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NOVEMBER/DECEMBER

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- 11/28 Mark O'Connor, *violin/fiddle*
- 11/28-30 The SITI Company, *Radio Play*
- 11/30 Emerson String Quartet
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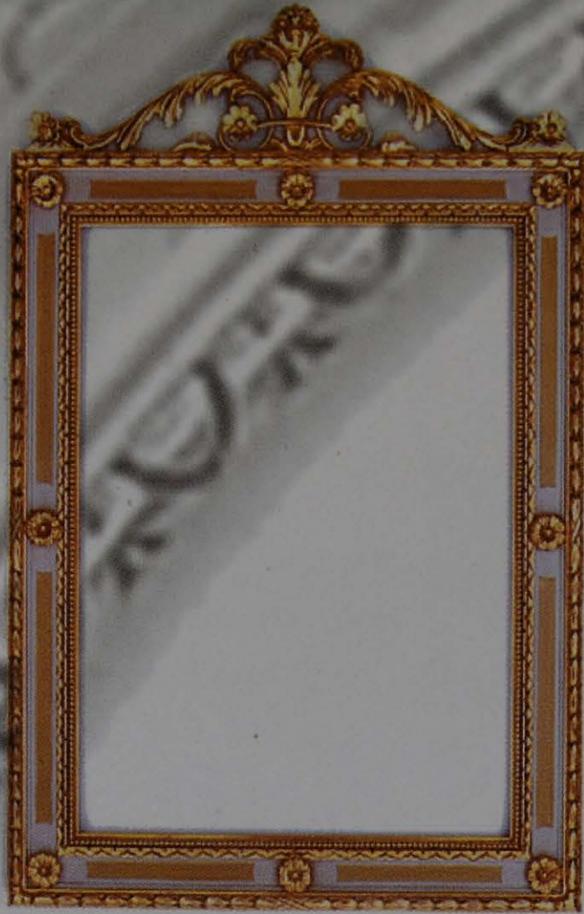


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3 Emerson String Quartet

6 Western Opera Theater, *Così fan tutte*

20 Béla Fleck & Edgar Meyer

26 Cappella Pratensis

28 Daniel Heifetz & The Classical Band

NOVEMBER

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28 Mark O'Connor, violin/fiddle

28-30 The SITI Company, Radio Play

30 Emerson String Quartet

DECEMBER

1-2 The SITI Company, Radio Play

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JANUARY

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23 Academy of St. Martin in the Fields
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26 Pinchas Zukerman, violin

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5, 7 Manuel Barrueco, guitar

6 Laurie Anderson

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the Istanbul Oriental Ensemble

23 An Evening with Ira Glass & Terry Gross

26 Anonymous 4 & Lionheart

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MAY

4 Grupo Corpo, Brazilian Dance Theater

8 Muir String Quartet & Michele Levin

10 Sweet Honey in the Rock



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Stanford Lively Arts

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LIVELY ARTS MAGAZINE

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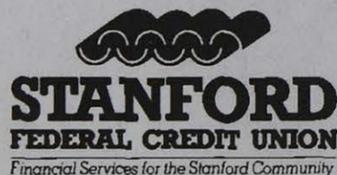
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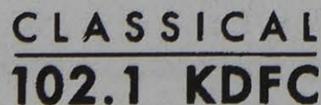
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FROM THE EXECUTIVE DIRECTOR

It's the nature of magazines that copy is written well in advance of your reading it; which is why I'm composing my letter to you towards the end of September.

In the two-and-a-half weeks that have followed the tragedy of September 11, I've reflected a lot, spoken with friends, and exchanged correspondence with colleagues around the world. What's most amazing to me is an awareness of the incredible healing power of the arts—the ability to bring audience and performer into a totally different space and to weave community out of strangers.

For so many of us, the performing arts are as necessary as breathing. We keep ourselves alive through creativity. With music, dance, and spoken word, we are able to communicate beyond geographic and personal borders.

We forge positive and productive communities through the arts—people who come together to experience and share performance; to instruct and share knowledge; and to help others develop their own form of self-expression.

At Stanford Lively Arts, “community” is an unwritten part of our name that starts with you. The magic of performance depends on your presence and your response—the very human vibrations that mix with what the artists are doing on stage to create something much larger.

On campus, we expand our community into the classroom through master classes, workshops, and lecture/demonstrations. In many cases, we invite the public to join in.

Our larger community extends into the surrounding neighborhoods. For example, we're dedicated to making a difference in the lives of talented young men and women from East Palo Alto who par-

ticipate in College Track and the Foundation for a College Education, both nonprofit organizations. Through our Partners for Success program, these motivated students will attend several of our performances this season and will have an opportunity to meet with musicians, dancers, actors, and innovators.

We believe that experiencing the arts firsthand will further stimulate these students and help keep them on track towards enrolling in college.



These are just a few examples of how Lively Arts brings people and ideas together in a positive spirit of exploration and human understanding.

For myself, I have found that ultimately I am drawn to others—to community—for the toughest and most pleasurable aspects of life. I hope that Stanford Lively Arts remains at the forefront of the communities in your life.

