo phenomenon, creating a staggering array of effects with reverb and the new ability to pan sound from channel to channel. Now known as the king of "Space-Age Bachelor Pad Music," the dashing Esquivel claimed to have written "Mini Skirt" for his singer/dancer wife, Yvonne DeBourbon.

Alberto Domínguez (b. 1913)
"Perfidia" ("Perfidy") (1939/arr. 2001)
Arranged by Stephen Prutsman (b. 1960)
recorded performance by Carlos Garcia, musical leaf

While walking through the streets of Mexico City, David Harrington heard a sound so poignant and unfamiliar that he was compelled to locate its source. The musician he found was Carlos Garcia, a one-armed street performer playing melodies by blowing on the edge of an ivy leaf. Originally from the state of Michoacán, directly west of Mexico City, Garcia began performing in the capital in 1957. Since then, he and his wife have built a house and raised their four daughters on the money he earned playing on streets and buses. In his recorded performance, Garcia plays a standard by Chiapas-native Alberto Domínguez that has been recorded by the likes of Nat King Cole, Glenn Miller and Jimmy Dorsey. He is accompanied by multiple Kronoses overdubbed to evoke the "101 Strings" orchestras of the 1950s and '60s. The original lyrics are the words of a man whose love has betrayed him; the chorus laments, "Woman, if you can speak to God, ask him if I ever stopped loving you."

Silvestre Revueltas (1899 - 1940) "Sensemayá" (1937/arr. 2001) Arranged by Stephen Prutsman (b. 1960) recorded performance by Tambuco Percussion Ensemble, percussion

A committed anti-fascist and socialist, Mexican composer Silvestre Revueltas considered himself something of a barbarian in the world of upper-class music, often challenging distinctions between "serious" and "popular" music by abandoning traditional European models and weaving into his works traditional and commercial Mexican music. Like the paintings of his contemporaries Diego Rivera, Frida Kahlo and José Clemente Orozco, Revueltas' music helped to establish a national identity in the wake of the Mexican Revolution. This piece is based on a 1934 poem of the same title by poet Nicolás Guillén that describes an Afro-Cuban ritual called "Matar la culebra" (Killing the Snake), one of the most famous rituals of the island's Afro-Cubans — a dance performed every Epiphany to exorcise evil. Made famous in the orchestral version, "Sensemayá" was arranged for Kronos and the Mexican percussion quartet Tambuco, whose members played a wide array of instruments.

This arrangement of "Sensemayá" was commissioned for Kronos Quartet by Margaret Lyon.

Osvaldo Golijov (b. 1960)

"K'in Sventa Ch'ul Me'tik Kwadulupe" ("Festival for the Holy Mother Guadalupe") (2001)

recorded performance by Luanne Warner, marimba

Among the myriad journeys made by David Lewiston in the 1970s recording music for the influential Nonesuch Explorer series was a trip to Chiapas, the southernmost and most predominantly Indian state in Mexico. In the town of Chamula, Lewiston captured on tape "K'in Sventa Ch'ul Me'tik Kwadulupe," a ritual performed during the Festival for the Holy Mother Guadalupe, in which the responsibility of taking care of the saint moves from the religious leader of the past year to the new leader. Lewiston writes, "Rituals like this begin with prayers that emphasize the traditional continuity of the ceremony...The men and their wives dance as they sing...[and] at the conclusion, the participants address prayers to the instruments and invite the musicians to rest." Osvaldo Golijov's composition integrates the recording of this ceremony with music written for Kronos, joined by Luanne Warner on marimba.

Recording of "K'in Sventa Ch'ul Me'tik Kwadulupe" by David Lewiston used by permission of Nonesuch Records.

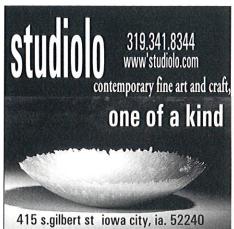


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The Hancher Auditorium staff has always been deeply committed to maintaining your safety while attending our performances. Since 1993 we have had a standing committee on Emergency Preparedness and our personnel are trained to assist in medical emergencies and orderly building evacuations. But in light of recent events in our country and the world, we knew it was time to take a closer look and make some changes to our policies and procedures. Based on our research with other performing arts facilities and consultation with the university's Department of Public Safety, we believe these measures will enhance the safety of everyone. The following will take effect immediately.

- 1. Backpacks and large bags of any kind will no longer be allowed in Hancher Auditorium. You will be asked to return such items to your vehicle if possible. If absolutely necessary, you may be allowed to check a bag at one of our coatchecks, however, the bag will be opened and inspected in your presence before it is accepted for checking. Hancher Auditorium reserves the right to inspect any bag or package being brought into this facility.
- 2. Ticket stubs will now be required in order to re-enter the building. If you choose to leave the building at any time during a performance or its intermission, you must have your ticket stub or you will not be allowed to return.
- 3. Greenroom and Backstage access will be restricted and closely monitored.

