My Lazare Diamond.

I love the way it sparkles...
like fire. It's a rainbow,
a blaze of light. And with
its laser inscription,
I know it's mine alone.
My Lazare Diamond.
It's more wonderful
than I ever imagined.
And so is he.

Sun Rings

Composed by Terry Riley
World Premiere
Saturday, October 26, 2002—8:00 p.m.

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

With special guests Kantorei and University Choir conducted by Dr. Timothy Stalter

Willie Williams, Visual Design
Larry Neff, Lighting Design
Mark Grey, Sound Design

Sun Rings (2002)
for string quartet, chorus and pre-recorded spacescapes

1. Sun Rings Overture
2. Hero Daring
3. Beechbaterismo
4. Planet Eli Sindoro
5. Earth Whislers
6. Earth/Jupiter Kiss
7. The Electron Cyclotron Frequency Parlor
8. Prayer Central
9. Venus Upstream
10. One Earth One People One Love

Kronos Performing Arts Association, Production Management
Janet Cowperthwaite, Producer
Laird Rodet, Project Development
Don Gunnell, Project Advisor
David Dvorin, Recorded Sound Transformation
Mark Logue, Associate Video Director

Sun Rings was commissioned for the Kronos Quartet by the NASA Art Program, the National Endowment for the Arts, The Rockefeller Foundation's Multi-Arts Production Fund, Hancher Auditorium/University of Iowa, Society for the Performing Arts, Eclectic Orange Festival/Philharmonic Society of Orange County, SFJAZZ, Barbican, London, U.K., and University of Texas Performing Arts Center, Austin [with the support of the Tower Endowment for Performing Arts]. Additional contributions from Margaret Lyon, Greg G. Minshall, and David A. and Evelyn T. Lenette made this work possible.

Commission supported by William Rubright in memory of Emilie Rubright
Hands
Hand's
Hands

SunRings
Composed By Terry Riley
World Premiere
Saturday, October 26, 8:00 p.m.

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

With special guest
Kathleen and University Choir, conducted by Dr. Timothy Stahmer

Lynne Hill, Lighting Design
Mark Gray, Sound Design

Williams, Visual Design

San Rang runs approximately 85 minutes and will be performed without intermission.

Korea Performing Arts Association, Production Management
Korean Cultural Foundation, Creative Management
Daegu, Project Director

Support: by William B. Ruhlin in memory of Emily Ruhlin

Supported by William B. Ruhlin in memory of Emily Ruhlin

My Lazzaro Diamond.
It's more wonderful
than I ever imagined.
And so it is.

Love the way it spins like the light in a manner.
like a light a rainbow,
its a burst of light. And with
its laser finction.
Kantorei  
Dr. Timothy Stalter, conductor  
David Puderbaugh, assistant conductor  
C. Michael Porter, accompanist

Soprano  
Natalie Anders  
Alison Burchett  
Jorie O'Leary  
Marie van Behten  
Tara Warfield  
Heather Youngquist, soloist

Tenor  
Guilliano Anderson  
Ryan Bernamoff  
Jeffrey Bieber  
Timothy Duhr  
C. Michael Porter  
David Puderbaugh

Alto  
Jamie Bender  
Ann Cravero  
Mariona Farah  
Molly Phelan  
Sarah Snydacker  
Tina Thielen-Gaffey

Bass  
Andy Cook-Felitz  
Marc Falk  
Andy Percifield  
Devin Smith  
Rainer Weissenberger  
Don Weinstein

University Choir  
Dr. Timothy Stalter, conductor  
Andrew Percifield, assistant conductor  
Marion Doherty, accompanist

Soprano  
Stephanie Bean  
Rochael Brumme  
Alissa Chisholm  
Joanna Farrell  
Laura Goddard  
Annie Hansen  
Alexis Hanson  
Julie Hughes  
Lisa Katara  
Maggie Mueller  
Dana Steenmen  
Jeni Stratup  
Rebekah Trotter  
Renske Verheul

Tenor  
Chris Dabl  
Tyler Kleene  
Brad Miller  
Derek Monner  
Greg Rice

Alto  
Christine Atty  
Emily Beehner  
Elizabeth Duhr  
Erin Hade  
Amanda Hyland  
Allison Lyman  
Megan Mulkey  
Jillian Noah  
Megan Sands

