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# CHANTICLEER

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## **Love's Messengers**

Thursday, September 28, 2006—7:30 pm

Eric S. Brenner, Dylan Hostetter, Michael McNeil  
soprano

Alan Reinhardt, William Sauerland, Adam Ward  
alto

Brian Hinman, Matthew D. Oltman, Todd Wedge  
tenor

Eric Alatorre, Gabriel Lewis-O'Connor, Jace R. Wittig  
baritone & bass

Joseph Jennings  
Music Director





PHOTO / LISA KOHLER

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# TONIGHT'S PROGRAM

## Love's Messengers

### I.

*My Spirit Sang All Day*  
Gerald Finzi

*Veni sponsa Christi*  
Plainsong

*Veni sponsa Christi*  
Giovanni da Palestrina

*Epithalame from Le Cantique des Cantiques*  
Jean Yves Daniel-Lesur

### II.

To be selected from the following

*Ardita zanzaretta*  
Carlo Gesualdo

*Moro, lasso, al mio dulo*  
Gesualdo

*Itene ò miei sospiri*  
Gesualdo

*Dolcissima mia vita*  
Gesualdo

### III.

from *Sept chansons*  
A peine défigurée  
Par une nuit nouvelle  
Belle et ressemblante  
Francis Poulenc

from *Purple Syllables* \*  
Emily Dickinson settings  
III (1585) "The Bird her punctual  
music brings"  
V (703) "Out of Sight? What of that?"  
VII (1600) "Upon his Saddle sprung  
a Bird"  
Augusta Read Thomas

### IV.

*Nachtwache No. I from Funf Gesänge,*  
Op. 104  
Johannes Brahms

*To Be Sung of a Summer Night  
on the Water, No. I*  
Frederick Delius

*L'Invitation au voyage*  
John Corigliano

## INTERMISSION

### V.

*This Marriage*  
Eric Whitacre

*Village Wedding*  
John Tavener

### VI.

*World folk songs, to be selected  
from the following*

*Folk Songs of the British Isles*

*Ca' the Yowes*  
Scottish, arr. Ralph Vaughan Williams

*Faithful Johnny*  
Scottish, arr. John Byrt

*The Sailor and Young Nancy*  
English, arr. E.J. Moeran

*Just as the Tide Was Flowing*  
English, arr. Vaughan Williams

*Folk Songs of the Pacific Rim*

*Jindo Arirang*  
Korean, arr. Jeeyoung Kim

*Molihua*  
Chinese, arr. Chen Yi

*Sakura*  
Japanese, arr. Takatomi Nobunaga

*Aloha Oe*  
Queen Liliuokalani

### VII.

*Popular songs and spirituals to be  
announced*



Program subject to change.

\*Commissioned by Music Accord, of  
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# TEXTS & TRANSLATIONS

## ***My Spirit Sang All Day***

Gerald Finzi (1901-1956)

Born in England in 1902, the reclusive and introspective composer Gerald Finzi lived only 55 years, dying before his time from leukemia. During his brief life, he dedicated himself to music. Much of his time was spent composing, attending concerts, lecturing, collecting music and befriending the likes of Gustav Holst and Ralph Vaughan Williams. His output includes orchestral and choral music as well as a many solo songs and essays. He shows a brilliance in the way he sets words by finding the essence of the text without the need for over-embellishment (indeed, much of his vocal music is primarily set syllabically). *My Spirit Sang All Day* is from a set of seven part-song settings of poetry by Robert Bridges (1844-1930) and is an ecstatic declaration of the joy wrought by love. —Matthew D. Oltman

## **Veni sponsa Christi**

Plainsong

Gregorian Chant, named after Pope Gregory I (d. 604), is the term applied to the vast repertoire of liturgical plainchant assembled over the course of several hundred years, roughly 700-1300 AD. There are almost 3,000 extant chants in the Gregorian repertoire, with texts specific to each day of the Roman Catholic Church's liturgical year.

## **Veni sponsa Christi**

Giovanni da Palestrina (1525-1594)

Giovanni Pierluigi da Palestrina was born in the town from which he took his name. He was chapelmaster at St. Peter's in Rome from 1551 to 1554 and from 1571 until his death in 1594. His fame as the outstanding representative of the Roman school has caused his name to be directly associated with the "strict" style of Renaissance counterpoint used as a pedagogical model by students of nearly every succeeding generation. Palestrina achieved a mastery of contrapuntal techniques, meticulous voice leading, and refined dissonance treatment now universally idealized as the "Palestrina style."

Veni sponsa Christi  
Accipe coronam  
Quam tibi Dominus,  
Praeparavit in aeternum  
Alleluia.

Come bride of Christ  
accept the crown  
which the Lord has prepared  
for you forever.  
Alleluia.



# TEXTS & TRANSLATIONS

## Epithalame

Jean Yves Daniel-Lesur (1908-2002)

Jean Yves Daniel-Lesur, French composer and teacher, was born in Paris in 1908. His mother was a composer and a student of Tournemire, with whom Daniel-Lesur had early organ and composition lessons. He did further study at the Paris Conservatoire. In 1936 Daniel-Lesur was, with Messiaen, Jolivet and Baudrier, a founding member of the group *La Jeune France*, dedicated to a "return to the human" and opposed to the neo-classicism then prevailing in Paris. "Epithalame" comes from a collection that sets to music the *Song of Songs*. Daniel-Lesur uses the tune of the *Veni sponsa Christi* chant and layers its text with the following famous passage.

Pose-moi comme un sceau sur ton coeur	Put me like a seal on your heart
Comme un sceau sur ton bras	Like a seal on your arm
Car l'amour est fort comme la mort	For love is as strong as death
La jalousie est dure comme l'enfer	Jealousy is as cruel as the grave
L'amour ses traits sont de feu	Its flashes are flashes of fire
une flamme de Yahvé!	The very flame of the Lord!
Les grandes eaux n'ont pu éteindre l'amour	Many waters cannot quench love
Les fleuves ne le submergeront pas!	Neither can floods drown it!
Alleluia.	Alleluia.

## Ardita zanzaretta

Carlo Gesualdo (c.1560-1613)

## Moro, lasso, al mio duolo

Gesualdo

## Itene ò miei sospiri


Gesualdo

## Dolcissima mia vita

Gesualdo

Don Carlo Gesualdo di Venosa was born to a wealthy landowning family in southern Italy, and though his music was revolutionary in many respects, he is today best remembered as the murderer of his adulterous first wife and her nobleman lover. Though Gesualdo married again and went on to compose a well-respected body of work, his reputation would always be linked to the murders, his fiery temperament and his many eccentricities. Gesualdo's madrigals are the most evocative of his compositions, owing mostly to his striking use of dissonances or clashing harmonies. The texts support this musical style because of their often tortured syntax, confusing imagery and multiple meanings. Most of the poems Gesualdo set deal with juxtapositions of love and hate, life and death, or pleasure and pain, with these images interpreted both literally and with a sexual subtext. —Frank Albinder





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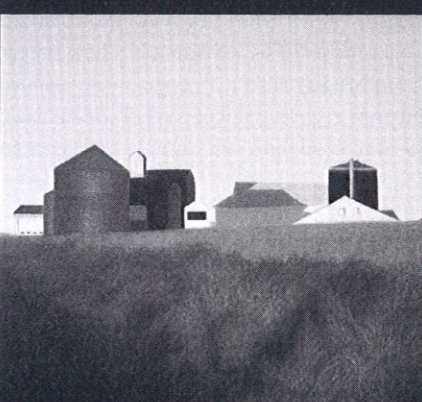
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## TEXTS & TRANSLATIONS

### Ardita zanzaretta

Morde colei che il mio cor strugge e tiene  
In così crude pene;

Fugge poi e rivola  
In quel bel seno che il mio cor invola,

Indi la prende e stringe e le dà morte  
Per sua felice sorte.

Ti moderò ancor io,  
Dolce amato ben mio,

E semi prendi e stringi, ahi, verrò meno  
Provando in quel bel sen dolce veleno

### Moro, lasso, al mio duolo

E chi mi può dar vita,  
Ahi, che m'ancide e non vuol darmi aita!  
O dolorosa sorte,  
Chi dar vita mi può, ahi, mi dà morte!

### Itene ò miei sospiri

Precipitate il volo  
A lei che m'è cagion d'aspri martiri  
Ditele, per pietà, del mio gran duolo;  
Ch'ormai ella mi sia  
Come bella ancor pia  
Che l'amaro mio pianto  
Cangerò, lieto, in amoroso canto.

### Dolcissima mia vita

a che tardate la bramata aita?  
Credete forse che'l bel foco ond' ardo,  
sia per finir perchè torcete il guardo?  
Ahi, non fia mai che brama  
il mio desire o d'amarti o morire.

### Presumptuous gnat,

Bite her who breaks my heart and keeps it  
In such cruel torment;

Then flee, but fly back again  
In that fair bosom that has stolen my heart.

Then she catches it, squeezes it and gives it  
Death as its happy fate.

I shall bite you too,  
My sweet beloved.

And if you catch me, and squeeze me, ah,  
I shall expire  
At the taste of this fair bosom's sweet poison.

### I die, alas, from my grief,

And the one who can give me life,  
Alas, kills me and will not come to my aid!  
O sorrowful fate,  
The one who can bring me life, alas,  
brings me death!

### Go now, sighs of mine

rush, fly to her,  
the cause of my bitter suffering  
Tell her, out of pity, of my great grief;  
may she now be as compassionate to me  
as she is beautiful  
and I shall joyfully turn  
My bitter weeping to loving song.

### Sweetest life of mine,

why do you so delay the help I crave?  
Can you believe the fire that now  
scorches me  
will be quenched because you look away?  
Alas, may my desire never aim for aught  
than to either love you or to die.



## TEXTS & TRANSLATIONS

### from *Sept chansons*

Francis Poulenc (1899–1963)

A peine défigurée

Par une nuit nouvelle

Belle et ressemblante

French composer and pianist Francis Poulenc was a member of *Les Six*, a group of composers working in Paris in the first part of the twentieth century. Poulenc eschewed the daring harmonic language of his contemporary, Olivier Messiaen (he once wrote, “I think there is room for new music which doesn’t mind using other people’s chords”). However, he found a musical language that is easily recognizable in his numerous compositions, most notably his songs and choral music. While his early works tend to lighter fare, he experienced a religious awakening after the death of a close friend, and his compositions began to reflect his renewed Catholicism.

The desire to compose for a cappella chorus came to Poulenc after hearing a performance of Monteverdi madrigals presented by Nadia Boulanger. One of his earliest endeavors was the *Sept chansons*, published in 1936. Like much of Poulenc’s secular choral music, this set of seven songs—three of which are heard here—pays homage to the Renaissance chanson, in particular those of Janequin. These songs display an attention to text and a use of concise melodic phrases that is well-suited to the enigmatic and slightly surreal verses of the lyric French poet Paul Eluard (1895–1952).