We understand that this may cause inconvenience for some individuals and we apologize for that. We strongly believe that these measures will provide added security for everyone and allow auditorium staff, performers and audience alike to enjoy the best possible performances.





Hancher Cafe

Make Hancher Cafe a part of your night on the town. The Cafe, located on the mezzanine with a lovely view of the Iowa River, Hancher green, and City Park, offers a tempting assortment of beverages, snacks, and desserts before and after most performances. Beverages are available during intermissions on both the main floor and mezzanine. Food is permitted in the Cafe only, and no food or drink is permitted inside the auditorium.

Cosmécanique":



Belisario García de Jesús (1892-1952)

and José Elizondo (dates unknown)

"Cuatro Milpas" ("Four Cornfields") (c. 1926/arr. 2000)

Arranged by Stephen Prutsman (b. 1960)

recorded organillo performance by an anonymous musician

This popular tune by composer, soldier and inspector of bands Colonel Belisario García de Jesús was first recorded by the Mariachi Coculense "Rodriguez" in 1926 and still figures in the repertoires of mariachi groups today. Mariachi is native to the region around Guadalajara in the central western highland state of Jalisco, reaching its peak of popularity in the 1940s and '50s. However, Kronos does not revisit this sentimental melody ("Four cornfields are all that are left of the little ranch that once was mine — *iAy!*") with the sound of mariachi in mind. Instead, this version features the recorded performance of a Mexican street musician playing an *organillo*, or barrel organ. Careful listening will also reveal a second *organillo* in the background, pumping out the "Skaters Waltz" by Emil Waldteufel. An instrument of German origin, the *organillo* was a common source of dance music in the 19th and early 20th centuries.

"Chavosuite" (arr. 2001)

Turkish March from The Ruins of Athens, op.113 (1811)

Ludwig van Beethoven (1770-1827)

"La Vecindad del Chavo" (1977), "El Chapulín Colorado" (1976), "Buenas Noches Vecindad" (1977)

Roberto Gómez Bolaños (b. 1929)

Arranged by Ricardo Gallardo (b. 1961)

Every Monday night at eight o'clock between 1970 and 1995, Mexican television audiences sat down to watch the astonishingly successful comedy show "Chespirito." Within the first five years of its uninterrupted broadcast history it spawned two spinoffs – "El Chapulín Colorado" and "El Chavo del Ocho" – and all three programs were being aired throughout Latin America. Today, they all live on in daily reruns, not only in the Spanish-speaking world, but in Brazil as well. The programs were based on quirky characters created by famed comedian, writer, composer, actor, director and producer Roberto Gómez Bolaños, a.k.a. "Chespirito" (or "little Shakespeare," as Mexican film director Agustín P. Delgado dubbed him). The arrangement Kronos plays features music from these three programs, including the theme songs to "El Chavo del Ocho" and "El Chapulín Colorado," in which the 5'3" Chespirito plays an inept superhero dressed as a red grasshopper with antennae and a big yellow heart on his chest.

Recorded voices of Sr. Roberto Gómez Bolaños and Doña Florinda from the recording "Así Cantamos y Vacilamos en la Vecindad del Chavo" used with permission from Sr. Roberto Gómez Bolaños.

Chalino Sánchez (1961 - 1992)
"Nacho Verduzco" (c. 1992/arr. 2001)
Arranged by Osvaldo Golijov (b. 1960)

In the early part of the twentieth century, legendary events and famous revolutionaries like Pancho Villa were chronicled in *corridos*, narrative ballads that had their roots in Spanish romances. After peaking in popularity around the Mexican Revolution, the *corrido* genre fell dormant but has experienced a rebirth in recent years as the *narco-corrido* – still an anti-authoritarian narrative ballad, but now featuring heroes from the drug-smuggling trade in Sinaloa, the heart of Mexico's drug industry. They are often incongruously cheerful polkas or waltzes with an upbeat accordion and lyrics that tell of the exploits (and demises) of successful traffickers. Despite getting almost no radio play – in fact, *narco-corridos* were banned from the Sinaloan airwaves in early 2001 –

they have exploded in popularity in northwest Mexico and southern California. Chalino Sánchez has become one of the most influential *narco-corrido* singers, especially since his murder at age 31. After leaving a show in Culiacán, Sinaloa, he was pulled from the car he was in; several hours later his body was found, blindfolded and bound, with two shots in the back of the head. He has been mythologized as the paradigm of a *valiente*, a tough, independent man who lived under his own rules. His *corrido* about Nacho Verduzco tells the story of another *valiente* who was killed in a confrontation with U.S.-supported law enforcement officials at his house, but not before taking out one of the policemen with a .45.

