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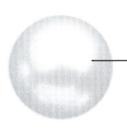
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# David Finckel, *cello* Wu Han, *piano*

Wednesday, February 19, 2003-8:00 p.m., Clapp Recital Hall

**DIMITRI SHOSTAKOVICH** 

SONATA IN D MINOR FOR CELLO AND PIANO, OP. 40

Moderato

Moderato con moto

Largo Allegretto

LERA AUERBACH

SONATA NO. 1 FOR VIOLONCELLO AND PIANO\*

Allegro moderato Lament (Andante) Allegro assai With extreme intensity

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SONATA FOR CELLO AND PIANO IN G MINOR, OP. 19

Lento

Allegro Scherzando

Andante Allegro Mosso

\*World Premiere. Co-commissioned by Hancher Auditorium/The University of Iowa and the Music in the Park Series, St. Paul, Minn.



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David Finckel and Wu Han Wednesday, February 19, 2003—8:00 p.m.



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## About the artists



David Finckel and Wu Han have emerged as one of the most popular cello-piano duos on the musical scene today. Garnering superlatives from the press, public and presenters, their success has placed them in the top rank of international musicians. London's Musical Opinion recently said of their Wigmore Hall debut: "They enthralled both myself and the audience with performances whose idiomatic command, technical mastery and unsullied integrity of vision made me think right back to the days of Schnabel and Fournier, Solomon and Piatigorsky."

In addition to Hancher Auditorium, their engagements take them to some of the most prestigious concert series across the United States, including San Francisco Performances, New York's 92<sup>nd</sup> Street Y, Washington's Kennedy Center, Milwaukee's Pabst Theater, UCLA's Performing Arts Series, Atlanta's Spivey Hall, the University of Chicago's Mandel Hall, Princeton University Concerts, Cleveland Museum and Aspen's Harris Concert Hall. The duo has toured in Mexico, Canada, the Far East, Scandinavia and continental Europe to unanimous critical acclaim. Recently, the duo presented their third recital at London's Wigmore Hall and made debut appearances in Germany and Finland.

Finckel and Han have been the subject of numerous feature stories around the globe in publications such as The New York Times, Los Angeles Times, Newsday, Billboard and BBC Music magazines, London's Time Out magazine, and Tokyo's Ongaku-no-Tomo. On television, they have appeared on "NBC Nightly News," "A & E Breakfast with the Arts," CNN's "Turner Entertainment Report" and "European Business News."

Finckel and Han's wide-ranging musical activities also include the launch of ArtistLed, the first musician-directed and Internet based recording company. All six ArtistLed recordings, including the complete Beethoven sonatas, have received critical acclaim and are available via the company's web site at www.ArtistLed.com. Following the success of the Beethoven recording, the duo has been invited to perform the cycle in a new series at New York's Town Hall in June. The most recent ArtistLed recording is an all-Russian disc featuring works by Rachmaninov, Prokofiev and Shostakovich. *Russian Classics* recently received the BBC Music Magazine's coveted "Editor's Choice." In 2003, ArtistLed will release a new solo disc featuring Han.

Highlights of their summer festival appearances are performances at the Santa Fe Chamber Music Festival and Chamber Music Northwest, where they performed all five Beethoven sonatas in a single, sold-out marathon event. They also appeared at festivals in Aspen, Maine, Mexico, Finland and at SummerFest La Jolla, where they served as artistic directors from 1998-2000. Their passion for chamber music is matched by their love of the festival environment. This past summer they launched Music@Menlo, a new, innovative chamber music festival in Silicon Valley that has attracted widespread attention. The first full season will be unveiled in August 2003.

Finckel and Han's repertoire spans virtually the entire literature for cello and piano, with an equal emphasis on the classics and the contemporaries. Their twentieth-century repertoire includes all the significant works and their recitals now feature a growing number of works written specifically for them by such distinguished American composers as Bruce Adolphe and Augusta Read Thomas. Tonight they will premiere a new work by Lera Auerbach.

Finckel and Han have been regular faculty members of the Isaac Stern Chamber Music Encounters at Carnegie Hall and the Jerusalem Music Center. They appear annually on the Aspen Music Festival's Distinguished Artist Master Class series and in various educational outreach programs across the country. Finckel and Han make their home in New York with their eight-year-old daughter Lilian.

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# Tonight's Program

Sonata in D Minor for Cello and Piano, Op. 40 **Dmitri Shostakovich** (1906-1975)

Dmitri Shostakovich grew up in musical surroundings at a time when Russia was about to go through an immense political, social and economic upheaval. His father, a consultant engineer, was an expert amateur singer who often held evening musicales with amateur string players at the Shostakovich house. His mother, who had studied music at the Conservatory of St. Petersburg and was a professional piano teacher, began teaching Dmitri the piano from early childhood on.

