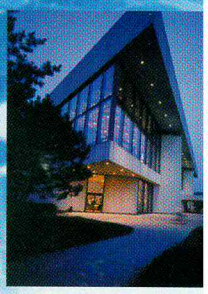
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Compañía Nacional de Danza

Artistic Director: Nacho Duato

Saturday, November 16, 2002–8:00 p.m.

Principal Dancers:
Mar Baudesson, Ruth Maroto, Cristina Hortigüela, Tamako Akiyama, Yolanda Martín, Thomas Klein, Rafael Rivero, Swee Boon Kuik

First Dancers:
África Guzmán, Luis Martín Oya

Corps de Ballet:
Luisa María Arias, Liu Balocchi, Lucía Barbadillo, Ana Tereza Gonzaga, Christelle Horna, Marina Jiménez, Emilija Jovanovic, Miriam Kescherman, Ana María López, Nadja Sellrup, Clyde Archer, José Carlos Blanco, Fabrice Edelmann, Dimo Kirilov, Amaury Lebrun, Isaac Montllor, Jens Rosen, Joel Toledo, Jacek Tyski

Artistic Coordinator: Hervé Palito

Assistant to the Artistic Director: Carlos Iturrioz

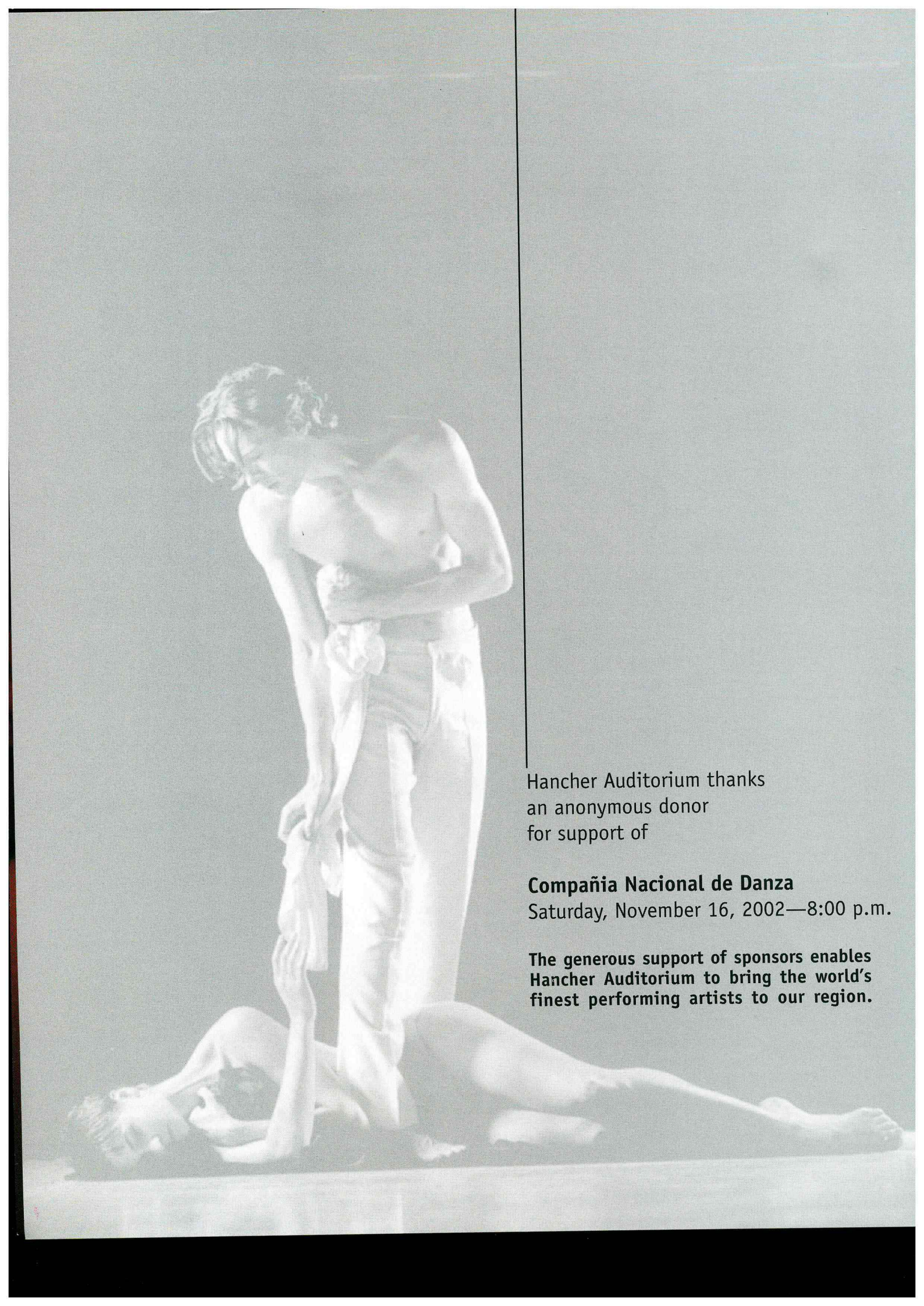
Repititeur: Yoko Taira

Ballet Mistress: Irena Milovan

Pianist: Víctor Rodríguez Matos

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INSTITUTO NACIONAL DE LAS ARTES ESCÉNICAS Y DE LA MÚSICA

Tonight's performance is dedicated to the memory of Larry Eckholt.



Hancher Auditorium thanks
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Compañia Nacional de Danza
Saturday, November 16, 2002—8:00 p.m.