### A peine défigurée

Adieu tristesse.

Bonjour tristesse.

Tu es inscrite dans les lignes du plafond.

Tu es inscrite dans les yeux que j’aime.

Tu n’es pas tout à fait la misère,

Car les lèvres les plus pauvres te  
dénoncent

Par un sourire.

Bonjour, tristesse.

Amour des corps aimables.

Puissance de l’amour

Dont l’amabilité surgit

Comme un monstre sans corps.

Tête désappointée

Tristesse, beau visage.

### Barely distorted

Farewell, sorrow.

Good day, sorrow.

Your name is inscribed upon the lines of  
the ceiling.

It is written in the eyes that I love.

You are not quite misery itself,  
since the most wretched lips can betray you  
with a smile.

Good day, sorrow.

Friend of kind souls.

The power of love  
whose kindness rises up  
like a bodiless monster.

Disappointed face,

### Par une nuit nouvelle

Femme avec laquelle j’ai vécu,

Femme avec laquelle je vis,

Femme avec laquelle je vivrai,

Toujours la même.

Il te faut un manteau rouge,

Des gants rouge, un masque rouge.

Il te faut des bas noirs.

Des raisons, des preuves,

De te voir toute nue.

Nudité pure, ô parure parée.

Seins, ô mon cœur.

### For a new night

Wife with whom I have lived,

wife with whom I now live,

wife with whom I will live,

always the same.

You need a red cloak,

some red gloves, a red mask.

You must have black stockings.

Motives, proof

to see you completely naked.

Pure nudity, O perfectly dressed.

Your breasts, O my heart!

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**Purple Syllables**  
commissioned by  
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Music Accord is a consortium of classical music presenters across the country who each year pool their financial resources and jointly commission new music by some of our leading composers for some of our leading musicians. Music Accord was founded in the mid-1990s, but Hancher did not become a member until 2003. The membership now includes the Chamber Music Society of Lincoln Center, Center for the Performing Arts at Penn State, Bank of America Celebrity Series in Boston, the Krannert Center at the University of Illinois, La Jolla Music Society, the Library of Congress, San Francisco Performances, Tanglewood Music Festival and the University Musical Society of University of Michigan.

The list of new music commissioned by Music Accord is impressive and includes not only the work by Augusta Reade Thomas for Chanticleer, parts of which you will hear this evening, but also Lukas Foss' *String Quartet No. 5* which the Guarneri String Quartet, for whom it was written, will play here on February 15. Next season Hancher will host the premiere of a new Music Accord commission by David del Tredici for the Orion String Quartet and David Krakauer.

If you have questions about Music Accord, please contact Judy Hurtig, Hancher's artistic director, at 335-1136.

## TEXTS & TRANSLATIONS

### **Belle et ressemblante**

Un visage à la fin du jour,  
Un berceau dans les feuilles mortes du jour.  
Un bouquet de pluie nue,  
Tout soleil caché.  
Toute source des sources au fond de l'eau.  
Tout miroir des miroirs brisés.  
Un visage dans les balances du silence.  
Un caillou parmi d'autres cailloux  
Pour les frondes des dernières lueurs du jour.  
Un visage semblable à tous les visages  
oubliés.

### **Beautiful and resembling**

A countenance at the end of the day,  
a cradle in the dead leaves of the day.  
A bouquet of naked rain,  
the sun completely hidden.  
Every fount of founts beneath the water.  
Every mirror of shattered mirrors.  
A countenance suspended in silence.  
A stone among other stones,  
thrown from the sling by the last light of day.  
A countenance similar to all forgotten  
faces.

### **from Purple Syllables**

#### **Emily Dickinson Settings**

Augusta Read Thomas (b. 1964)

*The composer writes:* I have always been in love with Chanticleer. The first time I heard them sing I was screaming bravo at the top of my lungs for at least three minutes and immediately purchased all of their CD's. Their sound is very much ingrained in my ear since I have composed several works for them: *Alleluia*, *Amen*, *Love Songs*, *The Rub of Love*, and now *Purple Syllables*. When Music Accord offered me their wonderful commission and asked me to pick an ensemble, I was thrilled, and Chanticleer leapt first to mind; thus the collaboration on *Purple Syllables* began.

Composing for voice is my first passion in life and as a result the largest part of my catalogue is music for voice: solo voice, small groups of voices, small or large choirs, with and without orchestral or other kinds of accompaniments. For me, the human voice, possible the most subtle, complex, fragile yet forceful, flexible, seductive, and persuasive carrier of musical ideas and meanings, has always been an inspiration for an influence upon my entire musical thinking. I sing when I compose. I adore reading poems, and cherish the opportunity to set them to music; and I believe that text plus music (1 + 1) must equal at least 24. If 1+1=2, there was no need, for me, to set the text to music. This 15-minute work sets seven texts of Emily Dickinson and all the texts are about birds—since a Chanticleer is a bird. But, as usual with Emily Dickinson, poems about birds are also about lots of different things. Her poems are intensely personal, intellectual, introspective and offer a meditation on life, death, and poetic creation; her poems share a close observation of nature as well as consideration of religious and philosophical issues. The music is very immediate, colorful, playful, lyric, elegant and resonant. *Purple Syllables*, *Emily Dickinson Settings*, commissioned by Music Accord expressly for Chanticleer is dedicated with admiration and gratitude to Music Accord, Chanticleer and to my Aunt and Uncle, Elly and Jock Elliott.

### **III (1585)**

The Bird her punctual music brings  
And lays it in its place –  
Its place is in the Human Heart  
And in the Heavenly Grace –  
What respite from her thrilling toil  
Did Beauty ever take –  
But Work might be electric Rest  
To those that Magic make –



## TEXTS & TRANSLATIONS

### V (703)

Out of sight? What of that?  
 See the Bird – reach it!  
 Curve by Curve – Sweep by Sweep –  
 Round the Steep Air –  
 Danger! What is that to Her?  
 Better 'tis to fail – there –  
 Than debate – here

Blue is Blue – the World through –  
 Amber – Amber – Dew – Dew –  
 Seek – Friend – and see –  
 Heaven is shy of Earth – that's all –  
 Bashful Heaven – thy Lovers small –  
 Hide – too – from thee –

### VII (1600)

Upon his Saddle sprung a Bird  
 And crossed a thousand Trees  
 Before a Fence without a Fare  
 His Fantasy did please  
 And then he lifted up his Throat  
 And squandered such a Note  
 A Universe that overheard  
 Is stricken by it yet –

### Nachtwache No. 1 from *Fünf Gesänge*, Op. 104

Johannes Brahms (1833-1897)

Johannes Brahms was one of the major forces of German Romanticism in the 19th century. His musical output includes works in nearly all the main genres of the time. Brahms was a prolific composer of choral music and, more importantly, a prolific composer of unaccompanied choral music. While he may best be remembered for his monumental *Ein Deutsches Requiem* for chorus and orchestra or his *Liebeslieder Waltzer* for chorus and piano, his sacred and secular a cappella choral output is no less notable. An avid researcher into musical practices of the past, he was particularly interested in the madrigals and motets of preceding centuries and strove to incorporate musical practices of previous times into his own composition. *Nachtwache* No. 1 comes from a set of five songs published in 1889 and is a setting of a text by Friedrich Rückert (1788-1866). These songs, as well as others, recall the intimacy of the Renaissance madrigal and show the popularity of a cappella music in the late 1800s, as music began to leave the realm of the court and enter the domain of the emerging bourgeois. —Matthew D. Oltman

Leise Töne der Brust,  
 Geweckt vom Odem der Liebe,  
 Hauchet zitternd hinaus,  
 Ob sich euch öffnen ein Ohr,  
 Öffn' ein liebendes Herz,  
 Und wenn sich keines euch öffnet,  
 Trag ein Nachtwind euch seufzend,  
 In meines zurück.

Soft sounds from the breast,  
 Awakened by the breath of love,  
 Breathe out, trembling,  
 Whether or not they open your ear,  
 May a loving heart open,  
 And if none opens to you,  
 May a night breeze hear you, sighing,  
 Back to my heart.

continued on p.10

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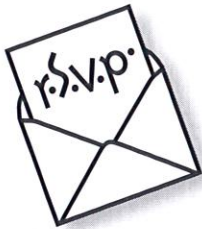


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## TEXTS & TRANSLATIONS

### *To Be Sung of a Summer Night on the Water, No. 1*

Frederick Delius (1862-1934)

"It is only that which cannot be expressed otherwise," wrote Delius, "That is worth expressing in music." This outlook, a clear reflection of the British composer's highly individualistic romantic style, is readily apparent in the pair of textless choral vocalises he composed in 1917 entitled *To Be Sung of A Summer Night on the Water* (not to be confused with his earlier orchestral tone poem, *Summer Night on the River*—a companion piece to the well-known *On Hearing the First Cuckoo in Spring*.)

The pair of choral works *To Be Sung of a Summer Night* was composed for an important amateur choral group, the Oriana Madrigal Society, which premiered the pieces in 1920. The first of these—heard here—is a dreamy idyll whose rich chromaticism conveys an impressionistic barbershop quality. —Kip Cranna

### *L'Invitation au voyage*

John Corigliano (b. 1938)

John Corigliano is one of the most widely recognized American composers. He has received virtually all of the most important prizes—several GRAMMY Awards, a Pulitzer Prize for his Second Symphony, a Grawemeyer, and an Academy Award for his score to François Giraud's 1997 film *The Red Violin*—as well as honorary doctorates, awards and accolades too numerous to list. Born into an auspicious musical family—his father, John Corigliano, Sr., was concertmaster of the New York Philharmonic during the Bernstein years—Corigliano (Jr.) first came to prominence in 1964 when, at the age of 26, he witnessed the premiere of his Sonata for Violin and Piano at the Spoleto Festival of Two Worlds in Italy. Corigliano's 1991 opera *The Ghosts of Versailles* was the Metropolitan Opera's first commission in three decades. Corigliano holds the position of distinguished professor of music at Lehman College, City University of New York, and serves on the faculty at the Juilliard School of Music. In 1991, he was elected to the American Academy and Institute of Arts and Letters; in 1992, Musical America named him "Composer of the Year." He has received grants from Meet the Composer, the National Endowment for the Arts, and the Guggenheim Foundation.

John Corigliano writes, "*L'Invitation au voyage*, an a cappella choral work composed in 1971, is a setting of Richard Wilbur's translation of Baudelaire's work by the same name. Wilbur's poignant setting pictures a world of obsessive imagination—a drugged vision of heaven full of sensual imagery. The music echoes the quality of the repeated refrain found in this lush translation: 'There, there is nothing else but grace and measure, richness, quietness and pleasure.'"