Café Tacuba

"12/12" (2000/arr. 2001)

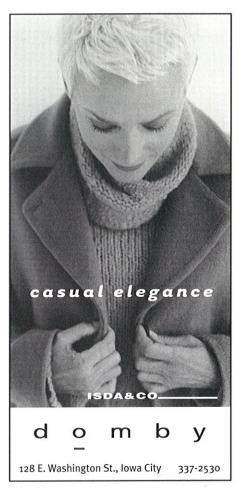
Arranged by Osvaldo Golijov (b.1960)

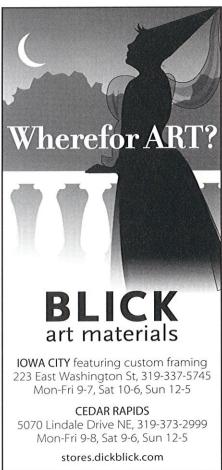
recorded performance by Café Tacuba and Alejandro Flores, violin, requinto

December 12 is celebrated throughout Mexico as the Day of Our Lady of Guadalupe, the country's patron saint. In 1531, just a decade after the Spanish Conquest, the Virgin Mary appeared to an indigenous Mexican named Juan Diego on the hill of Tepayac outside of Mexico City. Associated with her appearance was a series of miracles including the sudden curing of a dying man, unnaturally fragrant flowers that appeared to be painted but then became real and finally the imprint on Juan Diego's cloak of the Virgin Mary. This piece, written by the Mexican band Café Tacuba in collaboration with Osvaldo Golijov, was conceived as a collection of different moments and environments experienced during the course of the Day of the Our Lady of Guadalupe. This five-part sonic portrait of contemporary Mexico weaves together not only the sounds of a rock band and a string quartet, but also traditional Mexican instruments and street sounds. The scenes range from the mariachi bands of Plaza Garibaldi, to the loud whistle from the cart of a camote (yam) vendor, to the amazing Voladores de Papantla, a Veracruz ritual where four men, accompanied by a flutes and drums, leap from a pole while attached to ropes that slowly unwind. The piece ends with the fireworks and bells of Mexico City's Zócalo on Independence Day (September 16). Café Tacuba was formed in 1989 outside of Mexico City by design students Rubén Albarrán and Joselo Rangel, his brother Enrique and friend Emmanuel del Real.

Stephen Prutsman (b. 1960) is active as a composer, pianist and conductor. Kronos and Dawn Upshaw's recent collaboration featured a number of Prutsman's arrangements, and as part of the inaugural concert for *The Silk Road Project* Yo-Yo Ma performed an arrangement by Prutsman with the New York Philharmonic in March 2001. An Avery Fisher Career Grant recipient and medallist at the Tchaikovsky International Piano Competition and the Queen Elisabeth International Music Competition (Belgium), Prutsman is also the founder of the International Chamber Music Festival in El Paso where he began serving as festival director in 1991.

Osvaldo Golijov (b. 1960) was born in La Plata, Argentina, and lived there and in Jerusalem before moving to the United States in 1986. 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 has been teaching at the College of the Holy Cross since 1991. Golijov's work incorporates gestures and sound imagery from his background, which includes the western repertory of many periods, Jewish folk traditions from different places and the inevitable tango and other Latin American genres. These various styles of music appear in his work in different stages of transformation, often metamorphosing into something else entirely or even disappearing altogether from the surface. Golijov has twice won the first prize at the Kennedy Center's Friedheim Awards competition for chamber music composition, in 1993 for *Yiddishbbuk* and in 1995 for *The Dreams and Prayers of Isaac the Blind*. Kronos' recording of *The Dreams and Prayers of Isaac the Blind*.











such. Golijov's recent projects include *La Pasion Segun San Marcos* (*The Passion According to St. Mark*). Golijov's music is published by Universal Edition and is recorded on Nonesuch.

Peteris Vasks (b. 1946)

Quartet No. 4 (1999)

I.Elegy

II. Toccata I

III. Chorale

IV. Toccata II

V. Meditation

Peteris Vasks was born in 1946 in Aizpute, Latvia, the son of a Baptist minister. When he was eight years old he composed his first piece and pursued his musical studies by attending the E. Darzins High School of Music in the Latvian capital of Riga. By Soviet standards his religious background was a liability that precluded the opportunity to study in Latvia. In 1964 he moved to Vilnius to study double-bass with V. Sereika at the Lithuanian Academy of Music where he became familiar with the music of the Polish avant-garde. After two years of military service in the Soviet Army in the early 1970s, he studied composition with Valentius Utkins at the Latvian Academy of Music. Vasks was a member of various symphonic and chamber orchestras from 1963-74. Since then he has concentrated on composing and lives in Riga. In 1996 he received the Johann Herder Prize from the University of Vienna for contributions in the field of culture demonstrating integrity of conscience. Vasks' work has been widely performed, recorded and broadcast in Latvia and throughout the former Soviet Union, as well as Europe.

Vasks music combines both traditional styles and recent musical thoughts, often using motifs from Latvian folk music. The titles of his work frequently relate to events in nature, but this is not merely for the purpose of elevating nature to an aesthetic ideal; it is the reciprocal relationship between nature and man, the beauty of life and the threat of ecological and moral destruction of values that concern him.