The generous support of sponsors enables Hancher Auditorium to bring the world's finest performing artists to our region.

Multiplicity. Forms of Emptiness and Silence

Choreographer: Nacho Duato
Composer: Johann Sebastian Bach (collage) (1685-1750)
Set Designer: Jaffar Al Chalabi (based on an idea by Nacho Duato)
Costume Designer: Nacho Duato (in collaboration with Ismael Aznar)
Lighting Designer: Brad Fields

Multiplicity

Prólogo- ARIA DE LAS VARIACIONES GOLDBERG Aria from the *Goldberg* Variations (BWV 988; Glenn Gould, piano)
Nacho Duato, Thomas Klein

1- AEOLUS (BWV 205; Concertus Musicus Wien, Nikolaus Harnoncourt, conductor)
Thomas Klein, Clyde Archer, Joel Toledo, Jens Rosen, Swee Boon Kuik, Dimo Kirilov, José Carlos Blanco, Isaac Montllor, Fabrice Edelmann
Yoko Taira, Ana Tereza Gonzaga, Tamako Akiyama, Cristina Hortigüela, Marina Jiménez, Christelle Horna, Lucía Barbadillo, Ana María López, Liu Balocchi, Luisa María Arias

2- PRELUDE (BWV 1007; Anner Bylsma, cello)
Thomas Klein, África Guzmán

3- PER MOTUM CONTRARIUM Per Motum Contratrium (BWV 1079; David Moroney and Martha Cook, cembalo)
Cristina Hortigüela, Dimo Kirilov

4- POLONAISE (BWV 1067; Barthold Kuijken, flute; La Petite Bande, Sigiswald Kuijken, conductor)
José Carlos Blanco, Clyde Archer, Thomas Klein

5- VIOLINO IN UNISONO (BWV 1079; David Moroney, cembalo; John Holloway, flute)
Yoko Taira, Ana Tereza Gonzaga

6- BRANDERBURGO (BWV 1048; Musica Antiqua Köln, Reinhard Goebe, conductor)
José Carlos Blanco, Dimo Kirilov, Isaac Montllor, Fabrice Edelmann, Swee Boon Kuik
Marina Jiménez, Luisa María Arias, Cristina Hortrigüela, Lucía Barbadillo, África Guzmán

7- ALLEGRO-ADAGIO (BWV 1023; Elizabeth Walfisch, violin; Paul Nicholson, cembalo;Richard Tunnicliffe, cello)
Ana María López
Joel Toledo, Tamako Akiyama

8- CUATRO CLAVES Four Harpsichords (BWV 106; Bob van Asperen, Bernhard Klapprott, Carsten Lohff, Marcelo Bussi, cembalo; Melanie Amsterdam, Bob van Asperen, conductor)
Christelle Horna, Lucía Barbadillo, Luisa María Arias, Liu Balocchi, Yoko Taira, Ana Tereza Gonzaga

9- LARGO (BWV 1056; Alice Harnoncourt, violin; Concertus Musicus Wien, Nikolaus Harnoncourt, conductor)
Thomas Klein, Ana María López

10- CONCIERTO PARA DOS VIOLINES Concerto for Two Violins (BWV 1043; Andrew Manze, Rachel Podger, violin; The Academy of Ancient Music, Andrew Manze, conductor)
Swee Bonn Kuik, Dimo Kirilov, Jens Rosen, Fabrice Edelmann, José Carlos Blanco, Isaac Montllor

11- MENUET (BWV 115; Gustav Leohnardt, cembalo)
Thomas Klein
Tamako Akiyama, Marina Jiménez, África Guzmán
Thomas Klein, Joel Toledo, Clyde Archer

12- "WEICHET NUR, BETRÜBTE SCHATTEN" (¡APARTAOS, SOMBRAS TENEBROSAS!)(BWV 202; Lisa Larsson, soprano; Amsterdam Baroque Orchestra and Choir, Ton Koopman, conductor)
Thomas Klein, Ana María López

13- SONATA (BWV 1018; Jaime Laredo, violin; Glenn Gould, piano)
Clyde Archer, Joel Toledo, Jens Rosen, Swee Bonn Kuik, Dimo Kirilov, José Carlos Blanco, Isaac Montllor, Fabrice Edelmann
Yoko Taira, Ana Tereza Gonzaga, Tamako Akiyama, Cristina Hortigüela, Marina Jiménez, Christelle Horna, Lucía Barbadillo, Liu Balocchi, Luisa María Arias, África Guzmán

Intermission

Forms of Silence and Emptiness

1- CONTRAPUNCTUS (BWV 1080; Hesperion XX, Jordi Savall, conductor)
Marina Jiménez - Clyde Archer

2- TOCCATA (BWV 538; Ton Koopman, organ)
Joel Toledo, Fabrice Edelmann, Jens Rosen, José Carlos Blanco, Dimo Kirilov, Swee Boon Kuik, Isaac Montllor

3- LENTO (BWV 530; Ton Koopman, organ)
Christelle Horna, Lucía Barbadillo, Liu Balocchi, Yoko Taira, Ana Tereza Gonzaga, Cristina Hortigüela, Luisa María Arias

4- CHORAL (from "Mach's mit mir, Gott, nach deiner Gül"; Joseph Payne, organ)
África Guzmán

5- SINFONIA (BWV 21; Amsterdam Baroque Orchestra and Choir, Ton Koopman, conductor)
África Guzmán, Ana María López, Thomas Klein