Warm regards,

“The arts are society's gift to itself. Linking hope to memory, inspiring courage and discipline, enriching our celebrations, making our tragedies bearable.”

—Dr. Ernest L. Boyer (1928–1995),
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PRESENTS

STANISLAV IOUDENITCH, *piano* VAN CLIBURN GOLD MEDAL WINNER, 2001

SUNDAY, NOVEMBER 11, 2001, 2:30 P.M.

DINKELSPIEL AUDITORIUM

with Pre-performance Discussion*

PROGRAM

Ludwig van Beethoven | Sonata in G Major, op. 79
Presto alla tedesca
Andante
Vivace

Wolfgang Amadeus Mozart | Sonata in F Major, K. 332 (K. 300k)
Allegro
Adagio
Allegro assai

Frédéric Chopin | Étude in A Minor, op. 25, no. 11
Nocturne in D-flat Major, op. 27, no. 2
Mazurka in C-sharp Minor, op. 63, no. 3

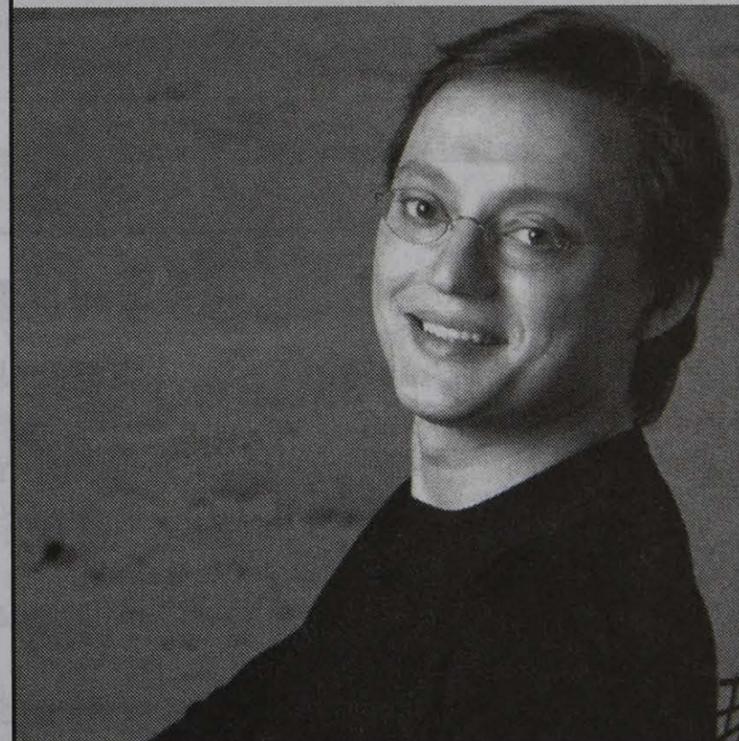
INTERMISSION

Franz Schubert | *Moments Musicaux*, op. 94 (D. 780)
Moderato (C major)
Andante (A-flat major)
Allegro moderato (F minor)
Moderato (C-sharp minor)
Allegro vivace (F minor)
Allegretto (A-flat major)

Franz Liszt | *Rhapsodie Espagnole*

PROGRAM

SUNDAY, NOVEMBER 11



*Pre-performance Discussion:

Arrive at 1:15 p.m. to chat with the artist in the concert hall. Moderated by George Barth, associate professor of teaching and the Billie Bennett Achilles director of keyboard programs at Stanford. As a pianist, Barth has appeared in recital and as soloist with orchestra. He is a contributing musicologist in the United States and Central Europe, and the author of *The Pianist as Orator*, about Beethoven's approach to performance.

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SONATA IN G MAJOR, OP. 79 LUDWIG VAN BEETHOVEN (1770–1827) COMPOSED IN 1809

The year 1809 was a difficult one for Vienna, and for Beethoven. In May, Napoleon invaded the city with enough firepower to send the residents scurrying and Beethoven into the basement of his brother's house—the bombardment was close enough that he covered his sensitive ears with pillows to protect them from the din. On July 29, he wrote to the publisher Breitkopf und Härtel, “We have passed through a great deal of misery. I tell you that since May 4th, I have brought into the world little that is connected; only here and there a fragment. The whole course of events has affected me body and soul...What a disturbing, wild life around me; nothing but drums, cannons, men, misery of all sorts.” He bellowed his frustration at a French officer he chanced to meet: “If I were a general and knew as much about strategy as I do about counterpoint, I’d give you fellows something to think about.”

Austria's finances were in a shambles, and Beethoven was placed in a precarious pecuniary predicament when the annual stipend he had been promised by several noblemen who supported his work was considerably reduced in value. As a sturdy tree can root in flinty soil, however, several significant musical works grew from those unpromising circumstances—by the end of that year, 1809, Beethoven had completed the *Emperor Concerto*, the *String Quartet in E-flat Major* (op. 74), the *Op. 77 Fantasy for Piano*, the *Piano Sonatas, Op. 78, Op. 79, and Op. 81a (Les Adieux)*.