"When I think about contemporary life it's impossible not to realize that we are balanced on the edge of time's end," writes Vask. "It's frighteningly close. But is there any point to composing a piece that only mirrors our being one step away from extinction? To my mind, every honest composer searches for a way out of his time's crises. Towards affirmation, towards faith. He shows how humanity can overcome this passion for selfannihilation that flares up in a column of black smoke from time to time. And if I can find this way out, a reason for hope, the outline of a perspective, then I offer it as my model."

About Quartet No. 4, Vasks writes:

"I composed my fourth string quartet in 1999. While working on the score, I often reflected upon the passing century. My reflections were somber ones. There has been so much bloodshed and destruction, and yet love's power and idealism have helped to keep the world in balance. I wanted to speak of these things in my new quartet; not from the sidelines, but with direct emotion and sensitivity. The quartet is composed of five movements. Movement I, Elegy: As many of my other compositions, this one originates in silence, through which a motive from the Latvian folk song 'Who were they who sang?' ('Kas tie tadi, kas dziedaja?') is gradually heard. The introductory passage was inspired by distant, half-forgotten memories, tinged occasionally by the painful realization of time's relentless passing. Stringent chords introduce the second movement, Toccata I. My musical portrayal of this movement is in spirit close to that of Shostakovich's style; it is aggressive and, at times, also ironic. The third movement, Chorale, follows without interruption. It is filled by spiritually intense and concentrated passages of extended

singing, with its expressive nature remaining constant throughout dynamic and textural changes. This movement's culmination provides only a momentary respite from the searching, restless quality characteristic of it, and that of the fourth movement, *Toccata II*, in which the musical material of the second movement returns. The 'fugato' episode of the fourth movement introduces not only this particular movement's, but the whole quartet's main culmination, as the violins, playing in octaves of the high register, intone motives from the Latvian folk song 'Return, dear Sun, to God' ('Ej saulite, driz pie Dieva'). In moments of deepest feeling or doubt, I am able to find a certain consolation and strength in the roots of my native country. The fifth movement, *Meditation*, is a subdued, endless song played by muted strings, created by two complementary musical renderings. The coda reiterates the folk song motive heard in the first movement until the music vanishes into silence and infinity.

"I have dedicated Quartet No. 4 to my mother – in love, gratitude and admiration." [translated by Dace Aperane]

Quartet No. 4 was commissioned for the Kronos Quartet by Mrs. Ralph I. Dorfman.

Greg Dubinksy contributed to the program notes for "Sensemayá" and "Cuatro Milpas." Sam Quinones contributed to the program note for "Nacho Verduzco."

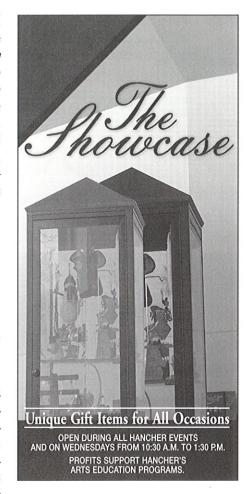
Nuevo was commissioned by Hancher Auditorium/University of Iowa; Performing Arts Center/University of Texas, Austin; Washington Performing Arts Society; Cal Performances/University of California, Berkeley; Montalvo Center for the Arts; and UA Presents/University of Arizona, Tucson. Nuevo was also supported in part by grants from the National Endowment for the Arts, the California Challenge Program of the California Arts Council, the US-Mexico Fund for Culture, The James Irvine Foundation, The William and Flora Hewlett Foundation, The San Francisco Foundation, Judithe Bizot and Simon Collier.

Kronos Quartet David Harrington, Violin John Sherba, Violin Hank Dutt, Viola Jennifer Culp, Cello

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

Patrons who require accommodation for wheelchairs are urged to notify the Box Office at the time of ticket purchase. Parking for people with disabilities is reserved on the drive outside the auditorium's main entrance. Elevators on the east and west sides of the lobby serve the Hancher Cafe.

Patrons who are hearing impaired may check out free hearing augmentation devices by leaving a driver's license or similar ID at the main floor coatcheck. The unobtrusive hearing augmentation units operate on a FM frequency, and can be used anywhere in the auditorium.

Please call 319/335-1158 with guestions or requests for accommodations for people with disabilities. TDD service is also available on this line and can be used to purchase tickets.

Fall in love with king'singers

The vagaries and varieties of love will undergo an incomparable musical exploration when the king'singers (formerly King's Singers) return to the Hancher stage on March 8, with support from the Sheraton Iowa City Hotel and media support from the Iowa City Press-Citizen, to present a program entitled Love's Philosophy. The six men Newsweek calls "the leading practitioners today of close-harmony male singing" will deliver an evening of a cappella amour with their trademark combination of artistry and enjoyment.

"Avoiding constant superlatives is difficult if not impossible in describing the King's Singers concert," raves the Washington

Post. "They really must be heard to be believed. But it would hardly do them justice merely to say that each selection technically was perfect. No detail of style or interpretation was left to chance; and yet everything seemed perfectly natural. Communication with the audience, whether through music, facial expression or humorous gesture, was direct and constant. By the time they had concluded the program, the King's Singers had more than earned a standing ovation and a call for encores."