6- "SEUFZER, TRÄNEN, KUMMER, NOT" (SUSPIROS, LÁGRIMAS, PENAS, DESESPERACIÓN
(BWV 21; Barbara Schlick, soprano; Amsterdam Baroque Orchestra and Choir, Ton Koopma conductor)
Tamako Akiyama, Joel Toledo

7- ARIA (BWV 1080; Hesperion XX, Jordi Savall, conductor)
Thomas Klein, entire cast

8- FUGA FINAL (BWV 1080; Hesperion XX, Jordi Savall, conductor)
Entire cast

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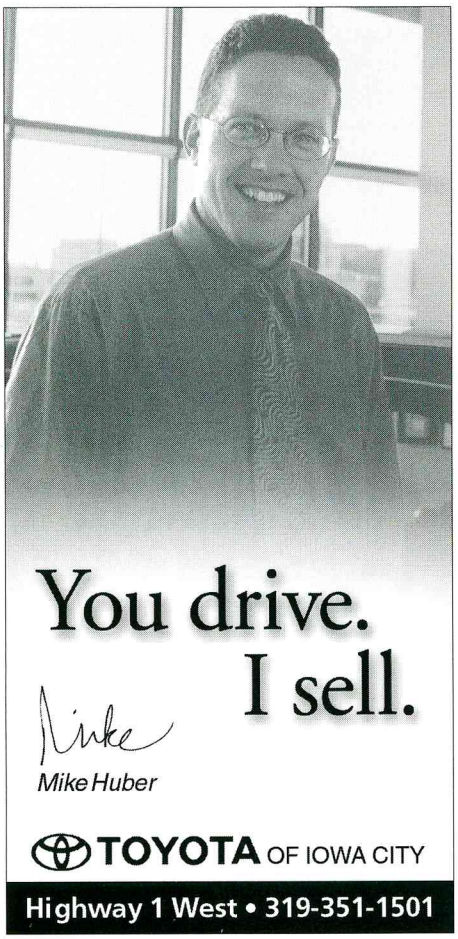
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Biographies

NACHO DUATO *(Choreographer, Costume Designer)* was born in Valencia, Spain, and began professional ballet training with the Rambert School in London at age 18, continuing his studies at Maurice Béjart's Mudra School in Brussels and at the Alvin Ailey American Dance Theater. In 1980 Duato joined the Cullberg Ballet in Stockholm, and a year later Jirí Kylián asked him to join the Nederlands Dans Theater in Holland. He received the VSCD Gouden Dansprijs (Golden Dance Award) in 1987 for his achievements as a dancer. Duato's natural talent soon led him to explore choreography. His first work became a major success: *Jardí Tancat,* set to the Spanish/Catalonian music of compatriot María del Mar Bonet, took first prize at the International Choreographic Workshop in Cologne in 1983. In 1988 Duato was named resident choreographer for Nederlands Dans Theater alongside Hans van Manen and Jirí Kylián. Duato's ballets can be seen in the repertoires of many international companies, among them the Cullberg Ballet, Nederlands Dans Theater, Les Grands Ballets Canadiens, Deutsche Oper Ballet, Australian Ballet, Stuttgart Ballet, Ballet Gulbenkian, Finnish Opera Ballet, and the American Ballet Theatre. In 1995 he was named Chevalier dans l'Ordre des Arts et des Lettres by the French Embassy in Spain. In 1998 the Spanish government awarded him the Golden Medal for Merit in Fine Arts. At the Stuttgart Opera he won the Benois de la Danse, one of the most prestigious international awards for choreography, presented by the International Dance Association for *Multiplicity. Forms of Silence and Emptiness* in April 2000. Duato has served as artistic director of Compañía Nacional de Danza, appointed by the Instituto Nacional de las Artesq Escénicas y de la Música of the Spanish Ministry of Culture, since 1990.

JAFFAR AL CHALABI *(Set Designer),* ar architect based in Vienna, was born ir Bagdag, Iraq. He started studying sculp ture and applied arts in Vienna, where he continued his studies at the University of Architecture. Chalabi completed his education in Ann Arbor, Michigan EEUU. His thesis was based on a projec to extend the Prado Museum in Madrid In 1993 he founded Chalabi Associates Since 1996 he has taught at the Poly technic University of Wien. Chalabi alsc lectures at the School of Architecture ir Paris. He has participated in many con ferences throughout the world and ha: been awarded prizes in a number of in ternational competitions, among them the Benois de la Danse (2000) for the se design for *Multiplicity. Forms of Silence and Emptiness* by Nacho Duato, with whom he has collaborated regularly since 1999. Other recent projects with Duato include *Ofrenda de Sombra* (2000) and *Txalaparta* (2001). He founded Chalabi & Architecture in 1999

BRAD FIELDS *(Lighting Designer)* wa born in Greensboro, North Carolina and graduated from the North Carolinc School of the Arts. In addition to *Mult plicity. Forms of Emptiness and Silenc* for Compañía Nacional de Danza, he also has designed the lighting for Duato' *Arcangelo, Ofrendade Sombras, With out Words,* and co-designed *Remansc* For American Ballet Theatre he designec Natalie Weir's *Jabula,* John Neumeier' *Getting Closer,* Robert Hill's *Baroqu Game* and *Marimba,* Jelko Yuresha' staging of Anton Dolin's *Variations fo Four,* Kevin McKenzie's *Transcendenta Etudes,* and Frederic Franklin's *Coppelia* Other credits include Natalic Makarova's *La Bayadère* for the Austra lian Ballet and Bella Lewitzky's *Meta 4* for the Lewitzky Dance Company. In addition he has designed for the Roya Ballet, Ballet Argentina, Lyon Opera Ballet, Boston Ballet, Houston Ballet, Le Grands Ballets Canadiens, ABT Studio Company, Los Angeles Chamber Ballet North Carolina Black Repertory Com pany, and North Carolina Dance The

ater. Fields also serves as lighting director for American Ballet Theatre and is the resident lighting designer for American Ballet Theatre Studio Company.