The *Op. 79 Sonata* is something of an anomaly among these ambitious, large-scale compositions: it lasts only about 10 minutes, makes just modest technical demands on the performer, and eschews expressive profundities. Beethoven acknowledged these differences by labeling the manuscript “*Sonata facile ou sonatine*”—“*Easy sonata, or sonatina*” (literally, “*little sonata*”)—and authorized Breitkopf und Härtel to publish the score as a “*sonatina*” in November 1810.

The work appeared without dedication (an unusual circumstance for Beethoven, who was careful and crafty about dedicat-

ing pieces to those who might help further his interests), and the motivation for the creation of the *G-Major Sonata* is uncertain. One conjecture has the work as a gift for Therese Malfatti, the 19-year-old daughter of a family that had supported Beethoven during his early years in Vienna, and was then his pupil. Beethoven fell sufficiently in love with Therese that he proposed marriage to her, but a deaf, gruff, notoriously untidy, 39-year-old composer was hardly a likely partner for an aristocratic debutante, and the family rejected his suit. Beethoven may have commemorated the failed affair in April 1810 with his haunting *Für Elise (For Elise)*. The noted German music scholar Max Unger proposed that the title was actually a misreading of “Für Therese,” and that this wistful creation was intended “for remembrance,” as the composer headed the score, of the girl. The autograph manuscript of *Für Elise* was found among Therese's effects after her death.

The *G-Major Sonata* opens with a brisk, triple-meter movement (*Presto alla tedesca*) in the nature of a *Deutscher*, or German dance (*tedesco* means “German” in Italian), the rustic country dance that had entered the fashionable ball repertory during Mozart's last years in Vienna and was to provide an important source for the development of the waltz in the 1820s. Beethoven's piano example follows a compressed sonata form that does not even allow time for a proper second theme in the exposition, though a certain emotional weight is brought to the movement by its comparatively lengthy development section. The *Andante* is a simple three-part form (A–B–A), melancholy in its outer sections, pleasantly lyrical in its central episode. The finale is a bright-eyed rondo, “a small masterpiece of pianist comedy” according to noted critic and musicologist Michael Steinberg.

SONATA IN F MAJOR, K. 332 (K. 300K) WOLFGANG AMADEUS MOZART (1756–1791) COMPOSED IN 1778

Mozart arrived in Paris, chaperoned by his mother, on March 23, 1778, hoping



that the music lovers of the French capital would recognize his genius and reward him with an appropriate position. With the help of Baron Friedrich Grimm, whom he had met on his first trip to Paris as a wunderkind of seven in 1763, he was introduced to several members of the aristocracy, though his treatment at their hands was something less than he had hoped for—his letters home often complain of being kept waiting in drafty ante-rooms and of having to perform on wretched harpsichords.

In May, it appeared that his foray into Parisian cultural life might be rewarded. He reported to his father that he had been offered the post of organist at Versailles, a job with light duties, six months' leave per year, and proximity to the royal family. His longing was not for the royal chapel, however, but for the opera house (and for a sweetheart, Aloysia Weber, whom he had met on the stop in Mannheim while journeying to Paris), and he refused the post. “After all, 2,000 livres is not such a big sum,” he rationalized in a letter to his furious father. Mozart's stay in Paris grew sad. His mother fell ill in June, and she died the following month. He lingered in Paris, sorrowful and alone, until September 26, when, without the position he sought or the commissions he hoped to receive, he returned to Salzburg.

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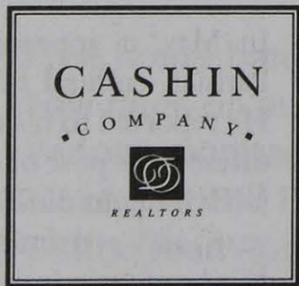
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While in Paris, Mozart composed five piano sonatas (K. 310, K. 330–333), which he first mentioned in letters to his father and his sister late in July 1778. He seems to have had no immediate prospect for their publication or public performance, and he may have written them to play at private homes in his search for new pupils, or to present at the occasional musical gatherings of his Mannheim friends in Paris.

One of the musical jewels of the Parisian sojourn is the F-Major Sonata (K. 332, corrected to K. 300k in later editions of Köchel's catalog of the composer's works—some recent research suggests that the sonata should be placed considerably later, perhaps even 1781 or 1782), which was crafted to embody the new expressive instrumental possibilities he had discovered when he visited the fortepiano workshop of Johann Andreas Stein in Augsburg, Papa Leopold's birthplace, at the beginning of his tour. Mozart raved to his father about the reliability, evenness, durability, and range of nuance of Stein's instruments, and he henceforth held them as the model for keyboard sonority and performance—he bought one for himself as soon as he moved to Vienna in 1781. The Parisian sonatas of 1778 were composed to exhibit the melodic shadings, expressive dynamics, and careful balancing of voices possible on the best keyboard instruments of the day, and they stand at an important historical juncture in the evolution of the modern piano.