Love's Philosophy features English and Italian madrigals ("The King's Singers have few, if any, peers in the manner in which they make an Italian madrigal

coming soon...



come alive," according to the San Francisco Chronicle), as well as works by Gorecki, Sibelius, Tavener and Franz Schubert. In addition, the sextet will perform A Lover's Journey by Libby Larsen, a Minneapolis native and composer of a piece for the Cleveland Quartet which was one of Hancher Auditorium's earliest commissions. King'singers premiered A Lover's Journey on Valentine's Day 2001 in New York. The New York Times calls Larsen's work, "an inventive compilation of texts from Joyce and Shakespeare." Examining both the trials and triumphs of love, the king'singers will reaffirm their passion for making music and their unique ability to make audiences fall in love with them.

While Schubert's name is known to most music lovers, names like Gorecki and Tavener may not be as familiar. Henryk Gorecki's Symphony No. 3 op. 36, Symphony of Lamentation Songs, recorded in 1992 by soprano Dawn Upshaw with the London Sinfonietta under the direction of David Zinman, may be his best known piece in the United States. The Polish composer's Totus Tuus, first performed in 1987 and broadcast live to vast crowds in Warsaw's Victory Square during Pope John Paul II's Third Pilgrimage to Poland, will open the king'singers' performance and demonstrate Gorecki's skill as a composer of shorter choral pieces.

Sir John Tavener, whose music was a key component of the 2001 performance of the Chamber Music Society of Lincoln Center, is one of Britain's leading contemporary composers. His music, like Gorecki's, springs from deep religious conviction, and his 1989 composition, The Lamb, with text by William Blake, promises to be a highlight of the king'singers' musical study of love.

"The only possible response to [king'singers] is stupefaction," says the Seattle Times. "How do they do it? ... They are so precise, so mutually attuned, that they have virtually redefined the art of ensemble singing."

Bring someone you love to hear one of today's greatest vocal groups sing some of the greatest love songs of times gone by — and of more recent times, as well.

Reserve your tickets by calling 335-1160 or 1-800-HANCHER. You can find more information or order tickets online at www.uiowa.edu/hancher.



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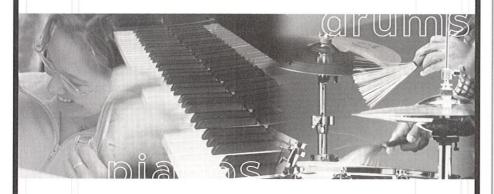
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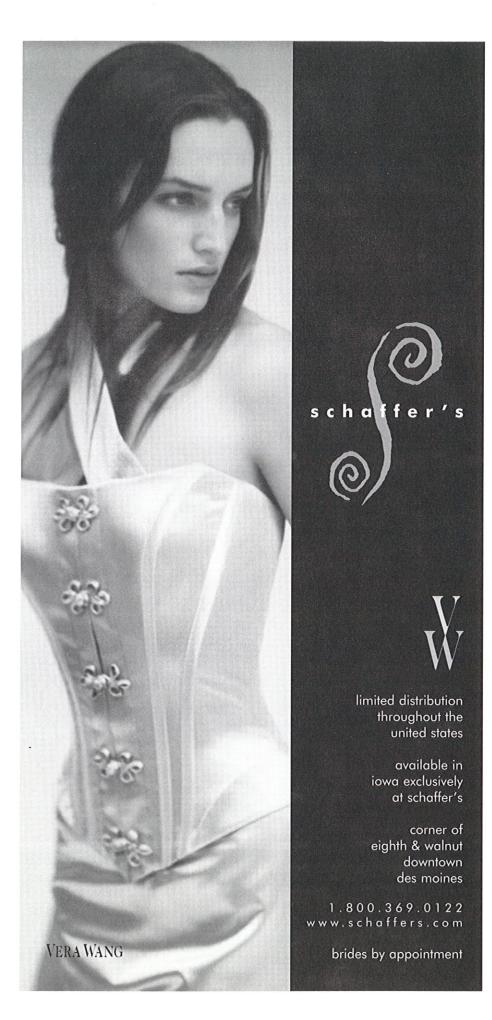
Hancher Auditorium hires nearly 200 UI students as ushers, cafe workers, stage-hands, box office cashiers and office assistants.