Despite the sheltered nature of the Shostakovich household, the boy became very much aware of the explosive revolutionary atmosphere of the times. Thus in 1916, at the age of ten when he began studies at a private music school, he composed a piano piece entitled *The Soldier (Ode to Liberty)*. A year later he composed a *Funeral March for the Victims of the Revolution*, again for the piano, but not written down. He even tried his hand at writing an opera (*The Gipsies*) and a ballet (*Rusalochka*) the next year. These works and some other juvenilia were later destroyed by the composer when he was experiencing a creative block.

At age 14 Shostakovich entered the Petrograd (formerly St. Petersburg) Conservatory where his mother was trained. There he studied piano and composition under the supervision of Leonid Nicolayev and Maximilian Steinberg, respectively. The young Shostakovich gained distinction as a student at the Conservatory. In 1923, at age 17, he gave a piano recital that included works of Bach, Liszt, Beethoven and some of his own compositions. His graduation exercise in 1926 was the Symphony in F minor (Op.10), which enthralled the public audiences of Leningrad and Moscow. It was subsequently introduced in Western Europe and the United States to general acclaim. During his years as a student Shostakovich earned money by playing the piano in cinemas and theaters. After the success of his first symphony, his living was made secure by his compositions for films, for public concerts, and from teaching posts in music conservatories.

Considering the circumstances, the times and the fact that his family did not seek to flee Russia, it is important to note that Shostakovich's professional music training took place in a post-revolutionary Leningrad. His musical attitudes and career as a composer were expected to conform to the developments of musical life under a regime that formulated an official policy requiring all art to serve the state. The ambivalence, chastisements and entanglements that Shostakovich endured under the Soviet regime of Stalin have been well documented. While portrayals of Shostakovich, the man as well as the composer, remain controversial and complicated to say the least, we can say for certain that he was internationally recognized as one of the great composers of the 20th century.

The Sonata in D Minor for Cello and Piano, Op. 40 was composed in 1934 at a time of distress in Shostakovich's interpersonal relationships and marriage. He had been productive in writing music in a variety of genres that not only demonstrated lyricism but reflected his satirical and sardonic wit. He had finally completed the *Lady Macbeth of Mtsensk* after three years working on the opera, and it was favorably received by

the public. He may well have been emotionally exhausted by the effort. Whatever the circumstances, on August 1, 1934, following a serious quarrel with his wife, Nina, he left Leningrad for Moscow where he could stay in rooms vacated by Prokofiev (who was spending the summer in Paris with his family). Unable to sleep at night, Shostakovich sought relief by working on a cello sonata he had been commissioned to write by the cellist/conductor Viktor Kubatsky. In two days he completed its first movement and left for a needed vacation in the Crimea. By the end of the month, the troubled composer finished the sonata.

Shostakovich and Kubatsky performed the new sonata to warm receptions as they toured the country in 1935. However, even before they started their tour, there were already drastic changes in the Communist regime as Josef Stalin eliminated his chief rivals and inaugurated what is now referred to as the time of the Great Terror. It was while he and Kubastky were in Archangelsk for a performance of the sonata in January 1936 that Shostakovich first read the article dictated by Stalin for publication in *Pravda* which viciously attacked the composer's *Lady Macbeth of Mtsensk* opera as "chaos instead of music" despite its world-wide success. Thus were precipitated the fears that were to haunt Shostakovich for the next 40 years about what musical face he could present to the public as he tried to conform to the Soviet expectations while serving his own creative needs.

The D minor cello sonata is in four movements that alternate between the lyrical, genial displays and the bitter, sardonic grotesqueries that characterizes many of the compositions by Shostakovich. The first movement opens in a quiet, genteel manner with music that has been interpreted as a nostalgic look at the late Romanticism of the composer's boyhood, but it soon gives way to a rather brooding and troubled mode. A second lyrically romantic theme introduced by cello is again turned into a somewhat chilling bleakness as the theme is developed and the piano accompaniment moves into an aggressively drumming pace. The brief second movement is a lively folkdance akin to a waltz, but sounding as if it were clumsily stomped. The largo movement that follows is a passionate but brooding lament by the cello accompanied by the toll-like sounds of the piano as the music slowly fades away. The final movement, marked Allegretto, features a brilliant galop whose rondo melody with its sardonic "wrong notes" pokes fun at theatrical dance (ballet?) music.

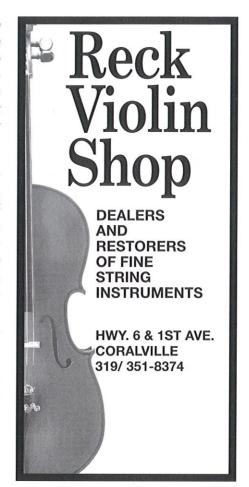
-Arthur Canter

Sonata No. 1 for Violoncello and Piano Lera Auerbach



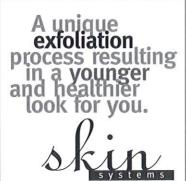
Lera Auerbach continues the great tradition of pianist-composers of the 19th and 20th centuries. She made her Carnegie Hall debut on May 1, 2002, performing her own Suite for Violin, Piano and Chamber Orchestra, Op. 60, with violinist Gidon Kremer and the Kremerata Baltica.