The (undoubtedly jealous) Viennese composer Carl Ditters von Dittersdorf once declared of Mozart's music: "I have never yet met with a composer who had such an amazing wealth of ideas: I could almost wish he were not so lavish in using them. He leaves his hearer out of breath; for hardly has he grasped one beautiful thought when one of greater fascination dispels the first, and this goes on throughout." Such fecundity of melodic inspiration is richly evident in the opening movement of the F-Major Sonata, in which the distinguished scholar Arthur Hutchings counted "at least seven isolable, lengthy ideas" in the exposition alone. This music is an excellent example of Mozart's incomparable ability to weave an abundance of thematic ideas into a seamless

whole, a process that he called following *il filo* (the thread) a technique inherited (and vastly improved) from the works of Johann Christian Bach, whom he met as a boy in London. "No one can fathom how one melodic blossom is connected with another in the movement," wrote Alfred Einstein, "yet everyone will feel their naturalness and necessity, and the inevitability of their growth."

The sonata begins with a flowing strain of simple intervals and suave contours. A transition of stronger emotion leads to the second theme, a delicate melody whose mood is deepened by some expressive minor-mode harmonies. The interplay of major and minor—of light and shadow—throughout the sonata is one of the composition's most characteristic features. Schubert used a similar technique, learned from Mozart, to enrich the emotional expression of his works. The tiny development section does little more than refer to earlier thematic ideas before a complete recapitulation rounds out the movement. The *Adagio* is a lovely flight of keyboard song disposed in a three-part form (A–B–A), with the return marked by the decorative arabesques woven upon the opening theme. The finale, again filled with the subtle play of light and shadow heard in the first movement, combines the light-hearted style of a rondo with the structural rigor of sonata form.

ÉTUDE IN A MINOR, OP. 25, NO. 11

NOCTURNE IN D-FLAT MAJOR, OP. 27, NO. 2

MAZURKA IN C-SHARP MINOR, OP. 63, NO. 3 FRÉDÉRIC CHOPIN (1810–1849)

Chopin's first set of 12 études was published as his Op. 10 in 1833 (with a dedication to Franz Liszt), though the individual pieces had been written two and three years earlier, around the time that the young composer left Warsaw for Vienna and Paris. The étude originally grew from the need for study pieces focusing on one aspect of keyboard technique, but Chopin's examples lifted the genre from that of a simple pedagogical vehicle to a richly expressive concert form with a single, sustained mood. The études are the first works in which Chopin's fully formed genius is evident. His second set of études, Op. 25, appeared in 1837, with a dedication to the Countess Marie

d'Agoult, Liszt's mistress and mother of Cosima, later Richard Wagner's second wife. The English pianist and writer on music Robert Collet explained why the études are among the most characteristic and perfect of Chopin's creations: "Here, Chopin's more obvious limitations, his lack of sense of the monumental, either seem to be unimportant or to be positive virtues; in these works, he never attempts anything basically unsuited to his natural genius. They are in some ways the most universal of his works; to an unusual degree, they transcend barriers of time and nationality...It is difficult to think of any music of the decade around 1830 that has dated less." Of the Étude in A Minor, op. 25, no. 11, known as "The Winter Wind," Eric Harrison wrote, "This is one of the greatest storm-pictures, natural or emotional, ever conceived; the introduction sees its approach and utters a prayer for safety. It has lulls, but increases in violence to the end."

Contemporary accounts of Chopin's piano playing invariably refer to the extreme delicacy of his touch, the beauty of his tone, and the poetic quality of his expression. These characteristics are faithfully reflected in the 21 nocturnes that he created between 1827 and 1846. Chopin derived the name and general style for these works from the nocturnes of John Field, the Irish composer-pianist who spent most of his life in Moscow and Paris. Both composers were influenced in the rich harmonies and long melodic lines of their nocturnes by the *bel canto* operatic style that was popular at the time, though Chopin's examples exhibit a greater depth of expression and a wider range of keyboard technique than do those of Field. The introspective moods of the nocturnes pierced to the heart of the Romantic sensibility, and, along with the waltzes, they were Chopin's most popular works during his lifetime.

The Nocturne in D-flat Major, op. 27, no. 2, written in 1835 and dedicated upon its publication the following year to Countess Therese Apponyi, wife of the Austrian ambassador to Paris and a frequent hostess to the composer, is one of Chopin's most entrancing crepuscular evocations. Its long, graceful arch of melody recalls the lyrical flights of contemporary *bel canto* opera (Bellini was a

STANISLAV LOUDENITCH

good friend and sometime duet partner at the Parisian salons), though the rapturous mood and exquisitely varied figurations could have originated with no one but Chopin. After hearing Chopin play this Nocturne, Charles Hallé, the English pianist-composer whose name is memorialized by Manchester's chief orchestra, wrote, "He carried you away with him into a dreamland, in which you would like to dwell forever." Claude Debussy, who undertook an edition of Chopin's works in 1914, said that this piece is "among the most beautiful music ever written...which often takes flight towards the forest of *As You Like It*, where the fairies alone hold sway over our minds..."