The appointment of dancer and choreographer Nacho Duato as artistic director of Compañía Nacional de Danza in June 1990 has meant an innovative change in this company's history. It is Duato's intention to transform the Compañía Nacional de Danza into a ballet company with a personality of its own, one that adopts a contemporary style without neglecting the classical precepts. To achieve this he includes in the repertoire works that have been choreographed specially for the company, as well as works of proven quality that are already recognized worldwide. Duato himself also creates many new works for the Compañía Nacional de Danza, praised by critics all over the world and awarded numerous prizes. Since 1990 the Compañía Nacional de Danza has embarked on a new path, consolidating as a stable company and occupying a well-earned place in the international dancing scene.

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COMPAÑÍA NACIONAL DE DANZA

ARTISTIC DIRECTOR: NACHO DUATO

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Promotion
Maite Villaneuva

Administration
Carmen Arranz

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Sonia Sánchez, Francisco Javier Serrano, Luis Tomás Vargas

Stage Manager
Xavi Martínez

Stage Hands
Marcelo Suárez, Cristóbal López, Francisco Padilla

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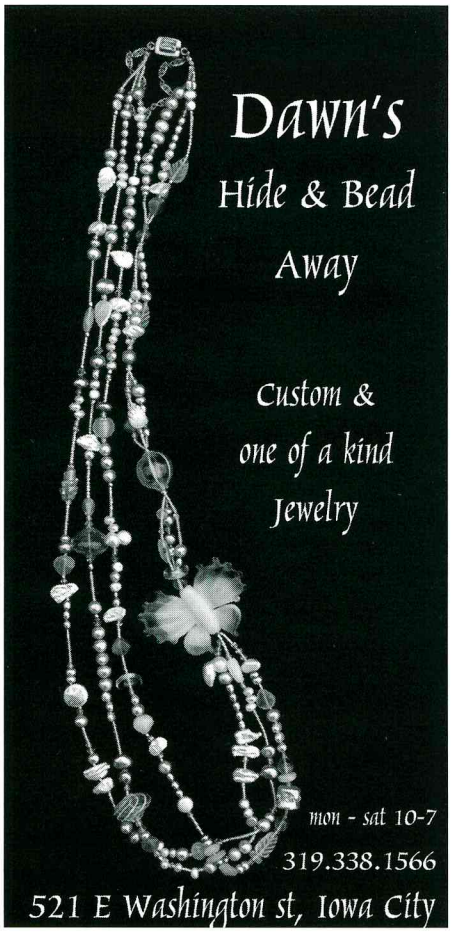
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Costumes made by
Compañía Nacional de Danza wardrobe department

Period costumes made by
Cornejo

Wigs and masks made by
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REMEMBERING Larry Eckholt

by Winston Barclay



Larry Eckholt and James Kudelka, choreographer of Hancher's first commissioned work, The Heart of the Matter.

One of the joys of watching any particularly exquisite dance performance in Hanche was the knowledge that during intermission I would encounter Larry Eckholt in the lobby and have the privilege of bathing in the electricity of his unbridled awe. He would be boyishly buoyant with the wide-eyed, head-tossing, extravagantly ges ticulating, exuberant, sighing bliss that was just so totally and endearingly "Larry.'

I'm not aware that Larry was a creative artist, in any traditional sense, but he was a living example of the principle that life is enriched by art. Or perhaps, in his case impossible without it.

Iowa City Public Library Director Susan Craig, speaking at the standing-room-only Old Brick memorial to Larry, said one thing Larry taught her was that "food taste better when it looks good." For Larry, virtually anything worth doing was worth doing with style, embellishment, color (preferably involving mylar) – and unreserved enthusiasm.

Larry wore both his heart and his art on his sleeve, of course. Which is to say that his sleeve, itself, was part of the art. He dressed as few others could – or would ever want to.

My favorite photograph of Larry was taken when our two families accompanied the School of Music's Johnson Country Landmark jazz band to the Montreux Jazz Festival in 1982. On a crystalline mid-summer afternoon we rode a train to the top of the local Alpine peak, whose high meadow was in full wildflower bloom.

And there's this rosy-cheeked dandy, in his pastel shirt, perfectly pressed shorts and argyle socks, on his hands and knees, genuflecting with his nose among the blos soms for complete aesthetic immersion.

It was on that trip that I came to appreciate the generosity of Larry's humanity. Fo someone whose career was raising money, his bottom line had no numbers in it.

have no idea how far over budget that trip went, but what became obvious is that Larry was committed to making that experience the best it could possibly be for those UI music students: Both the art and the artists mattered. The trip's catch phrase, uttered with identical tonality and rhythm on each occasion, was a childlike "Thank you, Larry."

Larry came to Iowa City as a reporter for the Des Moines Register in the 1970s – he reported glowingly about the Joffrey Ballet's initial performances in Hancher – but when I first met him around 1980 he had become the pioneering fund-raiser for the Iowa Center for the Arts.