Bass  
Benjamin Bentler  
Kevin Blakeley  
Jeffrey Butler  
Dan Cook  
Gabriel Dohn  
Michael Eovino  
Matthew Grusha  
Douglas Hanson  
Sung Kim  
Michael Kozlowski  
Paul Mayhew  
Andrew Percifield  
Michael Reinking  
Sean Yogi  
Chris Wilczewski

Hancher Auditorium thanks  
William Rubright  
for support of

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Tara Warfield
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David Puderbaugh

Bass
Andy Cook-Feltz
Marc Folk
Andy Percifield
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Alexis Hanson
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Renske Verheul

Tenor
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Michael Eovino
Matthew Gruska
Douglas Hanson
Sung Kim
Michael Kozekowski
Paul Mayhew
Andrew Percifield
Michael Reinke
Sean Yagi
Chris Wilczewski

Kronos Quartet
Saturday, October 26, 2002—8:00 p.m.

Hancher Auditorium thanks
William Rubright
for support of
Libretto

Earth Whispers
Anata Dheem Anata Dha
To dha ray dheem to dha nee
Anata Dheem Anata Dha
To dha ray dheem to dha nee
Dha nee Dheem
And so it goes forever
And so it goes forever
And so it goes forever
and so it goes forever
Eternal
And so it goes forever and ever

To Dheem to dha ray dha nee
And so it goes forever
So take a close look
See the view from here
It's very far to that star
Tones tied over the bar

To dha ray dheem
To dha ray dheem
To na

Vaster than the Master
Seel

Eh toy laa dheem
To dha ray
to dha nee dheem
to na na na
Ray dha nee
To dray dha nee dha la
to dray dha nee dha la

Eternal-Eternal-Eternal-Eternal-Eternal-
And so it goes and so it goes forever
And so it goes and so it goes who knows?
And so it goes forever and ever
Forever

Words and music based on North Indian Tantra Bols and English text by Terry Riley.

Prayer Central
Here
Now I lay me down to sleep
I pray the Lord my soul to keep
Let there be Peace
Let there be Love
And Forgiveness too
Forgive one another
Forgive us
Buddha says no aversion
No attachment
Yes
O Listen
Divine Mother
Hear my plea
To thee
Now I lay me down to sleep
I Pray the Lord my Soul to keep
If I should wake before I die Aleluyah
Al hum de lee lah
Let there be Light and Love for all Hungry Hearts
And souls who fill this World with Sweet Desire
And longing some Happiness some food to eat
Someone to love and to find love in return
And fix my car
Cure my cancer
Bring me sexy
Ballet dancer
To hold and romance her
Is that too much to ask
To have some work that's meaningful
To live in health
Be free from harm
Keep trouble far from our front door
Teach us how to treat each other with
Loving Kindness compassion
Now is the time
We must learn to depend on Vast Nothingness Thought'
Bop bop ba doo bee ba doo bop ba doo bop a doo bee
We must learn to be kind to one another now''
Om Ah Hung
Ah ah ah ah ah ah a bah bah bah bah bah bah bah bah bah bah ah bah a bah
Kind be kind
Prayer Central
Please help me get through
Please help me get through to you
It is a big Universe
For across Space and Time
Grant us only one thing now
Just to Dance and to Sing now
Give us blessings of long life

Simple pleasures with no strife
Prayer Central
Please help me get through
Help me help me help me help
You know my yearning
Know my deep desire
Oh Lord
You know what I just what I need
Look
What's inside is out
What's outside is in
And more
What's outside is in
And more
What's inside is in the outside
And look more deeply
See many layers now
One inside the other
Many layers to see
It is Endless

See mighty notions fall
From space they all look
So look
They all look so small
All fragile yes they are
But Music is forever
One thing you must remember
ALL PRECIOUS LIFE RESPECT
Don't follow leaders their ignorant Frenzy
Their Hungry Ghost feeding on
War and Destruction
Will lead you to doom
We must respect ALL LIFE
Oh yeh
Music is forever
Amen
(Chorus whispers secret desires)
-Terry Riley
Libretto