Auerbach has appeared as a solo pianist at such prestigious venues as Munich's Herkulessaal, Oslo's Konzerthaus, Chicago Symphony Hall, Washington's Kennedy Center and New York's Lincoln Center. Her original compositions have been commissioned for Gidon Kremer, Vadim Gluzman, Philip Quint, Akiko Suwanai, David Finckel and Wu Han, Hamburg Ballet and Orchestra Ensemble Kanazawa among others, and have been performed at international festivals, which include Aspen, Ravinia, Caramoor, Stresa, Schwetzingen, Moscow Autumn and Lockenhaus.









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Auerbach's piano playing is characterized as intensely expressive, poetic and virtuosic; her compositions are equally communicative. Her repertoire includes the masterworks of the literature as well as her own compositions.

In a 1998 New York Times article about her, Johanna Keller quoted composer Robert Beaser as saying, "Her versatility is almost unbelievable. She is a passionate pianist with huge amounts of temperament, a natural composer and performer, quick to absorb and utilize everything around her." In the same article, pianist Joseph Kalichstein stated that his first impression of Auerbach was "staggering." The Washington Post describes Lera Auerbach as "a pianistic powerhouse," and her performances as "a fine balance of sensitivity and virtuosity."

Born in Chelyabinsk in the Ural Mountains bordering Siberia, Auerbach gave her first public performance at age six, appeared as a soloist with orchestra at eight, and wrote her first opera, which was staged and toured throughout the former Soviet Union, at 12. In 1991, as the winner of several competitions, Lera Auerbach was invited for a concert tour of the U. S. and decided to remain in America, becoming one of the last artists to defect from the Soviet Union.

Auerbach graduated from The Juilliard School with degrees in both piano and composition. She also graduated from the prestigious soloist program at the Hannover Hochschule für Musik and studied comparative literature at Columbia University. Her teachers included Einar-Steen Nøkleberg, Nina Svetlanova and Joseph Kalichstein for piano, and Milton Babbitt and Robert Beaser for composition.

In 2000, Auerbach was invited by the Brahms International Society and Foundation as composer-in-residence in Baden-Baden where she lived and worked at Johannes Brahms' home. In 2001, at the invitation of Gidon Kremer, Auerbach was composer-in-residence and guest artist at the Lockenhaus Festival in Austria where premieres of 12 of her works were given.

Still in her twenties, her growing recognition includes not only her musical activities but also a body of writing, both prose and verse. In 1996, Auerbach was named Poet of the Year by the International Pushkin Society and received the Poetry Prize of the Year by the Novoye Russkoye Slovo, the largest Russian-language newspaper in the West. Her works include five volumes of poetry and prose, two novels, and more than one hundred publications in Russian-language literary newspapers and magazines. She was president of the jury for the 2000 International Pushkin Poetry Competition and was invited to serve on the selection panel for the 2002 Paul and Daisy Soros Fellowship for New Americans of which she was the first artist selected as a recipient in 1998.

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Composer's Note:

I was happy when David and Wu Han asked me to write a large-scale work for them. They form a very dramatic union, capable of captivating audiences with their magnetic intensity and powerful interpretations. I was well aware of these qualities while writing the sonata.

I began working on the piece while reading Herman Hesse's novel *Demian*. Although there is no direct connection and the work is not programmatic, perhaps some of the

imagery from Hesse's novel may have infiltrated the writing, especially in the first movement – *Allegro moderato* – where I thought of a dance of Abraxas, a mysterious god who combines in himself both good and evil.

In the second movement - Lament (Andante) - the free line of the cello is supported by the choral passacaglia-like progression of the piano. The voice of the cello is free and passionate, while the piano is steady and inescapable.

The third movement – Allegro assai – is a toccata with fiery syncopations and obsessive energy.

The last movement --With extreme intensity—begins with suffocating trills that through transformation ascend beyond the limit of the instrument.

I completed most of the sonata while in residence at the Virginia Center for the Creative Arts during the summer of 2002.

Sonata No.1 for Violoncello and Piano is dedicated to David Finckel and Wu Han and was co-commissioned by Hancher Auditorium/The University of Iowa and the Music in the Park Series, St. Paul, Minn.