Now, unrelenting begging for money is not a palatable occupation for many people, but Larry's genuine enthusiasm – not merely for specific artists and events, but for the artistic life of the community – made him a perfect fit for it. As former Dance Department chair Alicia Brown told Jean Florman for Hancher's 30th-anniversary book (a book that Larry had been contracted to write), "He was a friend first, and an entrepreneur second."

His work in the early 1980s laid the financial groundwork – and built the confidence – for the remarkable level of commissioning activity that Hancher has undertaken during the last two decades.

He was instrumental in establishing the Iowa Dance Residencies – a collaboration between Hancher, Arts Outreach and the Dance Department – that brought the Joffrey II Dancers, the Nikolais Dance Theatre and Dan Wagoner for extensive educational activities and performances in Iowa communities, big and small.

Of course, Larry's fundraising for Hancher and the UI's academic arts departments is just part of what he contributed to this community, not only through his job raising funds for the library, but through his volunteer involvement in the Iowa Arts Festival, the Dance Department and numerous other cultural activities and projects.

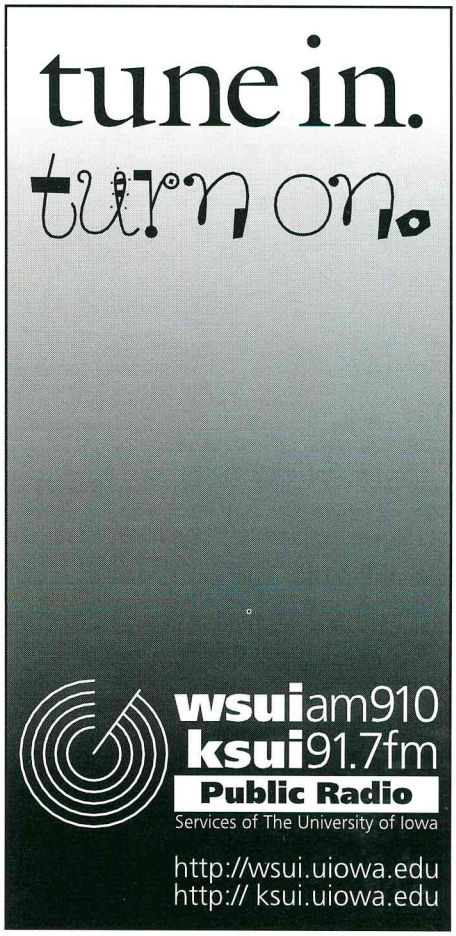
As one local editorial-page obituary put it, "Artists pass through our city. Performances come and go. Good ones give us joy or trigger some pain in us that makes us remember them for many years. But it is the work of those behind the artists, the ones who build the foundation, the stage upon which they stand, who leave behind a legacy of the arts."

The Iowa Arts Festival 2002 was dedicated to Larry's memory, and this fall Hancher and the Dance Department independently chose to dedicate a major event to him. The Old Brick memorial event was a standing-room-only affair, and as the speakers expressed their appreciation and affection for Larry, and as they mentioned his many contributions and accomplishments, from gardening to grant proposals, I found myself wondering if Larry ever realized how important he was, and how beloved he was, by so many people.

Well, Larry, you were and you are. And so we take this opportunity to say, once again, "Thank you, Larry."

***Winston Barclay**, an alumnus of the UI School of Religion, has been assistant director of Arts Center Relations since 1980.*





Tonight's Program

Multiplicity. Forms of Silence and Emptiness is the result of a collaboration between the city of Weimar–European Cultural Capital in 1999–and the Compañía Nacional de Danza. A ballet was commissioned from Nacho Duato, and it required a special link with the city. For Duato there could be only one answer: Bach. His ballet is therefore inspired by the music and life of Johann Sebastian Bach and is divided into two parts.

The first part, *Multiplicity*, is a choreographic reflection that arises mainly from the wonderful music of the brilliant composer. *Multiplicity* is characterized by choreographic variety and diversity that matches the varied but linked musical excerpts by Bach. Continuous changes in costume and settings visually highlight this musical collage.

The second part, *Forms of Silence and Emptiness,* maintains a more introspective tone, more mystical and spiritual, reflecting upon the subject of death, which is so present in the work of Bach. Musically speaking it is based mainly on the *Art of the Fugue.*

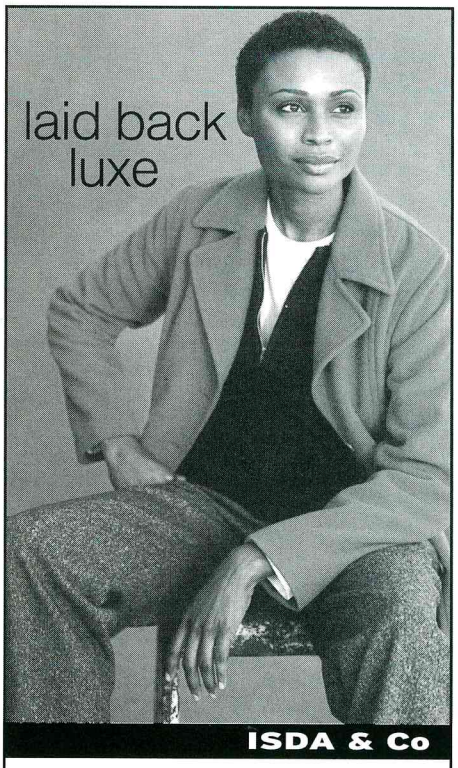
Folding: Towards a Visual Conception

Multiplicity–i.e. multiple-folds, diversity, labyrinth–refers to the concept of the process of folding. The baroque refers not to an essence but rather to an operative function of a trait. It endlessly produces folds. The baroque trait twists and turns its folds, pushing them to infinity, fold over fold, one upon the other. The baroque unfurls all the way to infinity. An architectural conception envisions the thematic nature of the baroque music of J.S. Bach, through the process of folding. In architecture, the fold provides a model for theories of metamorphosis and covering (*Bekleidung*, Gottfried von Semper). Folds are maneuverable borders that separate an interior from an exterior, yet also create an interior within the exterior and an exterior within the interior. Considered abstractly, it is only the type of bend–concave or convex–that determines inside and outside, meaning the gender of the space. In this unfixed state, the fold provides a model of transformation.