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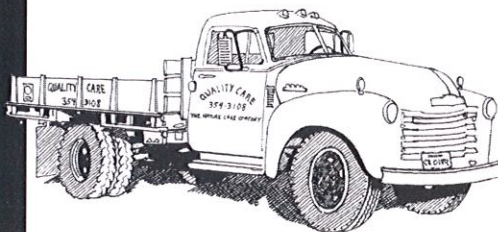
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## TEXTS & TRANSLATIONS

### This Marriage

Eric Whitacre (b. 1970)

An accomplished composer, conductor and lecturer, Eric Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, and the American Composers Forum. In 2001 he became the youngest recipient ever awarded the coveted Raymond C. Brock commission by the American Choral Directors Association; commercially he has worked with such luminaries as Barbra Streisand and Marvin Hamlisch. In the last ten years he has conducted concerts of his choral and symphonic music in Japan, Australia, China, Singapore and much of Europe, as well as dozens of American universities and colleges where he regularly conducts seminars and lectures with young musicians. He received his M.M. in composition from the Juilliard School of Music, where he studied composition with Pulitzer Prize-winner John Corigliano.

*This Marriage*, which sets a beautiful love poem by the thirteenth-century Persian poet, Mevlana Jalal ad-Din Muhammad Rumi, was written in 2005 as a gift to his wife, celebrated soprano Hila Plitmann, on the occasion of their seventh wedding anniversary.

### Village Wedding

John Tavener (b. 1944)

English composer John Tavener showed his musical talents at a young age, becoming proficient at both piano and organ. He soon began to devote himself to composition, attending the Royal Academy of Music, where he won many major prizes and awards. Since that time, Tavener has been commissioned by most of the major organizations in England and the U.S., and was knighted in 2000. Choral music makes up the largest part of Tavener's works, ranging from simple carols to large-scale works with orchestral accompaniment. *Lamentations and Praises*, a 70-minute theatrical work co-commissioned by Chanticleer, the Handel & Haydn Society of Boston, and The Metropolitan Museum of Art, debuted in January 2002.

John Tavener notes, "*Village Wedding* is a series of musical and verbal images, describing a village wedding in Greece. My insertion of Isaiah's Dance (the moment in the Orthodox Marriage Ceremony when the couple is solemnly led three times around the Holy Table by the Celebrant), and the whole tone of (Angelos) Sikelianos' poetry, however, show that everything in the natural and visible world, when rightly perceived, is an expression of a supernatural and invisible order of reality." *Village Wedding* was written in 1992 for the Vale of Glamorgan Festival, where it was premiered by the Hilliard Ensemble. Chanticleer gave the U.S. premiere in 1995 and recorded it for the GRAMMY® award-winning *Colors of Love*. —Andrew Morgan



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# ABOUT THE ARTISTS

**H**AILED BY *The New Yorker* as "America's favorite choral ensemble" and praised by the *Los Angeles Times* for its "luxurious perfection," the GRAMMY® Award-winning vocal ensemble Chanticleer in 2006-07 performs over 80 concerts in 22 states across the U.S., including appearances at Walt Disney Concert Hall under the auspices of the Los Angeles Philharmonic, the Library of Congress in Washington, DC, the Cathedrals of Saint Louis and Philadelphia, New York's Metropolitan Museum of Art and Vassar College. A tour of prestigious European summer festivals in July will see the ensemble in France, Austria, Germany and Switzerland.

The season features the world premiere in April 2007 of *And On Earth, Peace: A Chanticleer Mass* at New York's Metropolitan Museum of Art. The five movements of *And on Earth, Peace: A Chanticleer Mass* are composed by five dynamic contemporary composers from distinctive cultural and musical backgrounds. A composer of works performed by the world's major orchestras and opera companies, Israeli-born Shulamit Ran will contribute the Credo, to a Hebrew text. Canadian film composer Mychael Danna will write the Kyrie. Turkish-American Kamran Ince will compose the Gloria section in a setting of a Sufi text. Ivan Moody will write a Sanctus in the Greek Orthodox tradition. And Irish folk and medieval-influenced composer Michael McGlynn will craft the Agnus Dei.

Chanticleer—based in San Francisco—has developed a remarkable reputation for its vivid interpretations of vocal literature, from Renaissance to jazz, and from gospel to venturesome new music. With its seamless blend of 12 male voices, ranging from countertenor to bass, the ensemble has earned international renown as "an orchestra of voices."

Chanticleer's 26-concert Bay Area season focuses on new music and includes *Quotations*, an exploration of new choral music by contemporary composers. *Quotations* features the world premiere of Argentine-American composer Ezequiel Viñao's *The Wanderer*, a setting of an

ancient Anglo-Saxon poem. The beloved Christmas concerts follow in December. March 2007 sees a salute to the music of the heart. *Love's Messengers* features works by masters such as Guerrero, Gesualdo, Orlando di Lasso, Poulenc, and Messiaen, along with folk songs and familiar gems; this is also the national tour program. The Bay Area season closes with the West Coast premiere of *And On Earth Peace, A Chanticleer Mass*. The work celebrates the life of Chanticleer founder Louis Botto (1951-1997).

Since 1994, Chanticleer has recorded exclusively for Warner Classics, making the group's recordings available worldwide. In 2005 *Sound in Spirit*, a mosaic of sacred chant from across time and cultures, was released. Writing for BBC Music, Anthony Burton calls Chanticleer's performances on the recording "impeccably tuned and consistently beautiful," and gave the album the magazine's highest rating. In 2004, the ensemble released *How Sweet the Sound: Spirituals and Traditional Gospel Music* featuring guest artist Bishop Yvette Flunder. *Colors of Love* won the GRAMMY® Award in 2000 for Best Small Ensemble Performance (with or without Conductor) and the Contemporary A Cappella Recording Award for Best Classical Album. The world-premiere recording of Sir John Tavener's *Lamentations and Praises* was released in January 2002 to critical acclaim, and garnered two GRAMMY® awards, for Classical Best Small Ensemble Performance (with or without Conductor) and for Best Classical Contemporary Composition. Chanticleer's three Christmas recordings are especially popular, as is the DVD of the 2002 Christmas concert at the Metropolitan Museum of New York, which is broadcast nationally on public television.

With the help of individual contributions and foundation and corporate support, the group brings the gift of singing to young people by conducting artist-in-the-schools residencies and Chanticleer Youth Choral Festivals™. In addition to extensive Bay Area educational activities, the ensemble conducts master classes while on tour, and in 2006-07 will conduct Chanticleer Youth Choral Festivals in San Francisco (both high school and middle

school versions), Napa, CA and New Canaan, CT.

Chanticleer's long-standing commitment to developing the choral repertoire has led the group to commission works from an ever-growing list of important composers. Past commissions include works by Mark Adamo, Chen Yi, Régis Campo, David Conte, Brent Michael Davids, Anthony Davis, Guido López-Gavilán, William Hawley, Jake Heggie, Jackson Hill, Jeeyoung Kim, Tania León, Jaakko Mäntyjärvi, John Musto, Bernard Rands, Steven Sametz, Carlos Sanchez-Gutierrez, Paul Schoenfield, Steven Stucky, John Tavener and Augusta Read Thomas.

Named for the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor Louis Botto, who sang with the group until 1989 and served as artistic director until his death in 1997. In 1999, Christine Bullin joined Chanticleer as president and general director. Music director Joseph Jennings joined the ensemble as a countertenor in 1983, and shortly thereafter assumed his current title. A prolific composer and arranger, Mr. Jennings has provided the group with some of its most popular repertoire, most notably spirituals, gospel music and jazz standards.

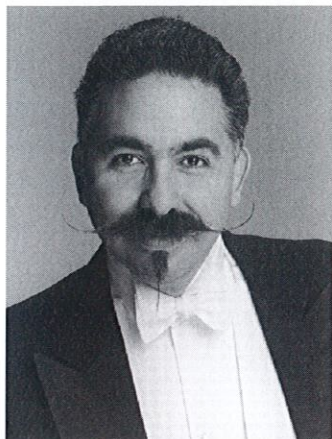
Chanticleer is the recipient of major grants from The Ann and Gordon Getty Foundation, The Richard and Rhoda Goldman Fund, The Walter and Elise Haas Fund, The William & Flora Hewlett Foundation, The James Irvine Foundation, The Jordan Family Fund, Meet the Composer, The Bernard Osher Foundation, The Phyllis C. Wattis Foundation and the Grants for the Arts/San Francisco Hotel Tax Fund, and The National Endowment for the Arts. Chanticleer's activities as a not-for-profit corporation are supported by its administrative staff and board of trustees.

For updated concert information and further details, please see our website, [chanticleer.org](http://chanticleer.org).

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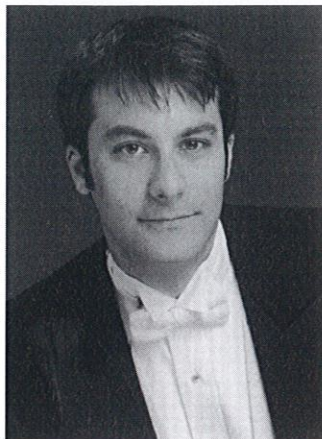
## ABOUT THE ARTISTS



**ERIC ALATORRE** (*Bass*) joined Chanticleer in 1990. The grandson of Mexican immigrants, he hails from Southern California, and attended CSU Fullerton and San Francisco State University. Before joining Chanticleer, he sang with the San Francisco Symphony Chorus. Mr. Alatorre, well known for his hirsute facial ornamentation, is the most veteran member of the current ensemble, having sung with Chanticleer for over half of its 28 years. He still enjoys being able to perform all over the country and the world, which gives him plenty of time to explore his other passion: food. A part-time hedonist and full-time wine enthusiast, he is always looking for another wonderful dining experience to share with friends and his fellow singers on the road. His other passions include playing with his computer (Mac!), eating French food, learning the subtleties of the Badisch dialect and enjoying being married to his wonderful wife Dorothee.



**ERIC S. BRENNER** (*Soprano*) is psyched as all get-out to begin his third year with Chanticleer. Growing up on Long Island, he was too shy to sing where anyone might hear him until he was 17. But the seeds for his musical development (and his hippie tendencies) were planted way back in the Summer of Love, at Woodstock, in utero. Recently, Mr. Brenner has been lucky enough to study, perform and record with such groups as Early Music New York, New York Collegium, the Saint Thomas Choir, Voices of Ascension, Amnesia Wars (theatre/improv), Consensus (male quartet) and Toby Twinning Music. Mr. Brenner remains a die-hard Mets fan (though their successes confuse him), and he is trying to remember how to play tennis and where he left his ohm. He also writes fiction of various shapes and sizes, though he is no longer seriously considering starting a blog.