The mazurka originated in Chopin's home district of Mazovia sometime during the 17th century. Rather a family of related musical forms than a single set type, the mazurka could be sung or danced, performed fast or languidly, and, when danced, given many variations on the few basic steps of the pattern. By the 18th and 19th centuries, when its popularity spread throughout Europe, the mazurka was characterized by its triple meter, frequent use of unusual scales (often giving the music a slightly Oriental quality), variety of moods, and occasional rhythmic syncopations. Of Chopin's 56 mazurkas, 41 of which were published during his lifetime, G.C. Ashton Jonson wrote, "In his hands, the mazurka ceased to be an actual dance tune, and became a tone poem, a mirror of moods, an epitome of human emotions, joy and sadness, love and hate, tenderness and defiance, coquetry and passion." The expressive range of the mazurkas is wider than that of any other group of his compositions; it is said that he never played any of the mazurkas the same way twice. They contain Chopin's most intimate thoughts and are moving reminders that this famous Polish émigré lived virtually his whole adult life away from his native soil.

Though the three mazurkas of Op. 63, composed in 1846 and issued the following year by Breitkopf und Härtel in Leipzig, were the last of Chopin's works to be published during his lifetime, they exude a freshness of expression and spontaneity of invention reminiscent of his youthful specimens of the form. The set was dedicated to Countess Laura

Czosnowska, an old friend from Warsaw who visited Chopin at Nohant during the summer of 1846, when he was at work on these pieces.

MOMENTS MUSICAUX, OP. 94 (D. 780) FRANZ SCHUBERT (1797-1828)

Schubert was among the first practitioners of the so-called character piece, the species of compact, single-movement, sharply etched piano composition designed for the burgeoning home music market in the early 19th century. A virtual musical tidal wave of these popular miniatures was composed in the years after Schubert's death in 1828. The masterful examples by Chopin, Schumann, Brahms, Liszt, Mendelssohn, Grieg, and others occupy the heart of the piano literature—but the form was still new when Schubert took it up around 1815 to provide keyboard entertainment at the convivial local gatherings, known as "Schubertiads," that featured his music and performances. Among the most endearing of Schubert's character pieces are the *Moments Musicaux*, whose six movements occupied him between 1824 and 1827. They were issued as a set by the Viennese publisher Leidesdorf in July 1828, but two of them had been published earlier—No. 3 (as *Air Russe*) by Leidesdorf in an *Album Musical* for Christmas 1824, and No. 6 (*Les Plaintes d'un Troubadour*) in Leidesdorf's holiday anthology of the following year. (The title, given in fractured French in the first edition as *Momens musicales*, appears to have originated with Leidesdorf, not Schubert.) The *Moments* are modest in length and unassuming in form (three-part structure: A-B-A), yet they embody the quintessential lyricism, harmonic suavity, and emotional appeal that characterize Schubert's greatest creations.

RHAPSODIE ESPAGNOLE FRANZ LISZT (1811-1886) COMPOSED IN 1863.

A great man's reputation precedes him, and Liszt followed where his led. One of Europe's most famous and sought-after personalities in the 19th century, he traveled the length and breadth of the continent, astounding audiences with his piano wizardry. His biographer

Sacheverell Sitwell wrote, "There was hardly a country in Europe to which his journeys did not extend. We find him in Seville, in Lisbon, in Copenhagen, all over Poland and Russia, in Hungary, and at Constantinople. The scope of his voyages was without precedent in the history of music."

Even in his last years, Liszt was peripatetic, maintaining residences in Rome, Weimar, and Budapest, and annually spending some time at each. He collected musical images as he traveled, much as did Aaron Copland in the 1930s when he wrote, "Other tourists will pull out their snapshots to show you what a country looks like, but a composer wants to show you what a country *sounds* like." Though Liszt's most famous "musical snapshots" were the *Années de Pèlerinage* (*Years of Pilgrimage*)—solo piano works inspired by his years of travel in Italy and Switzerland—and the brilliant set of *Hungarian Rhapsodies*, there were numerous other of his compositions that used themes from Austria, England, France, Germany, Poland, Russia, and Spain.

Among the most atmospheric of Liszt's travel pieces is the *Rhapsodie Espagnole*, inspired by his Iberian visit during the winter of 1844-1845. His first stop was in the village of Pau, in the Pyrenees, to see a childhood sweetheart, Madame d'Artigaux, née Caroline de Saint-Cricq. After this reunion, he made a triumphant procession to Madrid (14 major concerts in two months), Lisbon (12 more performances), Seville, Gibraltar, and Barcelona. At the time, he sketched a solo piano work on themes he heard during those months, but it was not until 1863 that he brought the music to its definitive form, basing his *Rhapsodie Espagnole* on two traditional Spanish melodies. The first, *La Folia*, was an ancient dance strain of Portuguese or Spanish origin that had appeared in concert music as early as 1649, which also served as the basis of compositions by Frescobaldi, A. Scarlatti, Bach, Rachmaninoff, and others. Liszt knew it from Corelli's D-Minor Violin Sonata, op. 5, no. 12. The other melody Liszt employed was a *jota*, a rapid triple-meter dance that he heard in the northern province of Aragon.

(The Russian composer Glinka, who was also in Spain in 1845, used this same theme in his *Jota Aragonesa*.)