-Lera Auerbach

Sonata for Cello and Piano in G Minor, Op.19 Sergei Rachmaninoff (1870–1943)

Sergei Vasilyevich Rachmaninoff was born into an aristocratic family. His father rapidly wasted the family fortune, a not too uncommon event among the rich noble families of Russia in the 1870s. The loss of wealth may have actually permitted the development of Sergei as a professional musician, pianist, conductor and composer. In those days a son of a rich nobleman was most unlikely to be allowed to take professional training aimed at a career.

His early talent with the piano, nurtured by his mother, directed him into serious study of music. He entered the St. Petersburg Academy but after two years transferred to the newer Moscow Conservatory on the advice of his cousin Alexander Siloti, a gifted pianist who had studied with Liszt and Tchaikovsky. It was at the Conservatory that Rachmaninoff received training in composition, encouraged in this endeavor by Anton Arensky who had been a pupil of Rimsky-Korsakov. One of his teachers was Sergei Taneyev, who had been a pupil of Tchaikovsky at the Conservatory. Rachmaninoff greatly admired the music of Tchaikovsky and was able to meet the old master in Moscow.

By the time Rachmaninoff graduated from the Moscow Conservatory in 1892, at the age of 19, he had already composed a number of piano pieces, an orchestral scherzo, a piano concerto, an opera and his first *Trio Èlégiaque*, a work for piano, violin and cello. A second *Trio Èlégiaque*, dedicated to Tchaikovsky, was written in 1893 in response to news of the composer's death. Over the ensuing years Rachmaninoff's reputation as pianist-composer of "big theme" Romantic works would gain him world-wide attention. However, the disastrous première of his first symphony in 1897 almost turned him away from composition altogether. It was not until he underwent a course of psychological treatment with Dr. Nicolai Dahl beginning in 1900 that Rachmaninoff regained his confidence enough to begin work on his second piano concerto and second suite for two pianos. In 1901, after finishing treatment, he completed the concerto,



# Tell us your Hancher story!

During you 30th anniversary season, we are collecting stories of memorable experiences at Hancher Auditorium. Visit our website (www.uiowa.edu/hancher) to read stories—both serious and humorous—that reveal the important role Hancher has played in this community for the past 30 years. Then tell us your story!



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his Suite No. 2, gave a performance of the piano concerto and composed the G minor cello sonata.

The Sonata for Cello and Piano in G Minor, Op.19 is considered to be the finest among the few chamber works written by Rachmaninoff. Piatigorsky and Milstein had at one time asked Rachmaninoff why he did not write for the violin and received the reply, "Why write for the violin when there is the cello?"

While the composer had problems with instrumental balance in small-scale works because of his emphasis on the piano, he was able to work out the expressive possibilities of the cello and prevent its voice from being completely submerged. He most likely had help in this from his friend, the eminent Russian cellist Anatol Brandukov (1856-1933), to whom he dedicated the piece. The two had an affinity for performing with each other as demonstrated during the premiéres of the composer's two trios.

The sonata is in four movements that follow a traditional sonata form: the opening allegro with a slow introduction, a slow movement in song form, the scherzo-trio-triad third movement and a brilliant, rondo-like finale. But the structural skeleton is fleshed over with such dramatic and passionately expressive sounds that the older conventional sonata form may be overlooked. The comment by Milstein, "if you love the Russian folk song, you'll love the music of Rachmaninoff," holds for the cello sonata. There are songs first sung by the cello and reiterated by the piano, and there are songs first voiced by the piano to be reiterated by the cello throughout the work. There are pulsating octaves that rise and fall and brilliant episodes by the cello and the piano. At times the piano seems to explode with tempestuous chords and massive arpeggios supported by the cello that will bring to mind the composer's second piano concerto.

- Arthur Canter

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Professor emeritus Arthur Canter is a retired clinical psychologist on the faculty of the UI Department of Psychiatry. An amateur music historian, he has been a long-time contributor of program notes for Hancher concerts and participant in the musical life of Iowa City.

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Happy Anniversary CMA

This evening's concert by David Finckel and Wu Han celebrates the twenty-fifth anniversary of Chamber Music America, the professional organization serving chamber musicians, presenters, festivals, training institutions, artist managers, educators, students and libraries. CMA's mission has always been to promote artistic excellence and economic stability within the profession and to develop audiences for chamber music through technical assistance, grant programs, awards and educational programs, and advocacy.

The CMA founders first came together in 1977 to give chamber musicians a voice in terms of funding, particularly from the National Endowment for the Arts which at that time barred most chamber music ensembles from applying for funding because they were not incorporated as not-for-profit organizations. So one of CMA's first priorities, with help from the NEA, was to begin its own funding program for chamber musicians.

Over the past 25 years, CMA has poured millions of dollars into the chamber music field through a variety of grant programs. It has played an important role in helping musicians learn how to engage audiences. It has honored leaders in the field of chamber music and chamber music education. It has supported and honored chamber music composers. It sponsors a lively annual conference and publishes a stimulating magazine. Since opening its membership to chamber music presenters and artist managers, it has served as a vital forum for connecting musicians with each other and with the partners critical to the growth and economic stability of chamber music.