**BRIAN HINMAN** (*Tenor*) was born in Chicago with a passion for singing. He spent ten years in Knoxville, TN exploring his voice and acting abilities in high school, at the University of Tennessee and in local community theaters. Mr. Hinman decided to follow his dreams by moving to New York City in 2004. He studied acting with Larry Singer and jazz with Joe Solomon, was cast in a musical featured in the Fringe Festival and sang with the Greenwich Village Singers and the Trinity Choir at the historic Trinity Church on Wall Street. Mr. Hinman is an avid music listener and CD collector. Since his other dream of one day singing with Sammy Davis, Jr. will likely go unfulfilled, he is immensely excited to be spending his first year with Chanticleer. He would like to thank all of his family and friends for their unconditional support.



**DYLAN HOSTETTER** (*Soprano*) is in his third season with Chanticleer. He began singing in the Anglican tradition as a boy growing up in Indianapolis. His youthful precociousness was highlighted by solo performances with New York Philharmonic and the Indiana University Opera in the title role of Menotti's *Amahl and the Night Visitors*. He went on to study vocal performance in the Early Music Institute at Indiana with Paul Elliott and Paul Hillier. He has sung with the Pro Arte singers, Theatre of Voices, and was a founding member of the Concord Ensemble. Prior to joining Chanticleer, Dylan was living in Austin, TX, chasing a rock-and-roll fantasy while earning a living, his wildest journal entries and some serious quadriceps working as a bicycle rickshaw driver. Dylan would like to thank his amazing family, friends and supporters for their constant encouragement and love.





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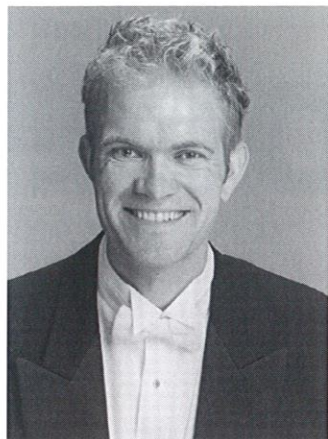
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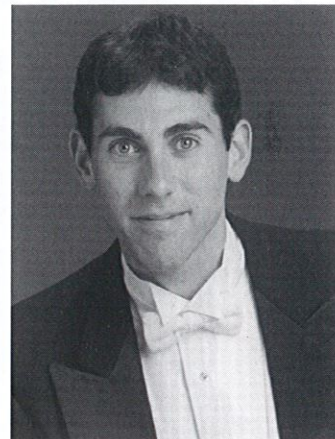
**GABRIEL LEWIS-O'CONNOR** (Bass) is thrilled to be in his first season with Chanticleer. Originally from Lawrence, KS, Mr. Lewis-O'Connor received his bachelor's degree in vocal performance from Lawrence University in Appleton, WI. After a stint in England he returned to the Kansas City area to sing an amazing season and a half with the Kansas City Chorale and attend graduate school at the University of Missouri-Kansas City. There he performed the role of Figaro in Mozart's *Le Nozze di Figaro* and sang with Armonia, a 12-voice early music ensemble, before moving West. California's abundance of natural splendor and fresh produce fuel Mr. Lewis-O'Connor's passion for backpacking and eating locally, while San Francisco's hills provide an eternally challenging running environment. He sends blessings to his family and community for their support and love.



**MICHAEL MCNEIL** (Soprano) is honored to be a new member of Chanticleer this year. His musical upbringing began in his hometown of Almena, KS where he sang in church and school choirs and began playing piano at the age of nine. He received his B.F.A. in vocal performance at the University of Nebraska at Kearney and his M.A. at Northern Arizona University. Michael has performed the roles of Don Basilio in *Le Nozze di Figaro*, Jack in Sondheim's *Into the Woods*, Tom Rakewell in scenes from Stravinsky's *The Rake's Progress* and many others. Mr. McNeil trained as a tenor throughout his studies until the last semester of his master's degree when the right person was walking past the room in which he was practicing. He is especially fascinated by operas by Richard Strauss, Benjamin Britten and Samuel Barber. Aside from music, he loves traveling, eating great food, reading and shopping.



**MATTHEW D. OLTMAN** (Assistant Music Director and Tenor) returns to Chanticleer for his seventh season. Originally from Des Moines, his first musical experiences were with the Des Moines Metro Opera and the Des Moines Children's Chorus. Mr. Oltman earned his B.A. in performance from Simpson College in Iowa, singing roles such as Albert in *Albert Herring* and Camille in *The Merry Widow*. He earned his master's degree in music performance from the University of York in England with the aid of a Rotary Ambassadorial Scholarship. He has appeared as a soloist and recitalist in Europe and America as well as singing with the Santa Fe Desert Chorale for four seasons. Before joining Chanticleer, Mr. Oltman was on the faculty at Simpson College, where he taught harmony, French diction, choral techniques and voice. In 2002 he co-edited Chanticleer's *Silver Jubilee Anthology of Choral Music*, published by Hinshaw Music, and continues to edit Hinshaw's Chanticleer Choral Series. He currently serves



**ALAN REINHARDT** (Alto) grew up in Long Island, NY and has spent the last four years in New York City singing with ensembles such as Early Music New York, New York Virtuoso Singers, and most recently as a member of the Men and Boys choir at St. Thomas Church on Fifth Avenue. In addition to his ensemble work, Mr. Reinhardt has collaborated on numerous projects with modern dance choreographer Christopher Caines, including a commissioned piece by Chicago composer Frank Ferko. His operatic debut as a counter-tenor came in 2005 when he performed in the premiere of the dance/opera *A More Perfect Union* in the State Theatre in Perm, Russia as part of the Sergei Diaghilev Festival. Alan holds degrees from SUNY Potsdam and the University of Illinois in Champaign-Urbana.





# Hot



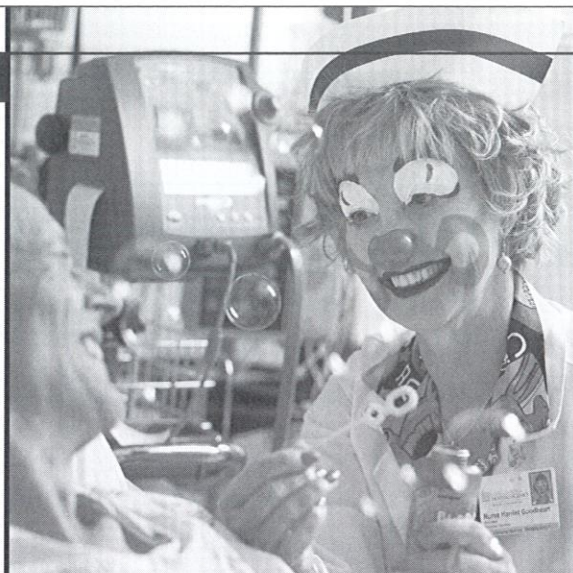
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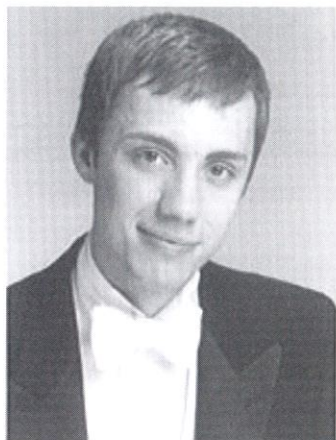


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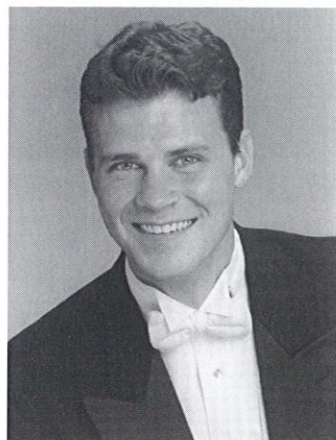
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## ABOUT THE ARTISTS



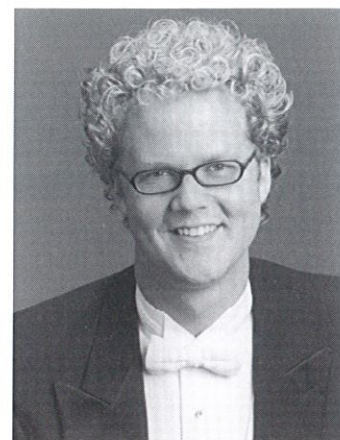
**WILLIAM SAUERLAND** (Alto) returns for a second season with Chanticleer. Born in Indiana, he grew up on a small dairy farm in New Paris, OH. In May 2005, he earned a bachelor's degree in vocal performance and music education from Miami University in Ohio where he trained as a countertenor under the tutelage of Audrey Luna. His favorite operatic credits include Cherubino in *Le Nozze di Figaro*, Sandman in *Hansel und Gretel*, and Amahl in *Amahl and the Night Visitors*. One of Mr. Sauerland's other interests is the study and performance of music from the 17th and 18th centuries. His research extends to the authenticity of countertenors in Baroque opera, as well as to the technique and pedagogy of modern falsettists.



**ADAM WARD** (Alto) was born in Tecumseh, OK and began singing as a countertenor in 2004 while studying French horn performance at Yale University. Adam has since performed as soloist with the International Contemporary Ensemble (ICE) at Merkin Concert Hall and was a member of the Choir of St. Mary the Virgin at the famed "Smoky Mary's" in midtown Manhattan. He is also a founding member of the Yale Schola Cantorum, conducted by Simon Carrington. As an orchestral horn player, Adam has performed throughout the U.S., Canada, South America, Europe and Asia under the batons of Kurt Masur, Lorin Maazel, Bernard Haitink, Michael Tilson Thomas, Christoph von Dohnanyi, James Levine, Krzysztof Penderecki and Sir Charles Mackerras. Mr. Ward holds degrees from Manhattan School of Music and Yale School of Music with additional study at the Royal College of Music in London and in the D.M.A. program at Stony Brook University.



**TODD WEDGE** (Tenor) is a native of Port Huron, MI, and graduated from the Northwestern University School of Music in 2005 after completing his undergraduate training at the Oberlin Conservatory of Music. Prior to joining Chanticleer, Mr. Wedge was an active soloist whose concert and operatic repertoire stretched from Monteverdi to Britten. He recently completed a full season as a young artist with Chicago Opera Theater, was featured with the Chicago Handel Week Festival, and was the soloist in Handel's *Messiah*, *Dixit Dominus*, *Solomon*, Monteverdi's *Vespers of 1610*, Mendelssohn's *Lobes-gang*, Mozart's *Requiem* and several works of Bach. He has received awards from the American Opera Society, The Bel Canto Foundation, American Friends of Austria Lieder Competition, and the Loretta Kearns Award for Music Education. In addition to his performing career, Mr. Wedge is a passionate educator who has held positions at the University of Notre Dame and St. Xavier University, where he taught studio voice and vocal pedagogy.