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

Hancher Auditorium

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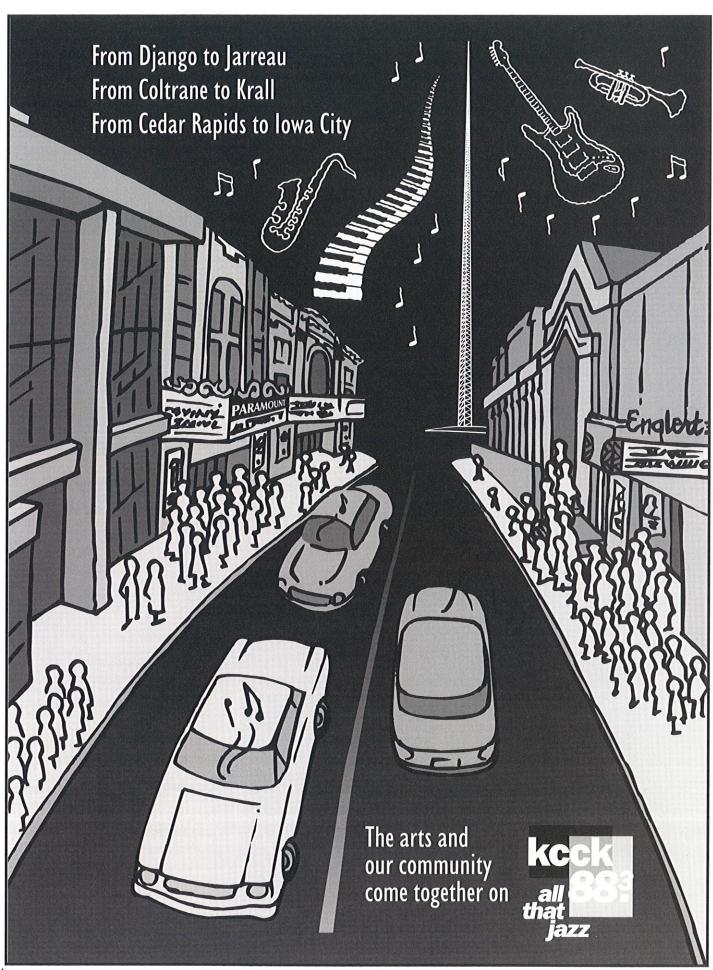






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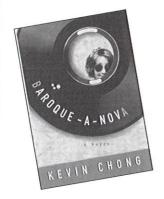
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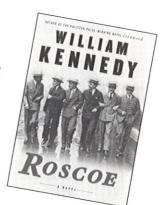
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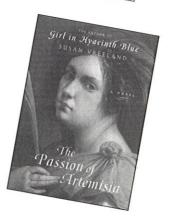


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Hancher Guild

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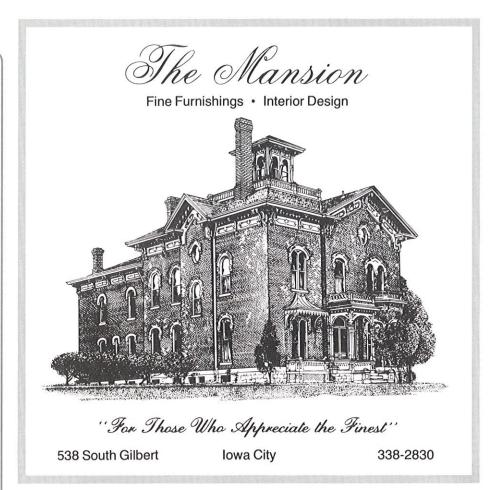
The Guild's membership reflects a cross section of eastern Iowa's residents, representing both University and non-University affiliations, those new to the area, and those who recall the founding of the Guild 18 years ago. The members bring varied skills, perspectives, and experiences to their volunteer projects which include:

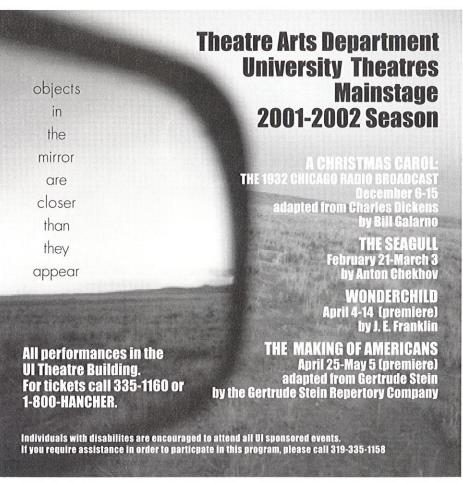
- management and staffing of the lobby gift shop The Showcase;
- entertaining visiting artists;
- organizing and facilitating Young Audience activities;
- supporting audience development throughout eastern Iowa;
- and advising on programming and services.

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 president Peggy Scholz at 351-6438, membership committee chair Brenda Lyle at 358-7919, or assistant chair Pat Meis at 351-2031, or the Hancher administrative offices at 335-1130.

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







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2002HABB

Anonymous 4

Lionheart take on Gods and Mortals

Gods and mortals, nymphs and shepherds, tragedy and comedy all played on the same world stage during the Renaissance. Poetry from ancient Greece and Rome, including the sad love story of Dido and the wit of Horace and Seneca, was the inspiration for many Renaissance composers. Two a cappella supergroups, Anonymous 4 and Lionheart, breathe

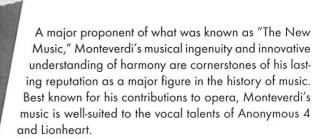
new life into many of these pieces in a daz-

zling musical program entitled *Gods and Mortals*. The two ensembles will join forces on the Clapp Recital Hall stage on Tuesday, April 16, at 8 p.m. The performance is supported by Group5 Hospitality/Radisson Highlander Plaza.