The form of Liszt's *Rhapsodie Espagnole* follows the sectional design familiar from his *Hungarian Rhapsodies*. Following an introductory cadenza for the soloist, the *Folia* theme is presented in the dark lower reaches of the keyboard. An orchestral treatment of the theme ensues before the soloist returns with increasingly brilliant commentaries on the melody. A series of flashing scales leads directly into the ebullient *Jota Aragonesa*. This wonderfully infectious tune is treated at some length. In the final pages, the opening *Folia* theme is recalled and combined in heroic fashion with the *Jota* to fashion a grand close.

—©2001 Dr. Richard E. Rodda

Dr. Richard E. Rodda has provided program notes for major orchestras in the United States and Europe, including Berlin, Cleveland, Chicago, Dallas, New Mexico, San Jose, Spokane, and Hartford, as well as the Kennedy Center in Washington, D.C.; the Chamber Music Society of Lincoln Center, American Symphony, and Orpheus Chamber Orchestras in New York City; Amsterdam Concertgebouw Orchestra; Grant Park Music Festival (Chicago); the Peninsula Music Festival; the Santa Fe Chamber Music Festival; the Chamber Music Northwest Festival; the Curtis Institute of Music; and many other ensembles and organizations across the country. He is a regular contributor to Stagebill magazine and has written liner notes for Telarc, Decca, Angel, Arabesque, Newport Classics, Delos, Azica, and Dorian Records. Dr. Rodda also teaches at Case Western Reserve University and the Cleveland Institute of Music.

STANISLAV IOUDENITCH, PIANO

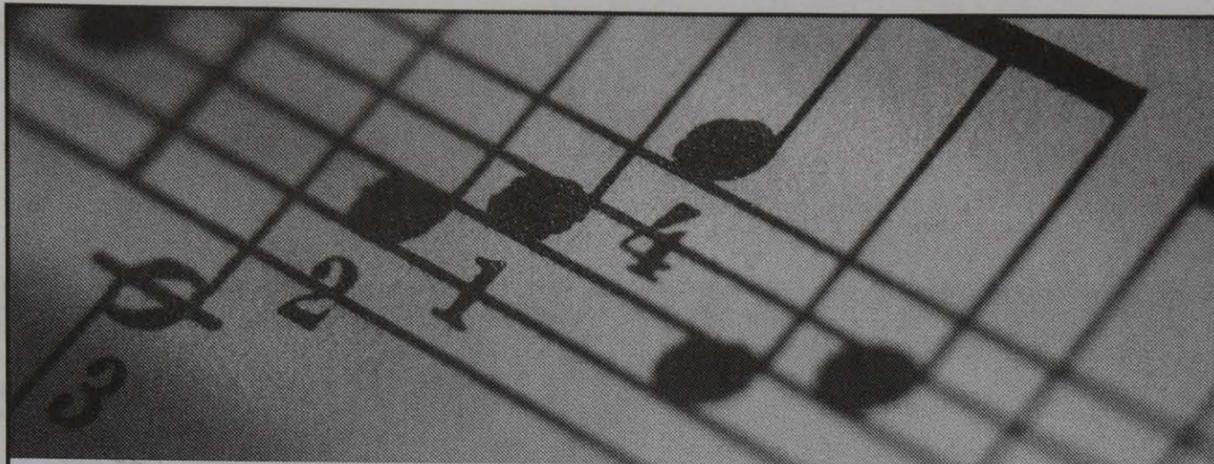
Stanislav Ioudenitch was awarded the Nancy Lee and Perry R. Bass Gold Medal at the Eleventh Van Cliburn International Piano Competition, and he was also the recipient of a Steven De Groote Memorial Award for the Best Performance of Chamber Music for his semifinal round collaboration with the renowned Takács Quartet. In addition to the medal, he was awarded two years of international concert engagements and career management as well as a compact disc recording of his award-winning Cliburn Competition performances for the *harmonia mundi* label.



A native of Uzbekistan, Ioudenitch has performed with the Munich Philharmonic; the Philharmonie der Nationen; and the National Symphony Orchestra in Washington, D.C.; among other noted ensembles. His solo recital engagements have taken him to venues throughout the former Soviet Union, as well as to Finland, Germany, Greece, Italy, Spain, and the United States.