Earth Whistlers
Anata Dheem Anata Dha
To dha ray dheem to dha nee
Anata Dheem Anata Dha
To dha ray dheem to dha nee
Dha nee Dheem
And so it goes forever
And so it goes forever
And so it goes forever
Eternal
And so it goes forever and ever

To Dheem to dha ray dha nee
And so it goes forever

So take a close look
See the view from here
It's very far to that star
Tones tied over the bar

To dha ray dheem
To dha ray dheem
To na

Vaster than the Master
Seel

Eh toy lora dheem
To dha ray
To dha nee dheem
To na na na
Ray dha nee
To dray dha nee dha lo
To dhy dha nee dha lo

Eternal-Eternal-Eternal-Eternal-Eternal-
And so it goes and so it goes forever
And so it goes and so it goes who knows?
And so it goes forever and ever Forever
And so it goes forever ever

Waves and music based on North Indian Tarana Bols and English text by Terry Riley.

Prayer Central
Here
Now I lay me down to sleep
I pray the Lord my soul to keep
Let there be Peace
Let there be Love
And Forgiveness too
Forgive one another
Forgive us
Buddha says no aversion
No attachment
Yes
O Listen
Divine Mother
Hear my plea
To thee
Now I lay me down to sleep
I pray the Lord my soul to keep
If I should wake before I die Allelujah
Al Ham de lee lo
Let there be Light and Love for all Hungry Hearts
And souls who fill this World with Sweet Desire
And longing some Happiness some food to eat
Someone to love and to find love in return
And fix my car
Cure my cancer
Bring me sexy
Ballet dancer
To hold and romance her
Is that too much to ask
To have some work that's meaningful
To live in health
Be free from harm
Keep trouble far from our front door
Teach us how to treat each other with
Loving Kindness compassion
Now is the time
We must learn to depend on Vast Motionless Thought
*B
Bop bop ba dho bee ba dho bop ba dho bop a dho bee
We must learn to be kind to one another now**
Om Ah Hung
Ah ah hah ah hah a hah hah hah hah hah hah hah
hah hah hah hah hah a hah ah hah ah hah ah hah!
Kind be kind
Prayer Central
Please help me get through
Please help me get through to you
It is a big Universe
Far across Space and Time
Grant us only one thing now
Just to Dance and to Sing now
Give us blessings of long life

Simple pleasures with no strife
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Know my deep desire
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War and Destruction
Will lead you to doom
We must respect ALL LIFE
Oh yeh
Music is forever
Amen
(Chorus whispers secret desire)
-Terry Riley
About Sun Rings,
A note from composer Terry Riley

The ten "spacescapes" that comprise Sun Rings were begun in August of 2001 and finished in July of 2002. They were written as separate musical atmospheres with the intention to let the sounds of space influence the string quartet writing and then to let there be an interplay between live "string" and recorded "space" sound. In some movements the intention was to place the quartet in such a way that it felt like they were traveling through spatial atmospheres as a symbolic representation of the wanderings of space probes Voyager and Galileo as they moved through what must have been the quite incredible atmospheres of our solar system. In some cases, fragments of melody that I observed in these sounds became the basis for themes that were developed in the quartet writing. The addition of the two movements with the choir was to further emphasize that this work is largely about humans as they reach out from earth to gain an awareness of their solar system neighborhood.

When Dr. Gurnett handed me these original NASA recordings, which were to be the point of departure for this challenging adventure, my thoughts became filled with images stimulated by locales as distant as Jupiter and Uranus. I could almost feel myself propelled through space as one atmosphere gave way to another. Space is surely the realm of dreams and imagination and a fertile feeding ground for poets and musicians.

Ancient astrologers were aware of the significant influences of planetary movements on our lives. I feel these influences are somehow responsible for this amazing collaboration which has been so enthusiastically undertaken by all the participants responsible for its outcome. Do the stars welcome us into their realms? I think so or we would not have made it this far. Do they wish us to come in peace? I am sure of it. If only we will let the stars mirror back to us the big picture of the universe and the tiny precious speck of it we inhabit that we call Earth, maybe we will be given the humility and insight to love and appreciate all life and living forms wherever our journeys take us.
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Sun Rings
By Blake Lulins

Shattering the confines of the familiar and comfortable, pursuing an innovative idea alone, and sometimes in darkness, the explorer leaves the world we know behind to seek more unknown. In search of new sounds, sights and discoveries, this spirit thrives in both space exploration and the world of the Kronos Quartet, Terry Riley and Willi Willams, and their merge on stage in Sun Rings.