**JACE WITTIG** (Baritone) is pleased to be in his first season with Chanticleer. An Indianapolis native, he began his musical training early with the Indianapolis Children's Choir, touring often in North America and Europe. He received his B.M. in vocal performance at Ball State University in Muncie, IN, studying voice with Dr. Craig Priebe and piano with Dr. Jim Helton. Before joining Chanticleer, he sang in Indianapolis with Cantabile and the Indianapolis Symphonic Choir, and also worked as a professional studio singer at AireBorn Studios. His other interests include cooking, stumbling through old piano music, and nurturing a serious addiction to dessert. He is glad to have the unending support of his friends and family, and thrilled to have the opportunity to sing with Chanticleer.



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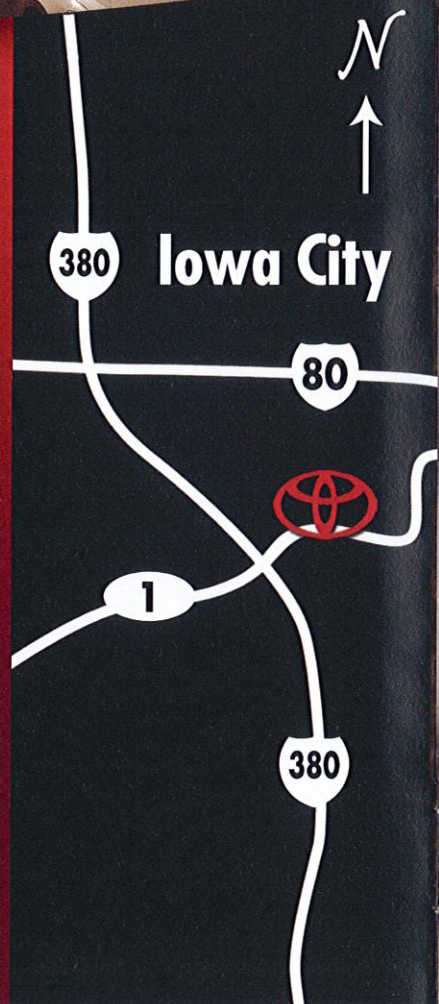
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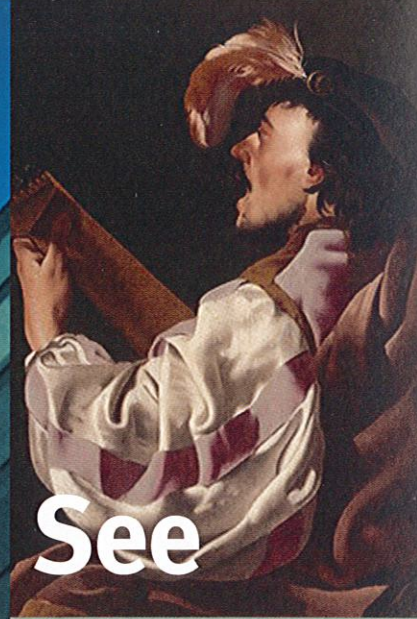
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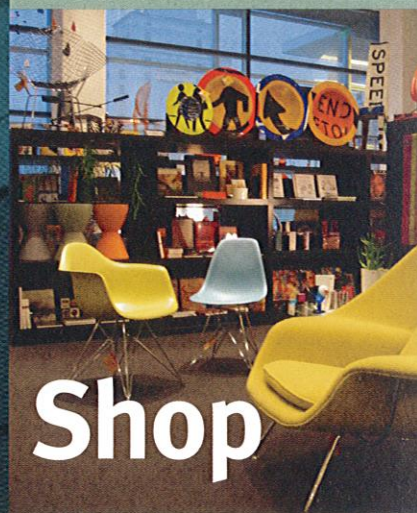
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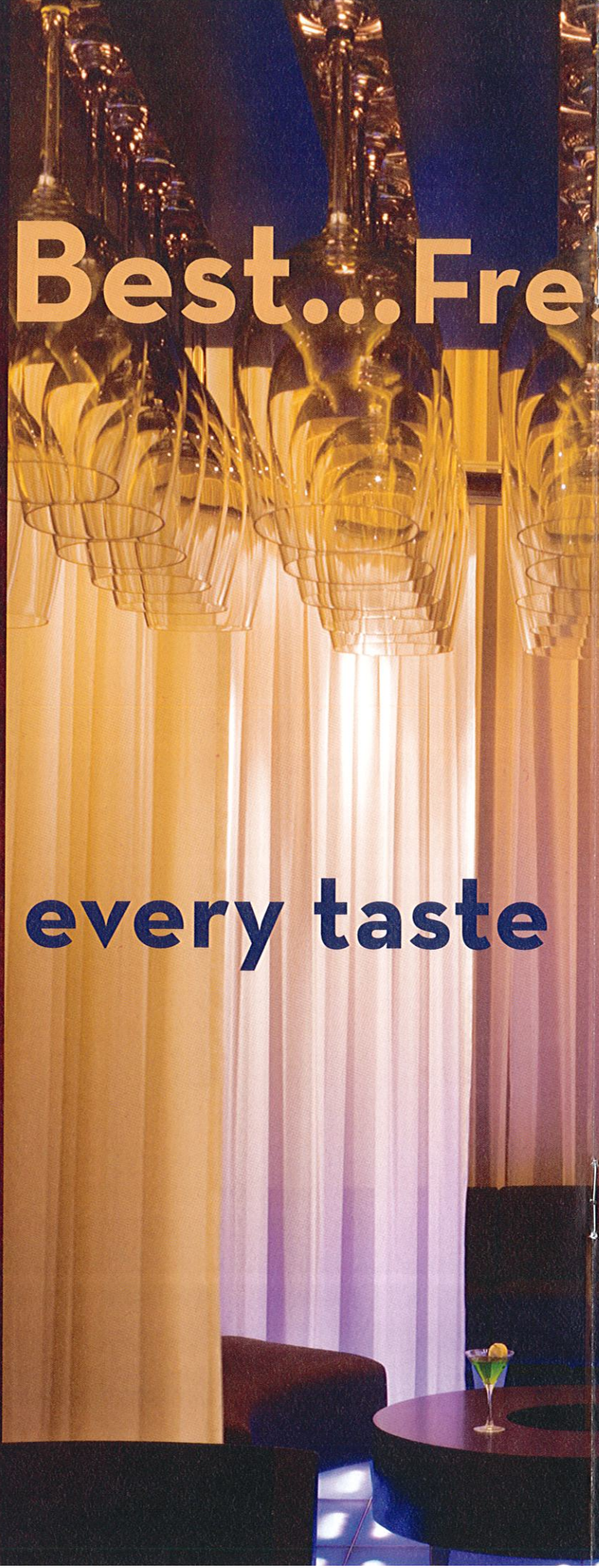
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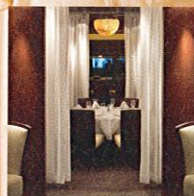
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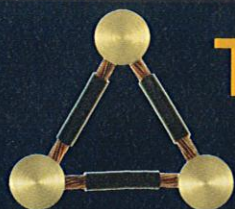
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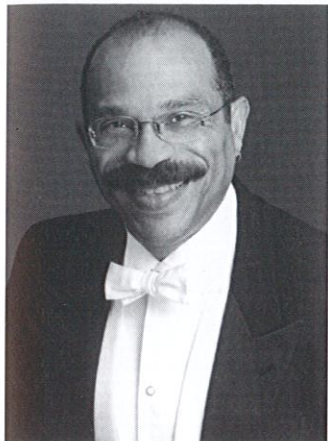
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## ABOUT THE ARTISTS



### **JOSEPH JENNINGS**

(*Music Director*) joined Chanticleer as a countertenor in 1983, and shortly thereafter assumed his current title.

A prolific composer and arranger, Mr. Jennings has provided the group with some of its most popular repertoire, most notably spirituals, gospel music and jazz standards. Under his direction, Chanticleer has released 25 critically acclaimed recordings (works ranging from Gregorian chant to Renaissance masterworks to jazz), including the GRAMMY® Award-winners *Colors of Love* and *Lamentations and Praises*, and has performed at many of the world's most prestigious festivals and concert halls.

Originally from Augusta, GA, Mr. Jennings earned his master's degree in conducting from Colorado State University at Fort Collins, and his bachelor's degrees in music education and piano from Case Western Reserve University in Cleveland, OH. His versatility has earned him many types of positions: lead singer/pianist with jazz ensembles; music director and pianist for churches, theater, children's theater and opera productions; guest conductor; professor; and director of clinical demonstrations

and workshops. In addition to being music director of Chanticleer, he also directs the Golden Gate Men's Chorus. Mr. Jennings has composed for such ensembles as The San Francisco Girls Chorus, Phillip Brunelle's Plymouth Music Series, The GALA V Festival Chorus, The New York City Gay Men's Chorus, The Dale Warland Singers, The Phoenix Bach Choir, Los Angeles Vocal and Instrumental Ensemble, and Chanticleer. Hinshaw Music Company, Yelton Rhodes Music, Los Angeles and Oxford University Press publish his compositions and arrangements.



### **CHRISTINE BULLIN**

(*President and General Director*)

oversees the organization's artistic and operational activities. Prior to her current position with Chanticleer, Ms. Bullin served as the director of the Opera Training Center for the Paris National Opera, directing a new training center for singers. During her tenure there, she managed all administrative, financial and artistic activities, and produced numerous operas and concerts. From 1982-1993, Ms. Bullin was the director of the San Francisco Opera Center, where she created and revised existing musical training programs for young artists now revered throughout the operatic world. She was responsible for a number of initiatives including a long-term exchange program with the Shanghai Conservatory; and Pacific Voices, a project which involved ten Pacific Rim countries. She was the executive producer for three video documentaries about the S.F. Opera Center, including the Rocky Mountain Emmy-winning *Scaling the Wall*, which featured the historic visit of Western Opera Theater to China. In recognition of her work in San Francisco, she was the recipient of the Bernard Osher Cultural

Award in 1991. Prior to joining the San Francisco Opera, she directed the touring company of the Opera Company of Boston.

Ms. Bullin has served on panels at the National Endowment of the Arts and the California Arts Council, and was the Cultural Chair of the San Francisco—Shanghai Sister City Committee. Her extensive international credits include programming and organization of musical events for theaters and venues in Europe, China and Egypt, and has been a member of vocal competition juries in Italy, France, and Russia. A native of New Zealand, she holds degrees from Wellesley College and Simmons College, and was a Peace Corps volunteer in Liberia.



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## Breathing a Chanticleer Concert

♥ *Lisa Peperkorn*

IN. OUT.

IN. REACHING TINY FINGERS into the dusty corners.  
And slowly released.