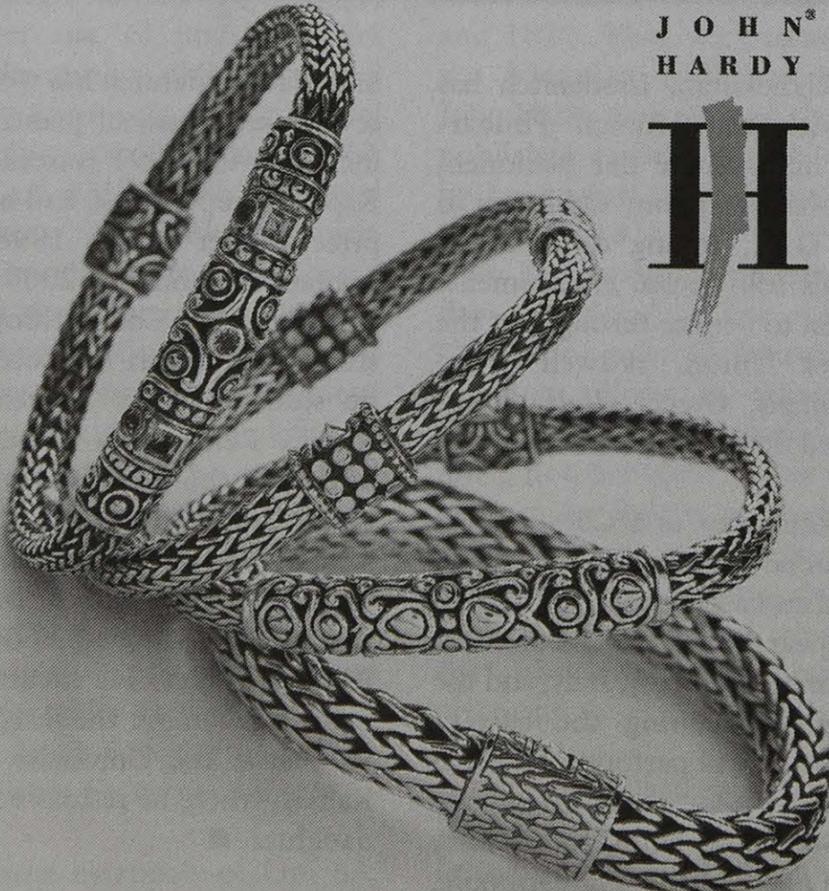
His first performances as a Cliburn gold medalist included a recital at the Aspen Music Festival and a European tour, highlighted by appearances at several summer festivals in France, Germany, Italy, and the United Kingdom. During the current concert season, he will perform orchestral engagements with the Greenville Symphony (South Carolina), Kansas City Symphony, Long Island Philharmonic, and Pacific Symphony Orchestras. Ioudenitch also will appear in recital in Charlotte; Fort Worth; New Orleans; San Antonio; Seattle; Stanford; Washington, D.C.; and West Palm Beach, among other cities in the United States.

Stanislav Ioudenitch has won top prizes in several international piano competitions, including the 1991 Busoni and the 1994 Kapell Competitions, and he was the first-prize winner at the 1998 Palm Beach Invitational and the 2000 New Orleans International Competitions. A former student of Dmitri Bashkirov, with whom he studied at the Escuela Superior de Musica Reina Sofia in Madrid, he also attended the prestigious International Piano Foundation in Cadenabbia, Italy, for two years, working with Leon Fleisher, William Grant Naboré, Murray Perahia, Karl Ulrich Schnabel, Fou Ts'ong, and Rosalyn Tureck. He is currently pursuing a doctorate under the direction of Robert Weirich at the University of Missouri in Kansas, where he resides with his wife and daughter. ■



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NOVEMBER

PRE-PERFORMANCE DISCUSSION
VAN CLIBURN GOLD MEDAL WINNER
STANISLAV IOUDENITCH, piano

Sunday, November 11, 2001
1:15 p.m.–2:30 p.m.
Dinkelspiel Auditorium

Join gold medal winner Stanislav Ioudenitch prior to his performance in an informal discussion about the afternoon's program and the trials and tribulations of the Van Cliburn International Piano Competition. Moderated by George Barth, pianist, associate professor of teaching, and the Billie Bennett Achilles director of keyboard programs at Stanford.

POST-PERFORMANCE DISCUSSION
THE SITI COMPANY

Wednesday, November 28, 2001
Following public performance of
War of the Worlds—The Radio Play
Pigott Theater
(formerly Little Theater)

Join the actors from the SITI Company for an informal discussion about re-creating this famous radio play for the stage. Moderated by Jim Bettinger, journalist and director of the John S. Knight Fellowships for Professional Journalists at Stanford.

DECEMBER

POST-PERFORMANCE DISCUSSION
THE SITI COMPANY

Sunday, December 2, 2001
Following public performance of
War of the Worlds—The Radio Play
Pigott Theater
(formerly Little Theater)

Join Artistic Director Anne Bogart and the actors from the SITI Company for an informal discussion about re-creating this famous radio play for the stage. Moderated by Carl Weber, professor of drama and head of the graduate program in directing at Stanford.

the panic broadcast of 1938

Reality radio was forever changed after Orson Welles gave his on-air rendition of H.G. Wells' frightening story *War of the Worlds*. Jim Bettinger, director of Stanford's Knight Fellowships for Professional Journalists, describes what happened on that October night more than 60 years ago.

BY JIM BETTINGER

Director, John S. Knight Fellowships for Professional Journalists

The SITI Company production of *War of the Worlds* is a conscious effort to capture what happened inside the Mercury Theatre on the Air between 8:00 p.m. and 9:00 p.m. on Sunday, October 30, 1938, and to reflect what happened throughout the country as the result of a 23-year-old upstart named Orson Welles.

For while the Mercury Theatre players blithely proceeded through Howard Koch's script, with no more hyperactivity than attended every live radio drama, the world outside the Columbia Broadcasting Building was taking the play very seriously indeed. By the next morning, the headline in the *New York Times* summarized the reaction:

*Radio Listeners in Panic,
Taking War Drama as Fact
Many Flee Homes to Escape 'Gas Raid From
Mars'—Phone Calls Swamp Police at
Broadcast of Wells Fantasy*

"Reality radio" would never be the same.