The NASA Art Program contacted Kronos in spring 2000 with an open invitation to take sounds of space and weave them into music. The sounds of space come from plasma wave receivers built by physicist Don Gunnert and flown on a variety of Earth orbiting and planetary spacecraft over a period of 40 years.

Listening for the first time to these eerie whites, siens and booms collected from hundreds of millions of miles away, Kronos Artistic Director David Harrington recalls they "sounded like part of nature, but not like any sounds I had ever heard before."

Harrington knew right away that the composer to best bring these sounds into the work of Kronos would be longtime collaborator Terry Riley. When it came time for Riley to hear the sounds firsthand, Harrington says, "I wanted to test the expression on his face." He soon realized they were about to embark upon a fascinating project, one unlike any other they had done before.

Among the sounds that Harrington and Riley listened to from Gunnert's collection were those from the plasma wave receivers on the twin Voyager spacecraft, which carried out the historic twelve-year exploration of the outer planets: Jupiter, Saturn, Uranus and Neptune. Many are familiar with the breathtaking pictures of Jupiter's moons and Saturn's rings taken by Voyager; however, the plasma wave sounds, and even the existence of such sounds, are not widely known.

It is common to think of space as a silent black vacuum. Since sound waves need air in order to propagate and there is no air in space, it seems to make sense that space is totally soundless. However, the space around and between the planets is not a total vacuum; it contains ionized gas called plasma — a gas so hot that its individual atoms are separated into their constituent electrically charged particles. The "plasma waves" that can propagate in this medium have characteristics similar to both sound waves and radio waves.

Although a sensitive microphone could in principle be used to detect these waves, the best way is to use an electrical antenna and a simple radio receiver. Reflecting on his early pioneering work, Gunnert says, "When we first launched a plasma wave receiver into Earth orbit in 1962 we were astonished to find that space was filled with such a rich variety of fascinating sounds."

"What really got me going was when I met with Professor Gunnert and he told me about how he developed these devices and what these sounds actually were," says composer Terry Riley. "It gave me a very visceral feeling. I started to look at space a little differently."

A variety of phenomena in space can be detected via the plasma waves they make: whistling sounds made by lightning; bird-like sounds called "chorus" that are spontaneously produced by electrons trapped in the magnetic fields that surround planets such as Earth and Jupiter; whistling sounds from the charged particles that cause the Northern Lights; and at Jupiter, a darting boom from a turbulent shock wave that forms upstream of the planet in the high velocity plasma streaming away from the sun called the solar wind, something analogous to a sonic boom from an airplane.

The plasma waves recorded by Gunnert were not adjusted to accommodate our musical tastes or the limited capability of our ears — the sounds represent the true frequency at which the signals were detected in space. This means that theoretically, if humans could somehow live out where these plasma probes were, and if we had sensitive enough ears, we could hear these very sounds. Luckily, we have spacecraft to go where no human ear has ever gone.

Visual designer Willie Williams reflects, "It was an amazing experience to hear the vast range of audio material collected from the different spacecraft. He describes the noises as "ranging from piercing, stident white noise to the beautiful birdsong-like sounds of chorus.

Williams found direction for his work not only from Riley's composition, but also from rare video footage which Gunnert helped him locate. "The spectacular photographs from Voyager and Hubble have become very well known," continues Williams, "so I was keen to find something unique and undiscovered. It was quite the moving experience of the sun and Jupiter are of rough quality but their authenticity conveys enormous emotional power." He was also touched upon learning what, aside from the instruments, was included on the Voyager spacecraft. "When exploring the Voyager archive I discovered that there is a package of informational material on board in case the craft is discovered by alien life forms some time in the distant future. There are drawings and pictures of what human beings are and where we live, plus everyday scenes from around the world. Naturally, these images were collected by professional photographers so they describe a world in a very different mood than our own. They seem so incoherent and nice, especially when contrasted with images from the present day."