Worries, excitement, sadness and joy gradually flow  
out with each slow sigh. I'm in this moment, ready for  
the Chanticleer concert to come.

\* \* \* \*



It's like nothing else in the world—the human voice. Nothing added. No other layers or sparkles or weight or flash. But in its simplicity, there are volumes of stories to be found in that sound. From deep within, fueled by the very breath and energy of life, the music emerges. Even before the sound itself, that intake of breath, that inspiration, already has the story in it. In listening to this concert, I share in that story and let it in.

As a musician myself, there is a lot that I can appreciate in a concert like this. The precise execution of the technical aspects of singing, dynamics that are just so, flawless historical interpretation, vowel matching so clean it's one organic being instead of 12 individual voices.

But in the end, I just don't care. What I crave is that moment when the very air is electric, and the space between myself and the music, the performers, disappears. The medium for sound to reach me, air and breath are the way in.

It's not just one person, but 12 voices that coalesce into a living, breathing being of their own. Right in front of my ears, it blossoms into something so great it envelopes the room. Just people. Making a most human sound, together.

The energy and intensity of constant breath continues to happen right in front of me. So unlike everyday breathing that goes unnoticed, silent and flat in the background. But then one moment, that is just not enough, and I'm forced to take one rushing deep breath. Fresh air sweeps in and I'm captive.

With this song, the intensity and rush of that deep breath is turned around, and all the energy is released slowly, with intention, carrying with it something so deep and far away. It is given new life as it is refreshed and remembered in front of me.

I've been here countless times—in Hancher as an audience member, an usher, in the box office, and even on stage—but this has never happened before. The shape of this melody, with these people, in this moment. It's familiar

and new all together. Like breathing is familiar, made new just by noticing it.

Goosebumps tingle to the surface as the energy of this moment is too much to stay inside. I've let in so much, that even letting it out through my own breath is not enough, and it twinkles out. One voice shimmers out in front of the rest; I'm drawn to its new color and texture of breath.

Breath can exclaim when words can't—gasp, sigh, hiss, hush. What can happen when words, sound and breath are combined? It surpasses anything that any one of those mediums could accomplish on their own. It slips past logic and understanding, and seeps directly into you, where you feel. Not one place or idea, but rushing through your very being, down to the deepest parts where nothing else goes.

When that breath is there, there is no distance between that story and now, the singer's breath and the deep breath of your own. Let go and it rushes in. It skips past reason and logic and fills your senses. Even making the air, the wood and fabric of your chair quiver in sympathy.

As ephemeral as breath itself, this moment, this music, ebbs and flows. Shared by all in the room. One breath, in and out. It's as fragile and strong as a spider web, yet somehow solid, connected, and energized. It's an infinite circle between audience and performers—back and forth. Back and forth.

Voices, once off on their own paths, now like magnets join together and the chord snaps in place. I catch my breath. Where had my breath been before this moment? Was it rushing away without me? Or maybe on the way back in, that new breath brought with it so much that it was overwhelming, and I had to crystallize in the moment or shatter.

This next piece leaves me with bated breath. Not fully released. But not completely embraced either. Waiting, on a hook, it catches in my throat, not wanting

to let go and trade my breath for theirs. In a rush it's snatched away from me, and in that second between in and out, I reach. The tight, seamless harmony washes over me and serene breath returns.

Applause explodes around me, in a mad effort to exclaim without words how soothing and exhilarating this past time has been. I'm shaken out of the bubble of concert energy that breath has woven around me. Rejuvenated, and sad yet excited, I join in, vainly attempting to share my praise. Later at home, I slowly inhale and remember breathing a Chanticleer concert, and rejoice that I am a "breath breathing human being."

*Lisa Peperkorn is the assistant box office manager of Hancher Auditorium, a lifelong singer and a rabid fan of everything a cappella. Co-President of the Chamber Singers of Iowa City, and founding member of Cor Musica (local a cappella quintet—she sings soprano), Lisa's free time takes a lot of breath support. Stop by the box office sometime, and Lisa will be happy to take a deep breath and remember this concert with you.*



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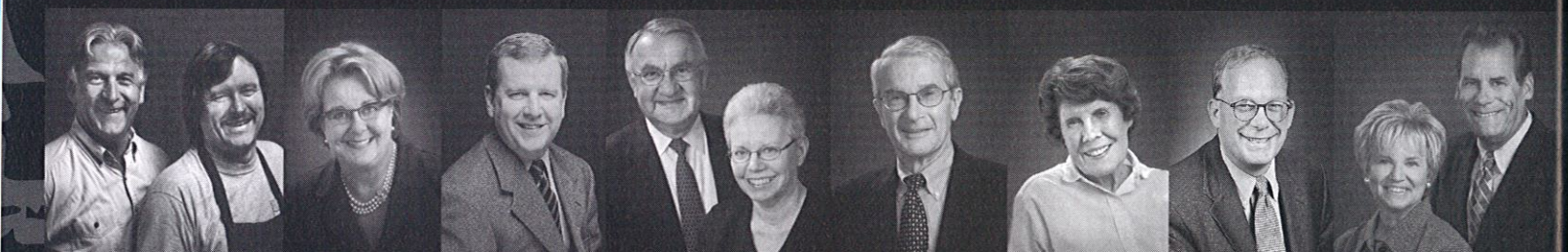
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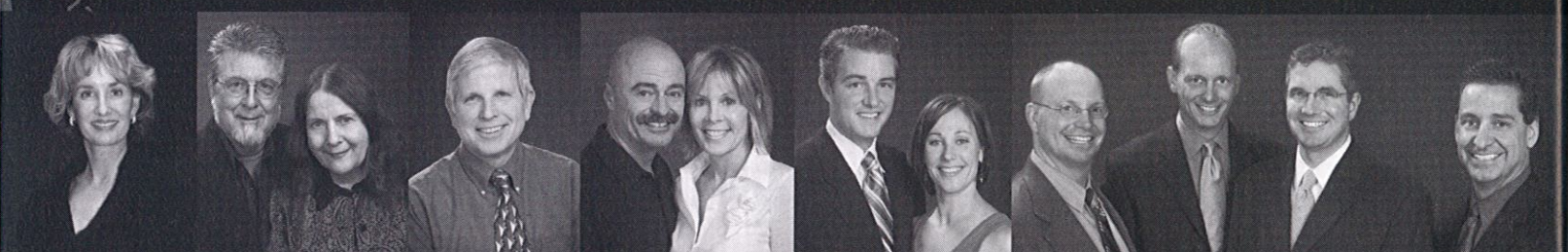
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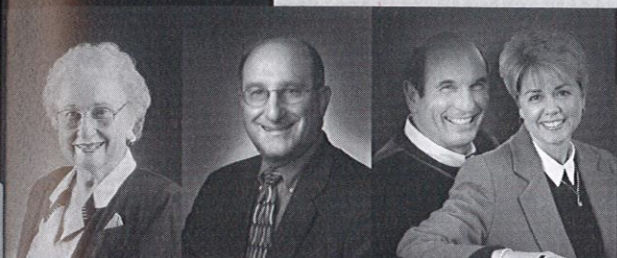
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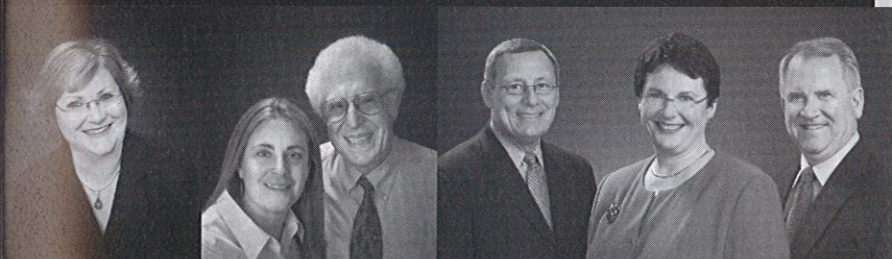
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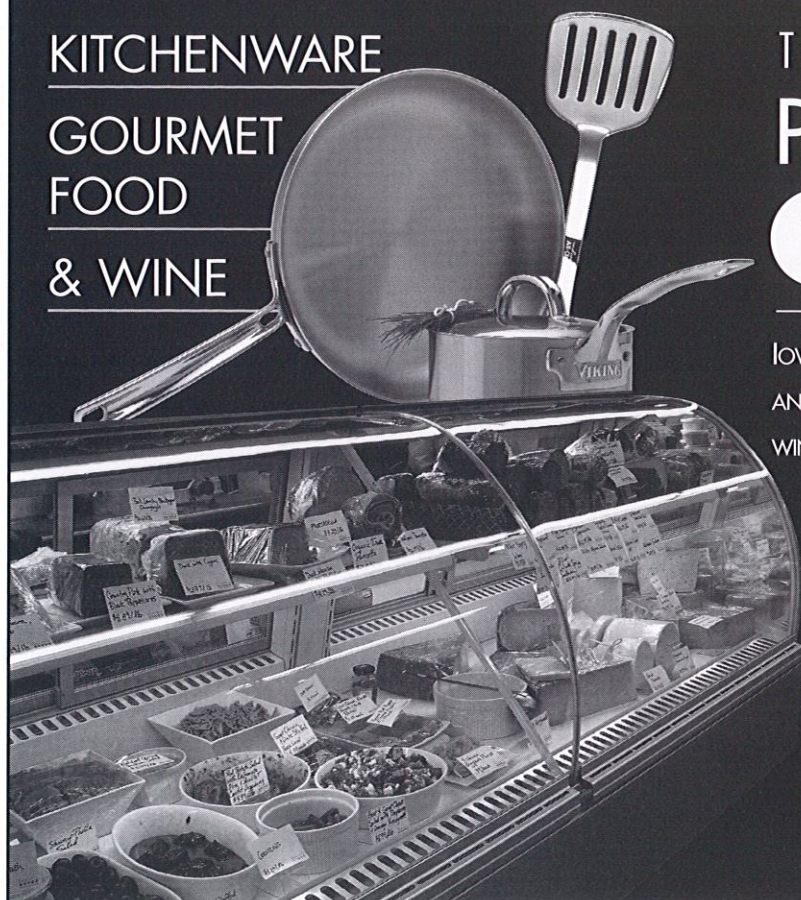