A scaffold is set at the back of a stage, acting as a building and containing a curtain wall that transforms it from an open to a closed entity. The architectural gender of the baroque represents the separation of the facade (exterior) from the closed room (interior), the outer facade of reception from the inner rooms of action. Baroque architecture is always confronting two principles: a bearing principle and a covering principle. The geometrically ordered scaffold contains several floors, all connected through ramps that create a fluid movement. These ramps represent vertical folding, a spatial continuum, all set in diagonal relations (dynamic) within a rigid structure (static).

In contrast to the building, the facade consists of an elastic membrane that transforms itself through contractions and extensions. These contractions provide literal models of folds, simulating zones of intervals and densification.

–Jaffar Al Chalabi



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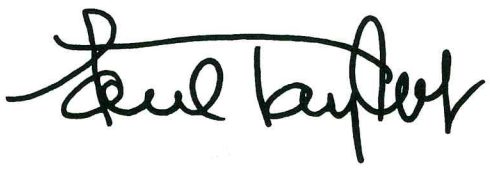
Dear Audience –

The leadership Hancher has shown in commissioning and presenting the performing arts is unmatched anywhere in our country. The supporters and audience members of your theater can well be proud.

Many times since Hancher was built, my company has come and performed for you. In 1999 Hancher commissioned me to create a new work, *Arabesque*, which became a valuable addition to my company's repertory. Support for the creation of new work, and knowing there will be a theater with a discerning audience to receive it, is essential for dancers and dancemakers. In addition Hancher is, and always has been, a great source of stability in an often un-steady environment.

Now as Hancher celebrates its 30th anniversary, plans are being made for my company's return as we celebrate our 50th. What a wonderful collaboration between our two organizations. And what a great opportunity for me, once again, to have my work seen by such ardent supporters of American modern dance.

Congratulations!



Paul Taylor

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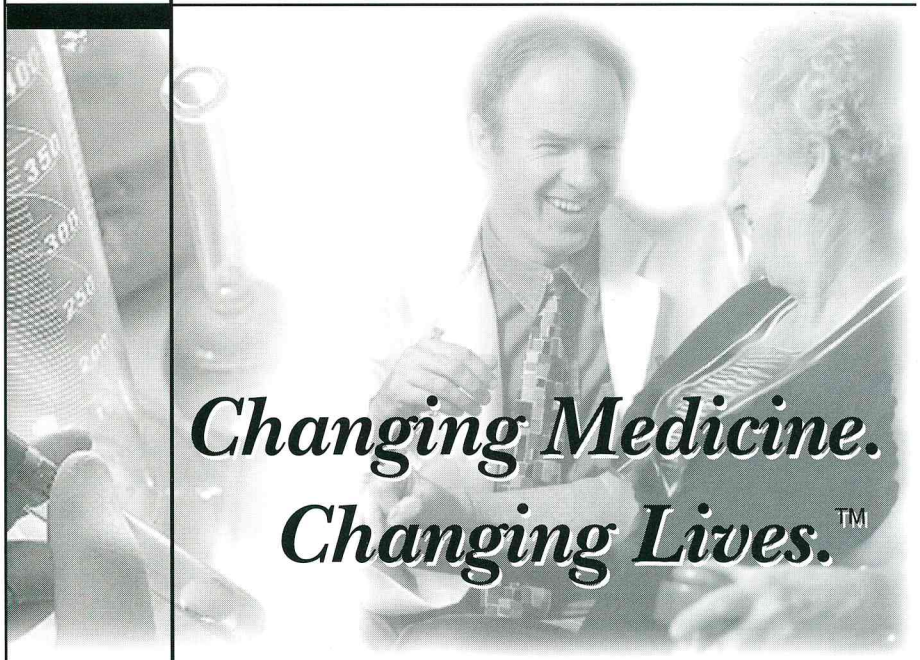
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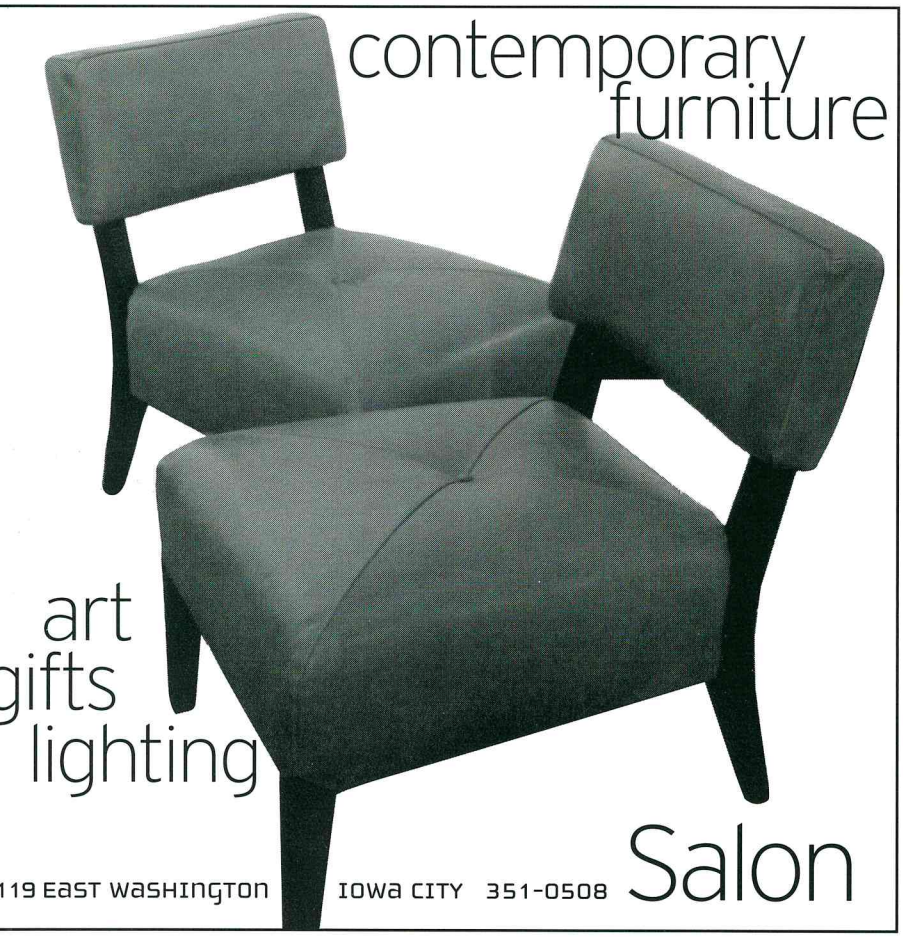
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Smoking Policy