But all of this doesn't just happen in New York. Hancher Auditorium – and by extension, all of you who attend Hancher's chamber music concerts – has benefited directly from the commitment, hard work and knowledge of the CMA staff and board of directors. Hancher has received seven grants – more than any other presenting organization – from CMA's Presenter-Community Residency Program which over the years has brought to lowa City for extended residencies the Ying Quartet (twice); Kronos, Muir and Uptown string quartets; Ethos Percussion Group and eighth blackbird. Hancher has received two grants from the CMA Commissioning Program which funded Joan Tower's



Night Fields for the Muir Quartet and Paul Schoenfield's Four Music Videos for the Ahn Trio. Hancher has been honored twice with the CMA/ASCAP Award for Adventuresome Programming.

Hancher's artistic director, Judy Hurtig, was a member of the CMA board of directors for six years and served as the board's secretary. She has been a conference chair; served on the education and marketing committees; and has attended each CMA annual conference since 1990. Her involvement with CMA has helped to enrich Hancher's chamber music programming; she first heard the Pacifica Quartet, eighth blackbird and Ethos Percussion at CMA-Group sponsored programs. At the 2003 annual conference she attended the Twenty-fifth Anniversary Marathon Concert, a seven-hour extravaganza featuring 14 ensembles ranging from the Juilliard String Quartet to an outfit called the Kamikaze Ground Crew. Several of them will no doubt show up at Hancher in the next few years!

David Finckel and Wu Han join the Hancher staff in honoring CMA on its Silver Anniversary.

For more information about Chamber Music America, visit www.chamber-music.org.

## 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 in 1980. 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 Rita and Roy Justis at 338-6254, membership committee chair Pat Meis at 351-2037, or assistant chair Ruth Tucker at 337-9752, or the Hancher administrative offices at 335-1130.

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# YNGQUARTET

September 3,2002

To our friends at Hancher Auditorium on the occasion of your 30<sup>th</sup> anniversary:

We first became acquainted Hancher Auditorium when we lived in Jesup, lowa ten years ago—we would drive down to lowa City regularly to get our much-needed "culture fix." It was a luxury to be able to hear and see events we might not have been able to attend even in larger cities than lowa City, much less Jesup.

Now ten years later, having spent much more time with Hancher, especially through a major residency at the University Hospitals and another with Arts Across the Curriculum, we are even more deeply impressed by Hancher's artistic accomplishments, goals and ideals. To have upheld a world class artistic standard for thirty years is enviable in itself. But what we truly admire is Hancher's simultaneous commitment to community involvement, education and audience development.

It has been our good fortune to have basked in Hancher Auditorium's bright artistic light. Congratulations on your first thirty years!

The Ying Quartet

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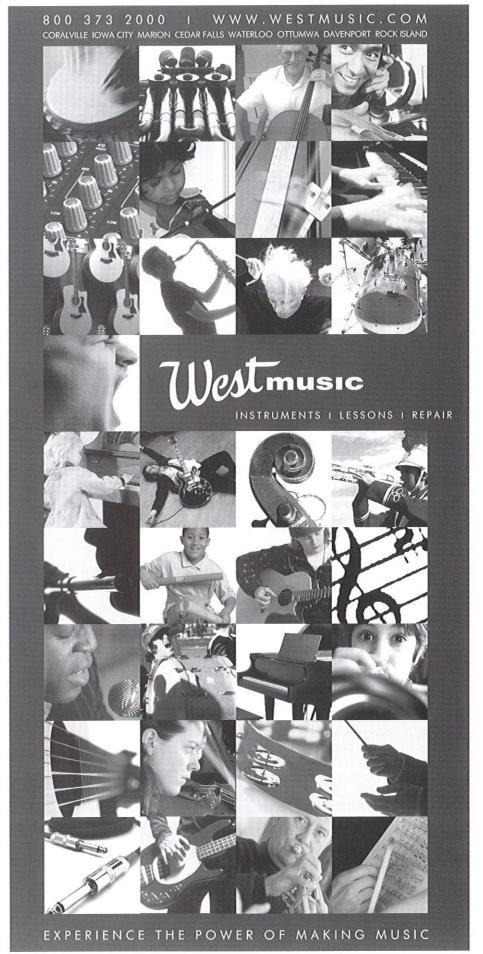
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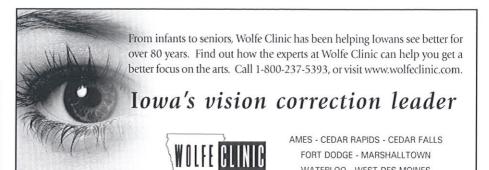
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### Johnson County **Cultural Alliance**

Hancher Auditorium is a proud member of the Johnson County Cultural Alliance (JCCA), a coalition of move than 50 organizations committed to the cultural life of Johnson County. In collaboration with the Cedar Rapids Area Cultural Alliance, the JCCA created www.culturalcorridor.org, a web site listing upcoming events in the area and allowing visitors to customize calendars and schedule email reminders about those events.