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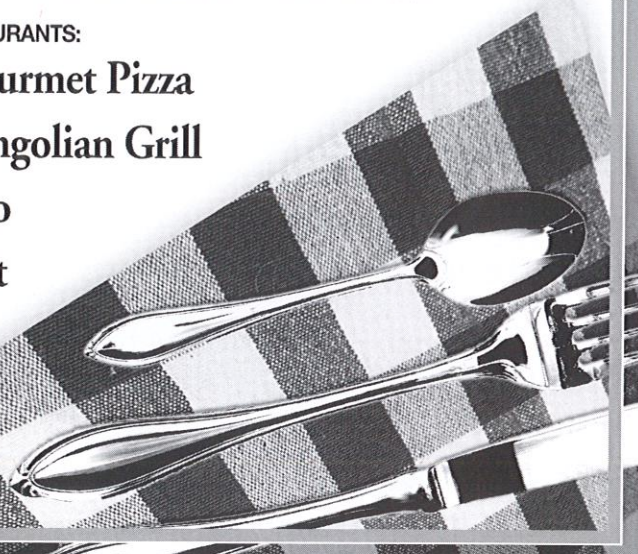
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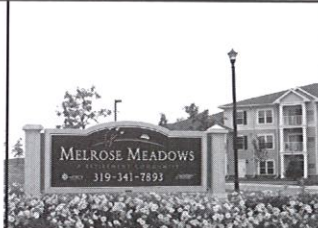
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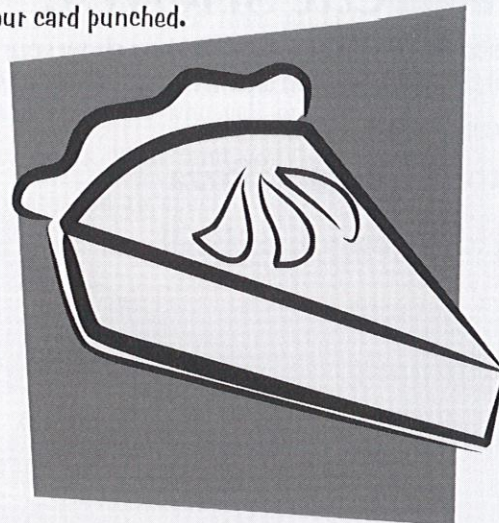
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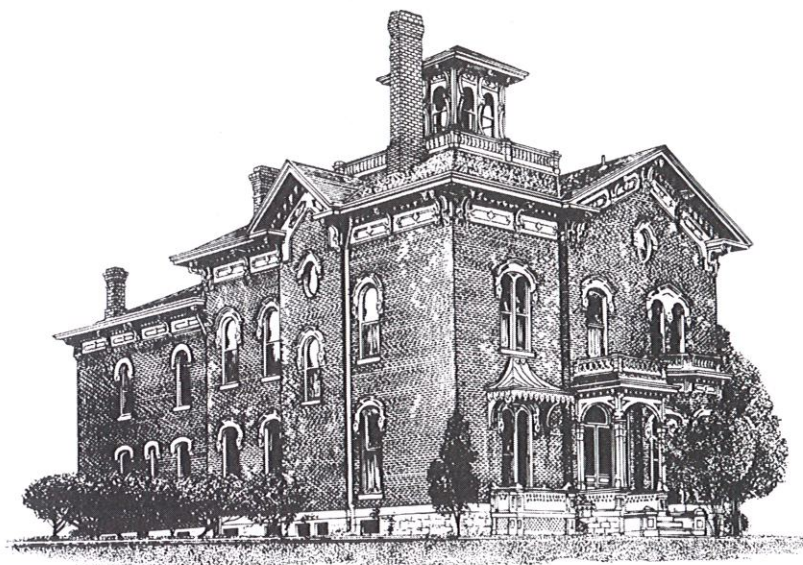
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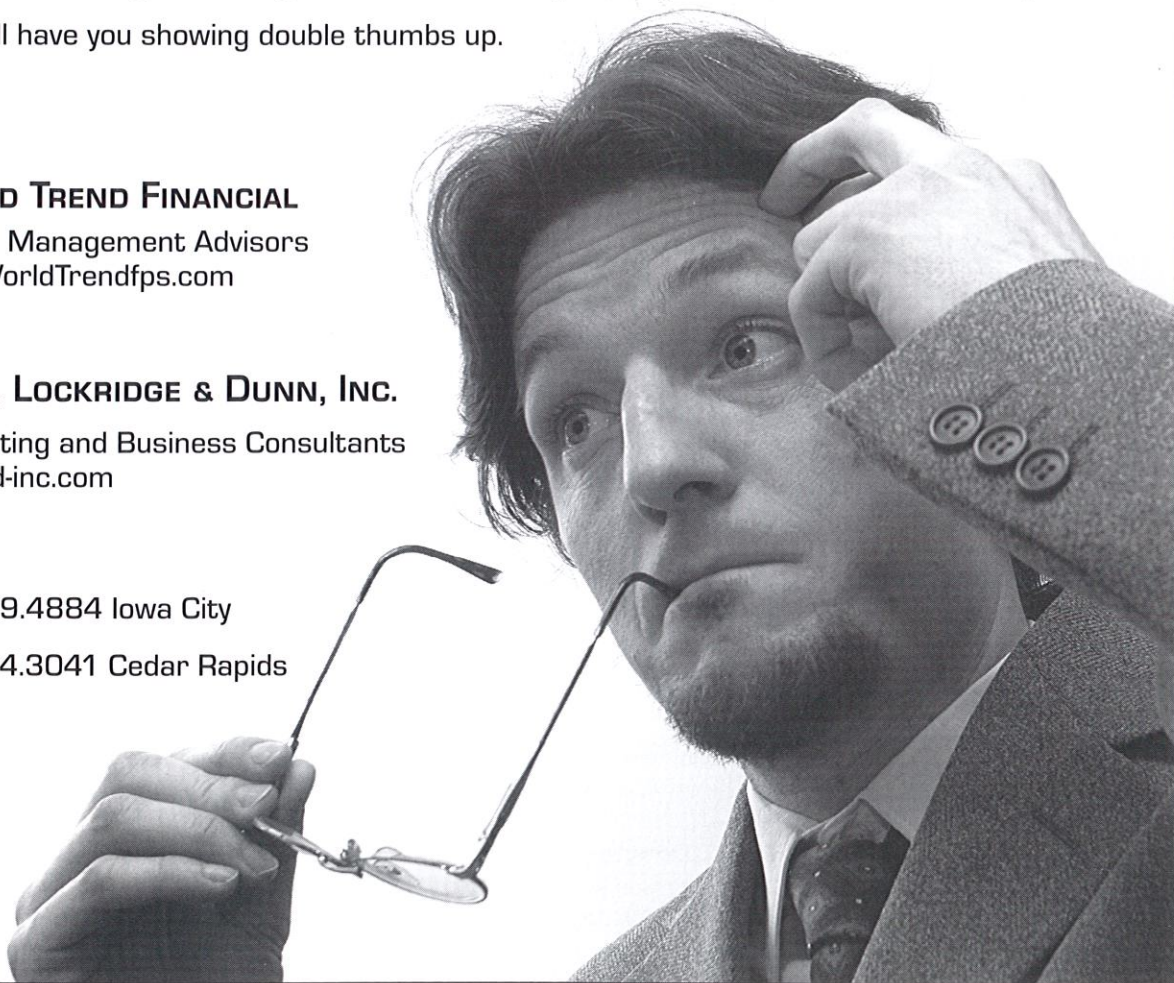
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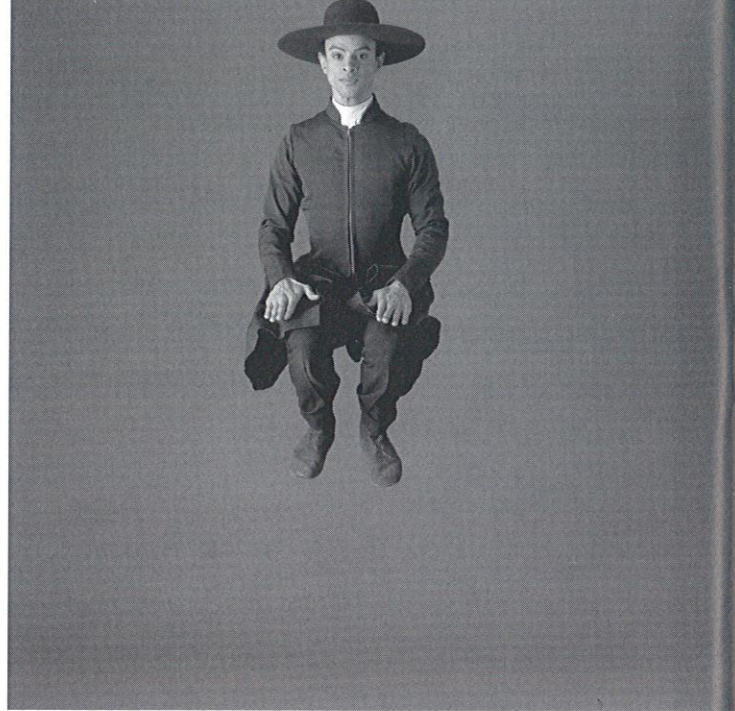
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# MARTHA GRAHAM DANCE COMPANY CELEBRATES 80 YEARS OF BRILLIANCE ON OCTOBER 3

by Amber Vauthier



**T**he *Washington Post* calls the Martha Graham Dance Company "one of the seven wonders of the artistic universe." The company has been captivating audiences since 1926 with a technique that is graceful yet very powerful. The ensemble will continue to mesmerize viewers with a performance at Hancher Auditorium on Tuesday, October 3 at 7:30 p.m.

Martha Graham's incredible work continues to touch the lives of dancers and those who love dance. Inspired by modern painting, heroic women, the American frontier, Greek mythology, and more, the astounding reach and magnificence of Graham's dances lives on through the dance company that she established.

Since its debut, the Martha Graham Dance Company has received international acclamation from audiences in over 50 countries. Currently headed by Artistic Director Janet Eilber, the company boasts 23 of the most talented modern dancers in the world. Performances are drawn from the 181 pieces choreographed by Graham, many

of which were created in collaboration with exceptional artists working in other fields.

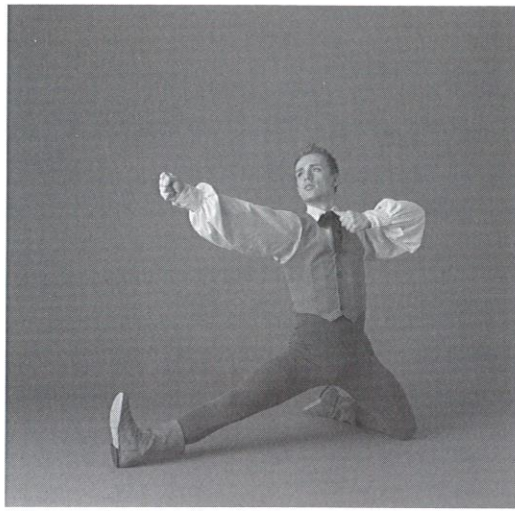
As the Martha Graham Dance Company celebrates its 80th anniversary season, the company will perform *Appalachian Spring*, *Prelude and Revolt* and *Acts of Light* at Hancher.