Harrington says, "Of course, the world has changed dramatically since the launch of the Voyager spacecraft in 1977. Riley's work on Sun Rings took a definitive turn after the unforgettable attack of September 11, 2001.

"I saw how the country was changing, and I knew the meaning had to be meaningful – by peaceful intentions – not revenge or patriotism, but real meaning about where we are as human beings and where we should be going," Riley reflects.

Though he contends he is not making a political statement in this composition, Riley notes that some of the wording accompanying Sun Rings contains messages about humanity and compassion. In what may be the most introspective of all the movements, "Prayer Central" serves as the opposite of what Riley calls a "polyphony of prayers that goes drifting up."

Certain sounds from the original Voyager record counts surface throughout the performance where Riley isolated what he found to be a musical phrase. However, at other times the instruments take over in melodies the space sounds only subtly suggested, and in other places the piece moves in an altogether new direction.

"I conceived the ten movements of Sun Rings to be a variety of spacescapes," Riley says. "I pictured an imaginary audience traveling with Kronos in and around the planets, hearing the quartet and choir as they journey through the distant sounds of exotic atmospheres."

"The space sounds are embedded in our sounds," Harrington says. The end product is an 85-minute experience— a laying of different sounds and human voices.

Similarly, the visual design makes occasional references to the original space sounds. "Sometimes I have used imagery specific to the source sounds," Williams says, "but more often what we are seeing during the performance is an abstraction based more loosely on the mood of the composition as a whole."

Today the Voyager spacecraft are further away from Earth than any man-made object has ever been, and they climb deeper into space every day, dutifully carrying out their mission, and quietly carrying their messages from Earth. Inspired by art and immersed with the visions and spirit of Voyager, Sun Rings hopes to take both its creators and its audience to a place where we've never been.

Blake Lulins is a freelance science writer presently living in Washington, D.C. She has a master's degree in astronomy from Wesleyan University and a bachelor's degree in astrophysics from the University of California, Berkeley.

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Of course, the world has changed dramatically since the launch of the Voyager spacecraft in 1977. Riley’s work on Sun Rings took a definitive turn after the unforseen attacks of September 11, 2001. “I saw how the country was changing, and I knew the meaning had to be made of peaceful intentions – not revenge or patriotism, but real meaning about what we are as human beings and where we should be going,” Riley reflects.

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“The space sounds are embedded in our sounds,” Harrington says. The end product is an 85-minute experience—a layering of different sounds and human voices.

Similarly, the visual design makes occassional references to the original space sounds. “Sometimes I have used imagery specific to the source sounds,” Williams says, “but more often what we are seeing during the performance is an abstraction based more loosely on the mood of the composition as a whole.”

Today the Voyager spacecraft are further away from Earth than any human-made object has ever been, and they climb deeper into space every day, dutifully carrying out their mission, and quietly carrying their messages from Earth. Inspired by and inextricably tied with the visions and spirit of Voyager, Sun Rings hopes to take both its creators and its audience to a place where we've never been.

Blake Likins is a freelance science writer presently living in Washington, D.C. She has a master's degree in astronomy from Wesleyan University and a bachelor's degree in astrophysics from the University of California, Berkeley.

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TERRY RILEY (composer, b. 1935) launched what is now known as the Minimalist movement with his revolutionary classical C in 1967. This seminal work provided a new form or arrangement based on interlocking repetitive patterns. Its impact was to change the course of 20th century music and its influence has been heard in the works of prominent composers such as Steve Reich, Philip Glass and John Adams and in the music of rock groups as the Who, The Soft Machine, Tangerina Dream and many others. Riley's hypnotic, multilayered, polyrhythmic, brightly orchestrated eastern-floored improvisations and compositions set the stage for the New Age movement that was to appear a decade later. A member of a discipline of the revered Indian Raga vocalist Pandit Pran Nath and made the first of his numerous trips to India to study with the Master. He appeared frequently in concert with the legendary singer as ramega, tabla and vocal accompanist over the next 25 years, until Pran Nath's passing in 1979. He has been a factor along with Sri Murni, Shabada Khan of the Chait Sabri India music study tours since 1993. This yearly two-week study program is designed for the young and talented from India to learn at the feet of this master. Riley's works are performed in duos with Indian sitarist Krishna Bhat, saxophonist George Brooks and Italian bassist Stefano Scondobianca. Riley is currently on tour with three to four pieces for guitar and guitar ensemble called The Book of Abbevayd and has recently completed a book of four pieces for piano, four hands. In 1999 he was commissioned by the Norrich Festi- valve to compose a new work, What the River Said, which toured Britain with the UK-based group Sounds Bizart featuring the great grand vocalist Ambelina Cunliffe. Then followed a commission from the Kanagawa Foundation in Yokohama to create an evening-long work for solo piano in micralonal tuning. The Dream re-created simultaneous premieres in Rome and in Yokohama performed by the composer. The new millennium began with a tour of a new band, Terry Riley and the All Stars, which included George Brooks (saxo-
LIGHTING DIMENSIONS International named him Designer of the Year in 1992, as did the UK’s Live magazine in 2002.