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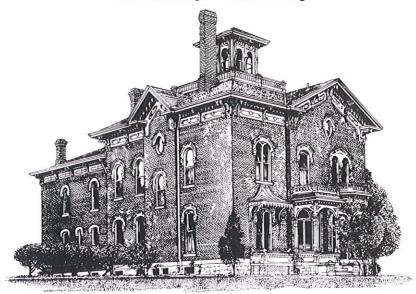
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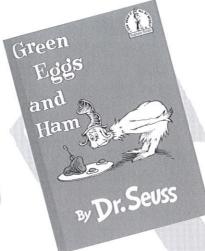
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# Calendar Info 24/7

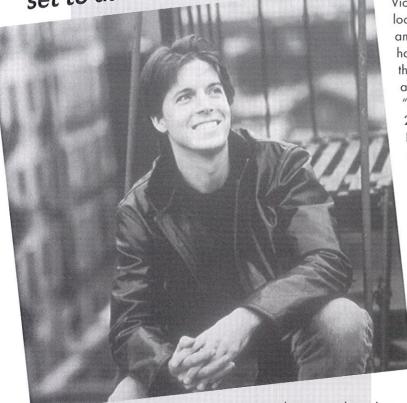
You can get the latest information on the schedule of arts events at the University of Iowa, 24 hours a day, 7 days a week by going to the ArtsIowa calendar on the world-wide-web at www.uiowa.edu/artsiowa. Calendar changes are made immediately, and the calendar is updated daily, so that the event listings on this web page represent the most recent, most up-to-theminute information available anywhere.



### **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.

Violin superstar Joshua Bell set to dazzle Hancher audience



coming soon...

Violinist Joshua Bell's astonishing talent and boyish good looks have combined to make him one of the brightest stars among today's performers. A former child prodigy who has grown into a widely respected musician, Bell will bring the musical gifts that have earned him two Grammy awards and the charm that made him one of People magazine's "Sexiest People" to the Hancher stage on Friday, February 28 at 8 p.m. Bell's performance is supported by the Holiday Inn Hotel and Conference Center with media support from the Iowa City Press-Citizen.

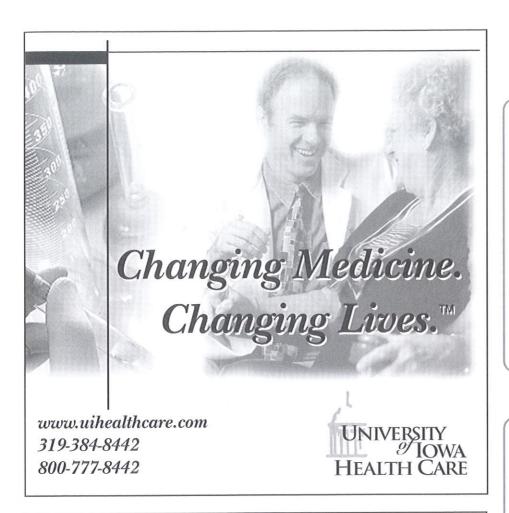
Raised on a farm near Bloomington, Ind., Bell explored a variety of passions as a child. His continuing love for sports—he excels at tennis—and video games began during childhood, but by age four, he was already demonstrating musical aptitude, plucking out tunes on rubber bands stretched around his dresser drawer handles. His parents soon provided a more sophisticated musical instrument and Bell burst onto the national musical stage at 14 with an acclaimed orchestral debut with the Philadelphia Orchestra. His Carnegie Hall debut followed shortly thereafter, as did a recording contract. Since then, Bell has performed with a wide array of renowned symphony

orchestras and conductors and recorded 26 albums full of a variety of music—all of which is adored by critic and fan alike.

Bell's recording projects have revealed the depth of his talent and the breadth of his musical interests. Whether it's his Grammy Award-winning West Side Story Suite, celebrating Leonard Bernstein's work, or his recording of the Violin Concerto written for him by Nicolas Maw, which also won a Grammy, Bell brings a vibrant combination of technique and emotion to his playing. That moving mixture—nurtured in Indiana under the tutelage of the famed teacher Josef Gingold—was clearly on display in Bell's performances for the movie The Red Violin, for which he provided all violin sound. When composer John Corigliano accepted the Oscar for Best Original Score for The Red Violin, he proclaimed, "Joshua plays like a god."