Smoking is not permitted anywhere in the auditorium, lobby or Hancher 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. Smoking is permitted only on the East Patio (the river side). We also ask that while outside you step away from the doorways to the facility so that smoke is not blown back into the building. We appreciate your cooperation.





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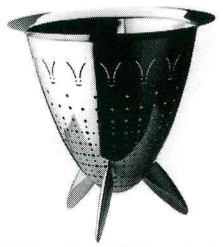
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Hancher patrons are reminded that some patrons are allergic or sensitive to cologne, perfume, or after-shave lotion. In consideration of this fact, you are requested to refrain from wearing artificial scents of any kind when attending performances at Hancher. Patrons with such sensitivities who wish to be reseated should speak with Box Office personnel.

www.uiowa.edu/hancher/

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

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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-the-minute information available anywhere.

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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 Iowa 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

- Michael Moschen. November 23, 2 pm, HA
- *Voice of the Dragon.* December 10 & 11, 8 pm, HA
- Sweet Honey in the Rock. December 14, 8 pm, HA

SCHOOL OF MUSIC —www.uiowa.edu/~music

- Jeffrey Agrell, *horn*, Amy Appold, *violin*, and Shari Rhoads, *piano*. November 20, 8 pm, CRH
- Timothy Shiu, *violin*; Suzanne Wagor, *viola*; Hannah Holman, *cello*, and Mansoon Han, *piano*. November 22, 8 pm, CRH
- Jazz Repertorie Ensemble. November 23, 8 pm, CRH
- Philharmonia and All-University String Orchestra. November 24, 3 pm,CRH
- Composers Workshop. November 24, 8 pm, CRH
- University Symphony and Choruses. December 4, 8 pm, HA
- Anthony Arnone, *cello*, and Ksenia Nosikova, *piano*. December 6, 8 pm, CRH
- *Cocoa and Carols*, Old Gold Singers. December 7, 8 pm; December 8, 2 pm, HA
- *Orlovsky's Ball*. December 7, 8 pm, CRH
- Center for New Music. December 8, 8 pm, CRH
- University and Concert Band. December 11, 8 pm, CRH
- "Mozart and the Theater," John Rice, speaker. December 13, 4:30 pm, 1027 VMB
- World Percussion Ensembles. December 13, 8 pm, CRH
- Johnson County Landmark jazz band. December 14, 8 pm, CRH
- LaFosse Baroque Ensemble. December 15, 3 pm, CRH

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

- *Klub Ka* by James Hatch. November 21, 22 & 23, 8 pm; November 24, 3 pm, David Thayer Theatre, TB
- *Rough Magic* by Jeannine Coloumbe, Ralph Hall, Kristin Horton & Company. December 5, 6, 7 & 8, 8 pm, Theatre B, TB

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

- Graduate/Undergraduate SP/PL Concert. November 22 & 23, 8 pm, SP
- Advanced Choreographic Design Concert. December 13 & 14, 8 pm, SP

MUSEUM OF ART–www.uiowa.edu/~artmus

- Meshes of the Afternoon: Maya Deren and Alexander Hammid, 1943. November 2-December 31
- Pioneers on Paper: Works by Women in the Collection. November 2-February 23
- International Jewelry and Metalwork Invitational. November 16- January 12
- The Cultured Body: African Body Adornments–Continuing

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

- Lee Smith, fiction reading. November 21, 8 pm, PL

Hancher Auditorium Information

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

Box Office: Open from 10:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday. On nights of performances, the Box Office remains open until 8:30 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.