LARRY NEFF (lighting design) has been the lighting designer for the Kronos Quartet for 15 years. He has designed many productions for Kronos, including Live Video, the group’s first fully staged concert—George Crumb’s Black Angels, Tan Dun’s Ghost Opera and Gabriela Ortiz’s Altar de Muestras. Neff, who also acts as Kronos’ production director, is responsible for the unique visual aspects of the quartet’s concerts, having worked with the group on more than 1,000 concerts throughout the world.

Neff has also worked with the Paul Dresher Ensemble (designing Slow Fire, Power Failure and Pioneer), George Crumb’s performance works (designing Rose Are a, Actual Sito and Right Mind at the Great Theater), and various other theater and dance companies including ODC San Francisco, Beach Blanket Babylon and Rinde Eckert.

MARK GREY (sound design) is a sound designer and composer living in the San Francisco Bay Area. He has acted as sound designer on many of the stagings of major opera, opera and concert works by John Adams, Philip Glass, Steve Reich, Terry Riley and the Kronos Quartet.

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DON GURNETT (project advisor) started his engineering and science career by working on spacecraft electronics design as a student engineer/technician at the University of Iowa Physics department in 1958, shortly after the launch of Explorer 1. After completing his B.S. in electrical engineering, he switched to physics, where he received his M.S. and Ph.D. degrees. He spent one year as a NASA trainee at Stanford University, and was hired as an assistant professor in the Department of Physics and Astronomy at the University of Iowa in 1965, with promotions to associate professor in 1968, and to professor in 1972.

In 1962 he pioneered the study of space plasma waves and radio emissions with the launch of a very low-frequency radio receiver on the Injun III spacecraft. Since then he has flown similar instruments to most of the planets in the solar system, most notably on the Voyager 1 and 2 flights to the outer planets, the Galileo mission to Jupiter, and the Cassini mission to Saturn. He is currently working on a spacecraft born radar to search for sub-surface water on Mars. He is author of over 370 scientific publications, and has received numerous awards for his research. In 1999 he was elected to the National Academy of Sciences. He regularly teaches both undergraduate and graduate courses in physics and astronomy, and has supervised 50 graduate thesis projects.

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It is where Kronos has been proud to present our newest work at Hancher for nearly 15 years. Hancher's range of worldwide programmatic interests keeps audiences and artists continually informed about excellence wherever it is found. At the heart of Hancher is the unwavering belief in the ultimate necessity of artistic endeavors. And with this conviction, Hancher challenges Kronos and other artists to surpass previous efforts.

Since 1989, Hancher has been at the forefront of commissioning or premiering 45 of Kronos' 450 commissions — representing approximately 10% of Kronos’ entire artistic output over 30 years. Many of these works have toured internationally, have figured prominently on our recordings, and have been defining moments for Kronos.

We believe there is no other presenting institution more worthy of celebration during its 30th season than Hancher. Happily we share the same anniversary, which makes this season even more special. Here's to 30 more years!
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MA, Health Services Administration
Licensed Nursing Home Administrator

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Leave behind all those extra cares and responsibilities of home ownership so you can enjoy the more important things in life, like friends and family. Let our professional dietary staff prepare food for your Hawkeye parties, and enjoy good home cooked meals in our dining room. Feel free to go on vacation whenever you would like with the comfort of knowing your home is being taken care of while you are away. Oaknoll is located only minutes away from campus, and for hassle-free parking to sporting events, let our van take you there. Think about it...and come home to Oaknoll and the land of the Hawkeyes.