Spanning several hundred years from the fourteenth to the seventeenth centuries, the Renaissance saw a revival of interest in the civilizations of ancient Greece and Rome while simultaneously witnessing revolutionary advances in the sciences and arts. While many Renaissance figures – Galileo and da Vinci, for example – enjoy worldwide fame to this day, many of the composers of the period are lesser known despite their significant contributions to musical history.

The all-female quartet Anonymous 4 and the all-male sextet Lionheart will seek to improve this situation, performing music by Luca Marenzio and Claudio Monteverdi (perhaps the best known of the composers on the program) among many others.

Though hardly a household name in 2002, Marenzio enjoyed a substantial reputation in the late sixteenth century. He was greatly admired as a composer of madrigals, of which he composed 420, and was known as "The Sweetest Swan" and "The Divine Composer." Published widely in Europe, his work paved the way for Monteverdi, a composer whose work would revolutionize Renaissance music.



Anonymous 4 is renowned for a flawless vocal blend, virtuosic ensemble singing and the ability to combine music with poetry and narrative. "The performance was so perfectly gauged that it was impossible to discern the contribution of individual voices. This paradox – a unified sound seemingly purged of human intervention but radiating mystically from four women – is the mark of exceptional artistry," raves the Washington Post.

Hailed for their "smoothly blended and impeccably balanced sound" (New York Times), Lionheart is heard most often interpreting medieval and Renaissance a cappella music, with Gregorian Chant as the keystone of its repertoire.

The Los Angeles Times heralded the collaboration between Anonymous 4 and Lionheart by saying, "The matchups of musicians and music is certainly felicitous, joining otherworldly purity with firmly rooted expressivity on several levels," while Anthony Tommasini from the New York Times wrote, "The combined sound of the two groups was mystical. These vocalsists understand that by singing with open, focused tone and steady, unforced production, their sound will linger and resonant with haunting beauty."

Don't miss your chance to enjoy these stunning vocal talents as they recount the myths of *Gods and Mortals* as envisioned by Renaissance musicians. Reserve your tickets by calling 335-1160 or 1-800-HANCHER. For more information or to order tickets online, visit www.uiowa.edu/hancher.

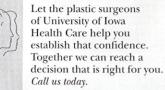


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Binoculars Rental

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

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

BUENA VISTA SOCIAL CLUB PRESENTS OMARA PORTUONDO

It would be fair to say that Omara Portuondo's appearance on the Grammy-award winning recording Buena Vista Social Club was a case of good timing. It would also be accurate to say that music fans with good timing will be found in Hancher Auditorium at 8 p.m. on April 12 to hear Portuondo's unique vocal stylings when she and the rest of the Buena Vista Social Club take to the stage for Buena Vista Social Club presents Omara Portuondo.

In 1996, American guitarist Ry Cooder went to Cuba to make a recording featuring some of the island's most famous and talented musicians from years gone by. By coincidence, Portuondo was in the studio at the same time as Cooder and the Buena Vista Social Club musicians. Cooder had first encountered Portuondo a year earlier while recording in Cuba with the Chieftains, and he was quick to ask her to lend her seductive, velvety vocals to the Buena Vista line-up.

In just two hours, Portuondo delivered one of the highlights of *Buena Vista Social Club* with her touching performance of "Veinte Años," a song of love lost. She also provided one of the most moving moments in Wim Wenders' film *The Buena Vista Social Club*, crying a single tear after performing the heartrending "Silencio" with Ibrahim Ferrer.

Despite these fine performances, however, as well as a single appearance on the *Distinto, diferente* recording by the Afro Cuban All Stars, the full range of Portuondo's gifts has seldom been on display to American audiences. Not so in her native land, where she has been a fixture of the music scene for many years.

Portuondo's career began quite by accident in 1945 when she was asked to fill in

for a dancer who had dropped out of a scheduled performance at the famed Tropicana. Portuondo, though reluctant, knew the choreography by heart, having watched her older sister Haydee rehearse for the show. Her performance marked the beginning of a long association with the Tropicana that continues to this day.

With her sister, Portuondo was soon singing in a bossa nova style spiced with Ameri-

can jazz and Cuban influences in a group known as Loquibambla Swing. The style became known as "feeling," or "filin" as it is often rendered in Spanish. Portuondo was – and is – the foremost performer of "feeling" music, known in Cuba as "la movia del filin" – "the fiancée of feeling."

In the early 1950s, the two sisters made up half of the acclaimed quartet Las D'Aida, a group they would perform with for 15 years. Portuondo made her first solo album in 1959, and in the early 1960s became an even more important part of the Cuban music scene in the aftermath of the Cuban Missile Crisis. A revamped Las D'Aida continued to perform until Portuondo struck out on her own for good in 1967. In the 1970s, she performed with the respected charanga group Orquesta Aragon and traveled widely, but mainly to other Communist countries, depriving most Western ears the opportunity to hear one of the premier singers of her time.