*Appalachian Spring* was the 108th ballet Graham choreographed and is now one of her most well-known and beloved pieces. This ballet is danced to the musical score Graham commissioned by American composer Aaron Copland—who won the Pulitzer Prize for the music—in 1944. *Appalachian Spring* tells the story of a newlywed couple beginning their life together, and it captures the essence of the endless possibilities and youthful aspiration of the American heartland.

The set was originally designed by Japanese-American sculptor Isamu Noguchi to portray life in Pennsylvania during the 1800s. Now this same set and the original choreography are used to relive the first performances of *Appalachian Spring* in which Martha Graham danced the starring role of the young bride over 60 years ago.

*Prelude and Revolt* uses seven of Graham's earlier masterpieces such as *Heretic* and *Lamentation*. Together, these





**E**xperience the Martha Graham Dance Company on Tuesday, October 3 at Hancher Auditorium at 7:30 p.m. For tickets call the Hancher Box Office at 335-1160 or 1-800-HANCHER or visit the Hancher web site at [www.hancher.uiowa.edu](http://www.hancher.uiowa.edu).



works convey the immense changes in the world of art that occurred from 1906 to 1936 and fueled the development of modern dance.

Featuring music by Carl Nielsen, 1981's *Acts of Light* is a three-part work. Lines by Emily Dickenson—"Thank you for all the beautiful acts of light which beautified a summer now past to its reward"—were Graham's starting point for the choreography.

Visit the company's website to learn more about the development of Martha Graham Dance Company and the people who have made it the success that it is today at [marthagrahamdance.org](http://marthagrahamdance.org).



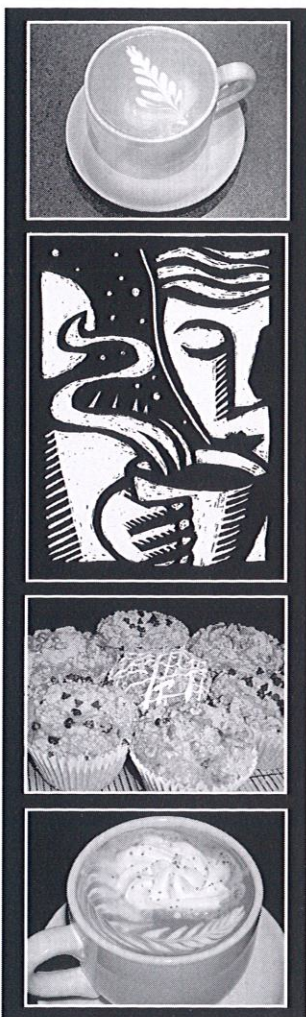


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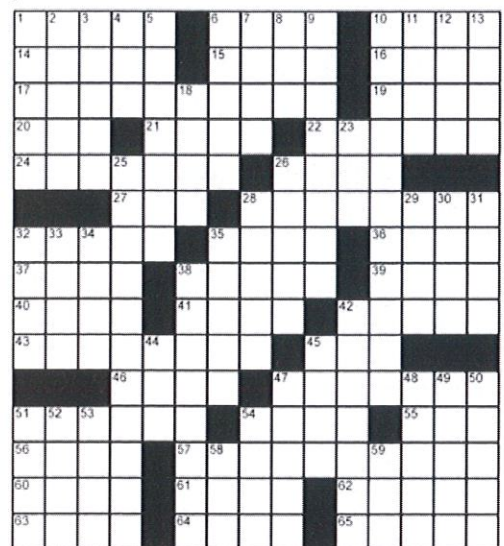
- 1 First name in daytime talk
- 6 Expires
- 10 Has a part on stage
- 14 Carbon copy
- 15 Univ. military program
- 16 Abrupt
- 17 Quaker Oats cereal
- 19 Village Voice bestowal
- 20 Indian in the Four Corners states
- 21 Fraternity party staples
- 22 Entrance to a superhighway
- 24 Fixes, as old shoes
- 26 Hired hitman
- 27 One side in checkers
- 28 Good-looking

#### DOWN

- 32 Whaling weapon
- 35 Seeger of the Weavers
- 36 Wharf
- 37 Threadbare
- 38 Passover meal
- 39 Lenin's land, for short
- 40 Entranced
- 41 Cribbage pieces
- 42 Wash oneself
- 43 Steep drop, as in prices
- 45 "\_\_\_ better to have loved ..."
- 46 Pickle-to-be, slangily
- 47 Ship's warning signal
- 51 What a 54-Across may do to a matador
- 54 Matador's foe
- 55 Cattle call
- 56 Doozy
- 57 Iced tea garnish
- 60 Awfully long time
- 61 "Heavens to Betsy!"
- 62 Tighten, as laces
- 63 Ritzy
- 64 Awfully long time
- 65 Acceptances

#### DOWN

- 1 Take place
- 2 Batter's place
- 3 Know the \_\_\_
- 4 Andy's raggedy pal
- 5 Audience troublemaker
- 6 What dispensaries dispense
- 7 Molecular bits
- 8 And so on, briefly
- 9 Large sailing vessel
- 10 Thanksgiving vegetable
- 11 It's south of Florida
- 12 Svelte
- 13 "\_\_\_ lively!"
- 18 Oboe part
- 23 Silent assent
- 25 Soft drink that Norman Rockwell drew ads for
- 26 Fence openings
- 28 Property divider
- 29 Give the heave-ho



Puzzle by Lynn Lempel

- |  |                                 |                            |
|--|---------------------------------|----------------------------|
| 30 Turn into pulp                                  | 42 Prejudice                    | 51 Applaud                 |
| 31 Brontë's "Jane ___"                             | 44 Searched for buried treasure | 52 "Les Misérables" author |
| 32 "___ Lake"                                      | 45 Shredded                     | 53 Tavern mugsfuls         |
| 33 Cartoon possum                                  | 47 Supermarket offerings        | 54 I.R.S. agent, e.g.      |
| 34 Greek love god                                  | 48 Excludes                     | 58 Source of an attitude   |
| 35 Irk   | 49 W.W. II's ___ the Riveter    | 59 Pint-sized              |
| 38 "Do the Right Thing" director, writer and actor | 50 Memory joggers               |                            |

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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 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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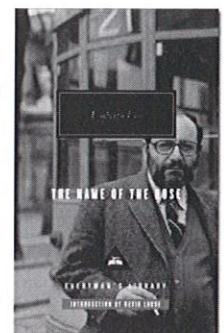
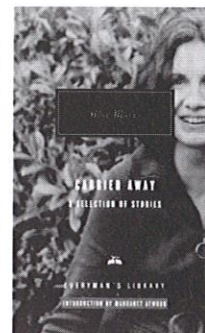
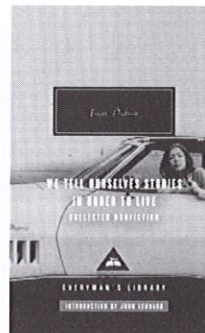
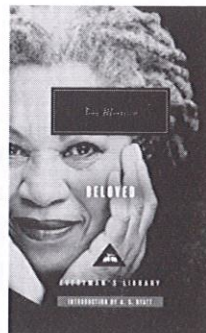
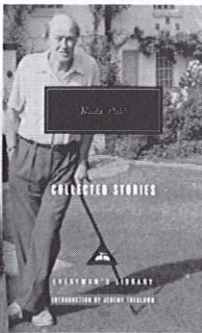
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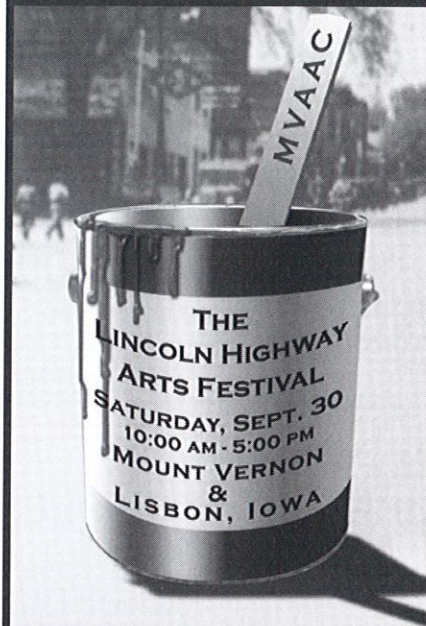
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# calendar



Rent, October 21 & 22

Martha Graham Dance Company  
October 3

## SEPTEMBER 2006

Friday, September 29, 5-7 pm / "Know the Score," Martha Graham Dance Company, UI Museum of Art live and broadcast on KSUI 91.7 FM

Friday, September 29, 7:30 pm / *Los Hombres Calientes*, Hancher Auditorium.  
Food and beverages: 7:30-8:30. Music begins 8:30.

## OCTOBER 2006

Tuesday, October 3, 7:30 pm / Martha Graham Dance Company, Hancher Auditorium

Friday, October 6 7:30 pm / Marvin Hamlisch, Hancher Auditorium

Tuesday, Oct. 10, 10:30-1:45 am / Sarah Rothenberg discussion. The discussion will cover the artistic and cultural backdrop of mid-19th century Paris and the connection to Chopin's music with UI French Department and Sarah Rothenberg, Iowa City Public Library, Room A. Free and open to the public.

Wed., Oct. 11, 7:30 pm / Sarah Rothenberg, *Epigraph for a Condemned Book*, Hancher Auditorium

Thursday, October 12, 7:30 pm / Bayanihan Philippine National Dance Company, Hancher Auditorium. Dinner 5:30; reservations required. Pre-performance discussion at 6:30 for ticket holders, Hancher greenroom, lead by Ramon Lim with the UI Center for Asian and Pacific Studies.

Thursday, October 19, 7:30 pm / Batsheva Dance Company, Hancher Auditorium.  
Post-performance discussion for ticket holders with Batsheva dancers.

Saturday/Sunday, October 21/22; Saturday at 2 & 7:30 pm / Sunday at 2 pm / Rent, Hancher Auditorium

## NOVEMBER 2006

Wednesday, November 1, 7:30 pm, Musicians from Marlboro, Clapp Recital Hall

Friday, November 10, 7:30 pm / Miami City Ballet, *Don Quixote*, Hancher Auditorium.  
Dinner 5:30; reservations required.

Sunday, November 12, 2 pm / Rob Kapilow, FamilyMusik©, *Peter and the Wolf*, Hancher Auditorium

Wednesday, November 15, 7:30 pm / Classical Savion, Hancher Auditorium

## HANCHER AUDITORIUM Information

Hancher Auditorium is a component of the Division 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 reenter the auditorium, an usher will escort you to an observation room 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 & Electronic Devices:** The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm, beepers and cell phones. 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 reentry 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 Patio (the river side). We appreciate your cooperation.

**Cameras & Recording Equipment:** 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 & Drinking Fountains:** Located on either side of the lobby and mezzanine.

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