For his performance at Hancher Auditorium, Bell will be accompanied by Simon Mulligan on piano, and will perform Bach's Chaconne from Partita No. 2 in D minor for Unaccompanied Violin, BWV 1004; Beethoven's Violin Sonata No. 9 in A minor, Op. 47 ("Kreutzer"); Janácek's Violin Sonata; and Wieniawski's Variations on an Original Theme. In the tradition of Itzhak Perlman, additional surprises will be announced from the stage.

Don't miss this opportunity to hear one of the few true superstars of classical music and the man Elle Magazine called "the most celebrated American-born violinist of the modern era." Tickets to Joshua Bell's February 28 performance are available from the Hancher Box Office by calling 335-1160 or 1-800-HANCHER. Tickets can be purchased on-line at the Hancher Auditorium web site: www.uiowa.edu/hancher.



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# Don't Wait for the Newspapers

Now you can receive information about all events in the Iowa Center for the Arts in your own electronic mail box, without waiting for articles and calendars to appear in the newspaper. Simply send us an e-mail at deborahthumma@uiowa.edu and we will send you an electronic copy of the same news releases that we send to the media. This will include information on all concerts, theater and dance performances, literary readings, exhibitions and other events, as well as important arts news from the University of Iowa.

### Hancher Showcase

The Hancher Guild Showcase, which is located in the northwest corner of the Hancher Auditorium lobby, begins its eighth year in this new location during the 2002-03 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 2002-03 proceeds are being used to support performances by Sweet Honey in the Rock.

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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Our corporate and community sponsors are especially helpful in bringing the gems of great performances to you. For their generosity, we extend our thanks.

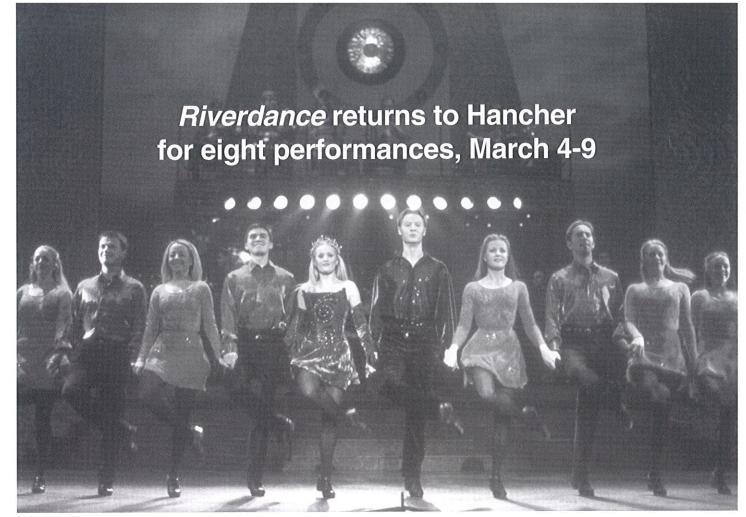
To find out how you or your organization can sponsor performances at Hancher, contact:

# ERIK J. THURMAN

Assistant Director of Development, Hancher Auditorium
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What started as a seven-minute feature during the 1994 Eurovision Song Contest has grown into an international phenomenon. And that phenomenon returns to Hancher Auditorium when *Riverdance* dances back to lowa City for eight performances, Tuesday through Sunday, March 4-9.

The best-selling show in Hancher history, *Riverdance* is an explosion of excitement that has captured the world's attention with its heart-stopping presentation of Irish dance and music. *Riverdance* also explores the myriad ways Irish culture is related to the musical and dance traditions of other cultures, incorporating Spanish flamenco dancing, American-style tap dancing and African-American spirituals, among others.

At the heart of the *Riverdance* experience, however, is Irish step dancing, a form originally created to fool occupying soldiers. During the 1600s, under English occupation and subject to the "Penal Laws," the Irish were restricted from dancing, wearing green and many other things that would help their morale. The plan may have been to strip Ireland of its cultural identity, but instead an important piece of that identity was created.

To circumvent the restriction on dancing, the Irish took advantage of the split doors to their homes that allowed the bottom portion to remain closed while the top was open. They created a form of dancing in which the upper-body, which could be seen by passing soldiers, remains still while the legs move with precision and speed. Anyone glancing into a home through the split door might see the occupants scurrying about, but would not see them dancing.

The magic of *Riverdance* is that the show both honors the traditions of Irish step dancing and music and pushes the boundaries of those traditions so that they grow and expand. As Fintan O'Toole has written, "What the first audiences saw in Dublin and what made them gasp, was that the movement in Riverdance reflects the dynamic way in which culture has actually evolved. It has always been about fusions and adaptations, as new impulses are absorbed into the old frameworks and old ideas that seemed to be buried suddenly reemerge with a new meaning and a new urgency... You can preserve a tradition only by letting it live, breathe and change."