Buena Vista Social Club presents Omara Portuondo is supported by Dahl Ford of Davenport, Inc. with media support from the Iowa City Press-Citizen.

COMING SOON...



Hancher Showcase

The Hancher Guild Showcase, which is located in the northwest corner of the Hancher Auditorium lobby, begins its seventh year in this new location during the 2001-02 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 2001-02 proceeds are being used to support performances by Children's Theater Company. 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.

The Guild Showcase is open during every Hancher event and on Wednesdays from 10:30 a.m. to 1:30 p.m.

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

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CB Chemistry Building
CRH Clapp Recital Hall
EPB English/Philosophy Building
HA Hancher Auditorium
ICPL Iowa City Public Library

IMU Iowa Memorial Union MA Museum of Art PBAB Pappajohn Business Building PL Prairie Lights bookstore SA Shambaugh Auditorium (Main Library) SP Space Place (North Hall) TB Theatre Building VAN Van Allen Hall VMB Voxman Music Building

HANCHER AUDITORIUM—www.uiowa.edu/hancher

- king'singers. March 8, 8 pm, HA
- Blast!. April 2-5, 8 pm; April 6 & 7, 2 & 8 pm, HA
- Buena Vista Social Club. April 12, 8 pm, HA
- · Anonymous 4 and Lionheart. April 16, 8 pm, CRH
- Ying Quartet. April 19, 8 pm, CRH



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

- Philharmonia Chamber Orchestra. March 3, 3 pm, CRH
- Leopold La Fosse and Timothy Shiu, violins. March 3, 8 pm, CRH
- David Katz, baritone, and Kathy Charles, piano. March 4, 8 pm, CRH
- La Fosse Jazz Trio. March 6, 8 pm, CRH
- Musicology and Theory Colloquium, Jonathan Glixon, speaker. March 8, 1:30 pm, 1027 VMB
- Target Community Concert Series: La Fosse Baroque Ensemble. March 9, 3 pm, CRH
- · Iowa Woodwind Quintet. March 9, 8 pm, CRH
- St. Matthew Passion. University Symphony and Choruses. March 10, 2 pm, HA
- · Iowa Brass Quintet. March 13, 8 pm, CRH
- New Opus Trio. March 27, 8 pm, CRH
- John Rapson Jazz performance. March 28, 8 pm, CRH
- Musicology and Theory Colloquium, Jane Fulcher, speaker. March 29, 1:30 pm, 1027 VMB
- Ksenia Nosikova, piano. March 30, 8 pm, CRH



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

- Burnett/Mead-Finizio Thesis Concert. April 4, 5 & 6, 8 pm, SP
- Medina/Sokol/Stigler Thesis Concert. April 18, 19 & 20, 8 pm, SP

MUSEUM OF ART-www.uiowa.edu/~artmus

- William Wegman: Fashion Photographs. January 25 April 14, MA
- From the Outside In: Photographs of Buildings. Through March 10, MA

LIVE FROM PRAIRIE LIGHTS—www.prairielights.com/livefromplights.htm

- Forrest Gander, Torn Awake, March 7, 8 pm, PL
- Doug Marlette, The Bridge. March 8, 8 pm, PL
- Mary Leader, The Penultimate Suitor. March 12, 8 pm, PL
- Carolyn Briggs, *This Dark World: A Memoir of Salvation Found and Lost.* March 13. 8 pm. PL
- Elmar Lueth, No Such Country: Essays Toward Home. March 14, 8 pm, PL
- Beth Roberts, Brief Moral History in Blue. March 15, 8 pm, PL
- Sarah Manguso, The Captain Lands in Paradise. March 27, 8 pm, PL
- Neil Miller, Sex-Crime Panic. March 28, 8 pm, PL

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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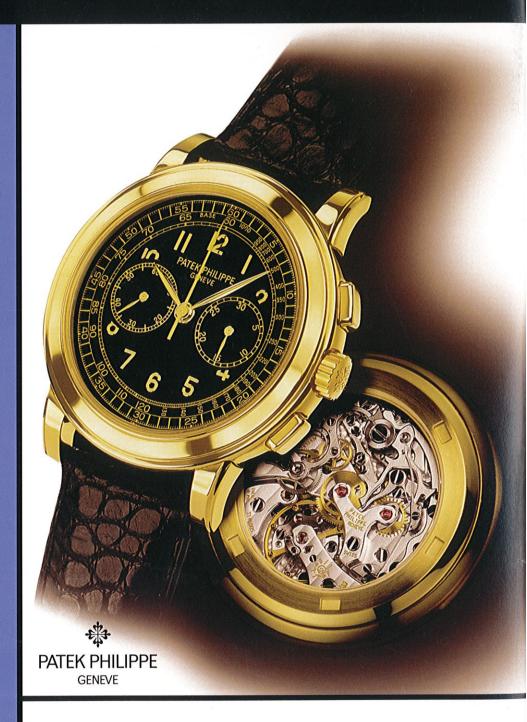
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