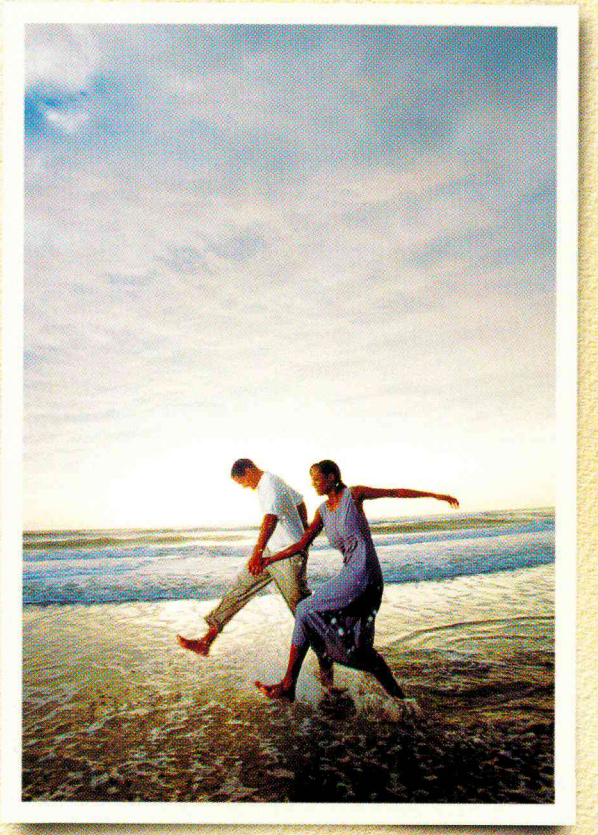
Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

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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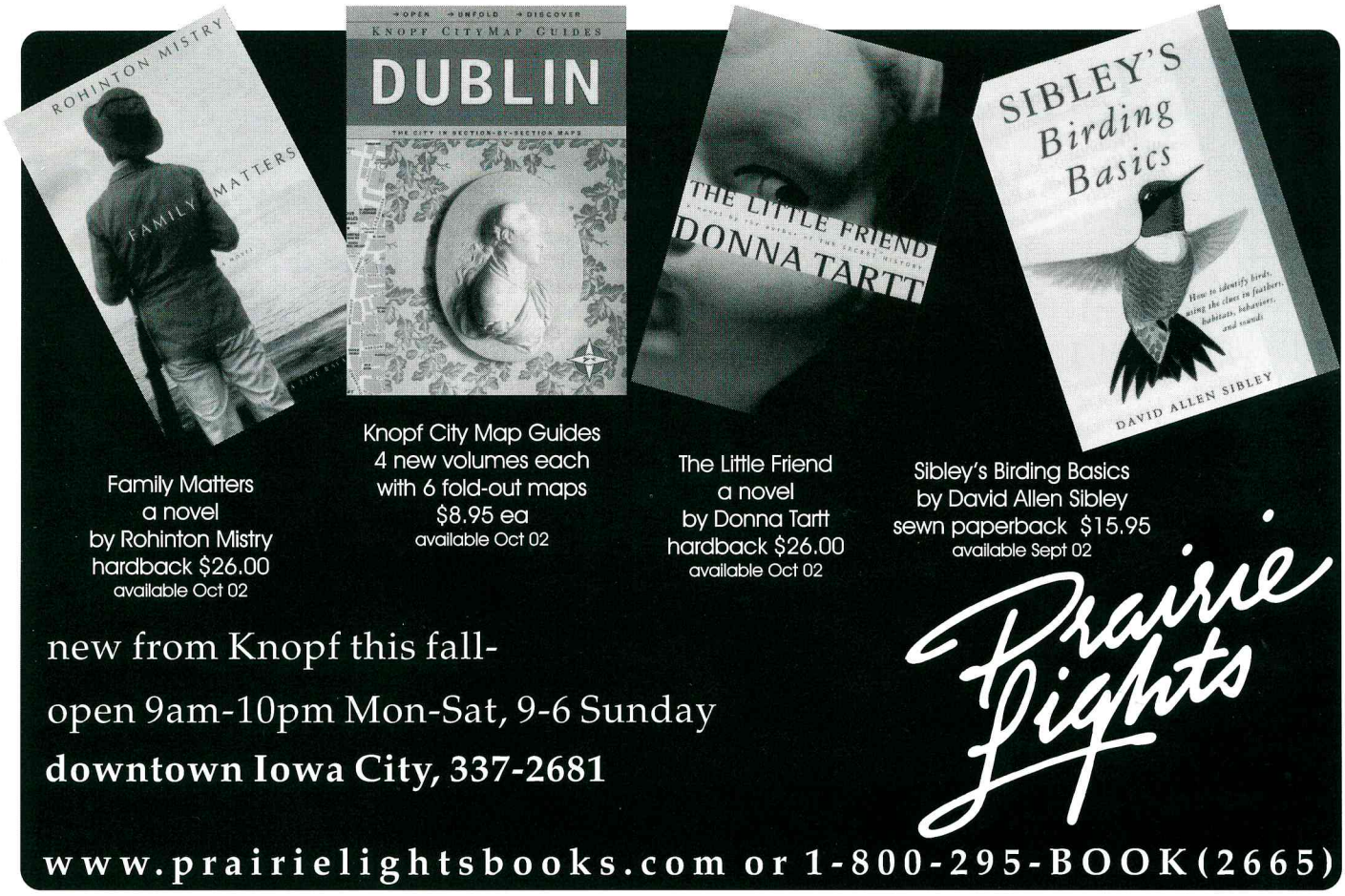
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