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Iowa City, Iowa 52246
www.oaknoll.com
Iowa Center for the Arts
www.uiowa.edu/artsiowa

CALENDAR

Imu Iowa Memorial Union
NA Museum of Art
PBB Pappajohn Business Building
PI Prairie light bookstore
SA Stambaugh Auditorium (Main Library)
SH Stambaugh Hall
SP Space Place (101 Nanh Hall)
TB Theatre Building
VMB Voxman Music Building

HANCHER AUDITORIUM—www.uiowa.edu/hancher

• Wayne Shorter. October 30, 8 pm, HA
• Pacifica Quartet. November 6, 8 pm, CRH
• Compatrio Nacional de Danza. November 16, 8 pm, HA
• Michael Masschelein. November 23, 2 pm, HA
• Voice of the Dragon. December 10 & 11, 8 pm, HA
• Sweet Honey in the Rock. December 14, 8 pm, HA

SCHOOL OF MUSIC—www.uiowa.edu/music

• Christine Raffledge, viola. October 27, 3 pm, CRH
• Margaret Soper Guerrez, violin, and Rose Chadler, piano. October 28, 8 pm, CRH
• LaFosse Banque Ensemble. October 30, 8 pm, CRH
• Robert Dick, flute, and Kenro O'Neill, piano. November 1, 8 pm, CRH
• Comerato and Women's Choral. November 3, 3 pm, CRH
• Leopold LaFosse, violin. November 3, 8 pm, CRH
• Embassy Brass Quintet from the U.S. Army Field Band. November 4, 12:30 pm, CRH

“Tales from Frank Zappa,” UI Percussion Ensemble. November 8, 8 pm, SP

• Electronic Music Studio. November 9, 8 pm, CRH
• Percussion Family Concert. UI Percussion Ensemble. November 10, 2 pm, SP
• Benjamin Copolito, bassoon, and Shari Rhode, piano. November 10, 8 pm, CRH
• Volkman Orchestra. November 12, 8 pm, CRH
• Band Extravaganza. November 12 & 13, 7:30 pm, HA
• University Symphony with Dallwell Disselkrook, organ. November 13, 8 pm, CRH
• Kantorei and University Choir. November 15, 8 pm, CRH

UNIVERSITY THEATRE—www.uiowa.edu/theatre/

• Sindiaba by Ralph Hall. November 1, 2 & 3, 8 pm, Theatre B, TB
• A Man's A Man by Berthold Brecht. November 7, 8, 9, 14, 15, 16, & 20, 8 pm; November 10 & 17, 7 pm, Theatre B, TB

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

• Dance Gala 2002. November 8 & 9, 8 pm, HA
• Graduate/Undergraduate SP/PL Concert. November 22 & 23, 8 pm, SP

INTERNATIONAL WRITING PROGRAM—www.uiowa.edu/"lwp"

• International Writing Program/Writer's Workshop reading. October 27, 5 pm, PL
• International Writing Program panel discussion. October 30, 3:30 pm, IPC

LIVE FROM PRAIRIE LIGHTS—www.prairieights.com/livelfromlights.htm

• Doug Powell and Matthew Cooperman, poetry reading. October 28, 8 pm, PL
• Jeffrey Eugenides, fiction reading. November 3 & 4, 8 pm, PL
• Robert Mistry, fiction reading. November 5, 8 pm, PL
• Kate Ford, poetry reading. November 6, 8 pm, PL
• Patrick Olofin, nonfiction reading. November 13, 8 pm, PL

HANCHER AUDITORIUM Information

Hancher Auditorium is a component of the University of Iowa Division of Student Services.

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 8:00 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 10:00 to 8:00 p.m. Telephone: 319/335-1160, or 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 performances.

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 for re-entry to the facility. We also ask that while outside you step away from the doorways so that smoke is not blown back into the building. Smoking is permitted only on the East Patl (the river side). We appreciate your cooperation.

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.

How long has it been? Would you even recognize it if it started again?
Sometimes, the feelings that matter the most get buried under a stack of "To Do's."
So with low fares available on AA.com, isn't it time to get away? Together.

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