Riverdance proves beyond doubt that what was once a secret on the Emerald Isle is now one of the most influential cultural touchstones anywhere. The success of Riverdance has caused a boom in Irish step dancing around the world, especially in the United States where step dance classes and competitions have skyrocketed in popularity. The show itself has not lost a bit of its awesome momentum, sweeping audiences away in a celebration that's big enough to include everyone.

Riverdance is supported by the Sheraton Iowa City Hotel.

Riverdance will be performed each evening at 8 p.m. while at Hancher. Saturday, March 8 and Sunday, March 9 will also feature a 2 p.m. matinee performance. For ticket information, call the Hancher Box Office at 335-1160 or 1-800-HANCHER, or visit the Hancher web site at www.uiowa.edu/hancher for more information and the opportunity to purchase tickets on-line. Group discounts are also available for groups of 20 or more; call Rob Cline at 319-335-3827 for more information.



# Services for Persons with Disabilities

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

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

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

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



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# Iowa Center for the Arts

# CALENDAR

# www.uiowa.edu/artsiowa

BA Buchanan Auditorium (PBAB)
BB Biology Building
BCSB Becker Communication Studies
Building
CB Chemistry Building
CRH Clapp Recital Hall
EPB English/Philosophy Building
HA Hancher Auditorium
ICPL Iowa City Public Library

IMU lowa Memorial Union
MA Museum of Art
PBB Pappajohn Business Building
PL Prairie Lights bookstore
SA Shambaugh Auditorium (Main Library)
SH Shambaugh Hall
SP Space Place (101 North Hall)
TB Theatre Building
VMB Voxman Music Building

### HANCHER AUDITORIUM-www.uiowa.edu/hancher

- Joshua Bell. February 28, 8 pm, HA
- Riverdance. March 4-7, 8 pm; March 8 & 9, 2 & 8 pm, HA
- Inti-Illimani. March 30, 3 pm, HA
- · Youssou N'Dour. April 2, 8 pm, HA
- The Tallis Scholars. April 11, 8 pm, HA
- Keith Brion with UI Symphony Band. April 13, 3 pm, HA

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

- John Chappell Stowe, organ. February 21, 8 pm, CRH
- · Center for New Music. February 23, 8 pm, CRH
- Christine Rutledge, viola. February 24, 8 pm, CRH
- University Symphony. February 26, 8 pm, HA
- UI Chamber Orchestra and Chorus. March 1, 8 pm, CRH
- Philharmonia Chamber Orchestra. March 2, 3 pm, CRH
- Jane Dressler, soprano, and Linda Jones, piano. March 3, 8 pm, Harper Hall, VMB
- University and Concert Bands. March 5, 8 pm, CRH
- Amy Appold, violin, and Ksenia Novikova, piano. March 7, 8 pm, CRH
- World Percussion Ensemble. March 7, 8 pm; March 8, 2 pm, SP
- UI Percussion Ensemble. March 8, 8 pm, CRH
- · Annette-Barbara Vogel, violin, and Uriel Tsachor, piano. March 9, 8 pm, CRH

### UNIVERSITY THEATRES—www.uiowa.edu/~theatre/

- A Streetcar Named Desire. February 13, 14, 15, 20, 21 & 22, 8 pm; February 16 & 23, 3 pm, E.C. Mabie Theatre, TB
- Flying Lessons. February 20, 21, 22, 8 pm; February 23, 3 pm, Theatre B, TB
- Uncontrollable Mystery. February 27 & 28, March 1, 5, 6, 7 & 8, 8 pm;
   March 2 & 9, 3 pm, David Thayer Theatre, TB

### DEPARTMENT OF DANCE-www.uiowa.edu/~dance

- Dancers In Company. February 27, 28 and March 1, 8 pm, SP
- Dance Faculty Concert. March 27, 28 & 29, 8 pm, SP

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

- READ Zine-Making Party. February 20, 7:30 pm, MA
- · Spatial Intersections. February 27, 7:30 pm, MA
- Richard Fuller, fortepiano. March 2, 1:30 pm, MA
- Exhibition opening: Remembering the Family Farm: 150 Years of American Prints. March 9, Noon-5 pm, MA

### INTERNATIONAL WRITING PROGRAM-www.uiowa.edu/~iwp

- · Marvin Bell, fiction reading. February 25, 8 pm, PL
- Nick Arvin, fiction reading. February 28, 8 pm, PL
- Louise Erdrich, fiction reading. March 11, 8 pm, Location TBA

### 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 8:30 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 1-800-HANCHER.

Seating Policy: Latecomers will be seated at the discretion of the management. If you arrive late or must leave during a performance and later wish to re-enter the auditorium, it may be necessary for an usher to 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 for re-entry to the facility. We also ask that while outside you step away from the door-ways so that smoke is not blown back into the building. Smoking is permitted only on the East Patio (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.





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