War of the Worlds achieved this effect despite some substantial obstacles. The script was a last-minute affair, slapped together in

six days by Howard Koch, who balked at the challenge of adapting H.G. Wells' 1898 novella into a 1930s radio play. "I was being asked to do an almost entirely original one-hour play in six days," Koch wrote, explaining why he tried to get Orson Welles to change his mind. "The answer was a firm no, this was Orson's favorite project."

Beyond that, Orson Welles and the Mercury Theatre on the Air was hardly dominating its time slot. That honor belonged to the Chase and Sanborn Hour, which featured Edgar Bergen and Charlie McCarthy and drew about 35 percent of the total possible audience. The Mercury Theatre, by contrast, attracted about one-tenth as many listeners.

Even that disparity worked to enhance the impact of the program. For once Bergen and McCarthy finished their first skit at 8:12 p.m. and went to a commercial, millions of listeners switch their dials somewhere else. An estimated 6 million of them landed on CBS and heard a fictional Princeton University professor describing the scraping sound inside a spaceship that had landed near Grovers Mill, New Jersey. Grovers Mill is a real place, as Princeton is a real university, and those who hadn't been listening at the start of the program missed the disclaimer—a very slight disclaimer to be sure—that this was a radio play. The panic was on.

It was intense and widespread. There were the sorts of reactions anyone expects—telephone calls to newspapers and police stations, so many that the Associated Press and many police agencies felt it necessary to send advisories. This one, from the New Jersey State Police, was typical: "Note to all receivers—WABC broadcast as drama re this section being attacked by residents of Mars. Imaginary affair."

Others didn't stop to check out what they had heard on the radio. "I knew it was something terrible and I was frightened," said one New Jersey woman interviewed later. "When they told us what road to take and get up over the hills and the children began to cry, the family decided to get out. We took blankets and my granddaughter wanted to take the cat and the canary. We were outside the garage when the neighbor's boy came back and told us it was a play."

She wasn't alone. Some people huddled in their cellars, while others fled to parks or towns where they thought, improbably, that they would be safer. Some 30 men and women showed up at a New York police station, telling the officers that they had

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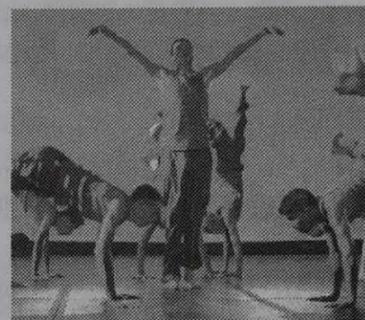
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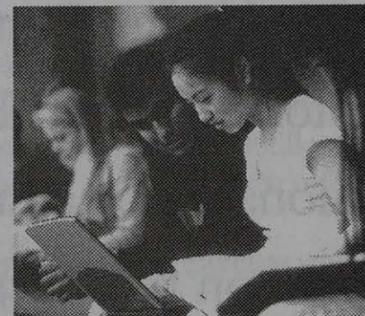
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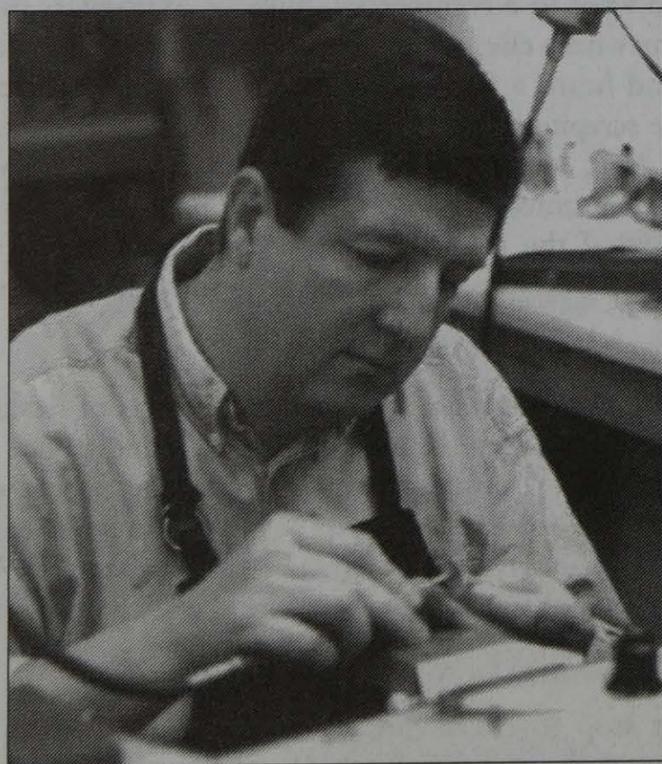


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packed their belongings and were ready to be evacuated. Listeners called their husbands, their wives, their children, their parents, and their friends, urging them to tune into this report of an attack from Mars—and, of course, none of these new listeners had heard the disclaimer, either. These well-meaning efforts to sound the tocsin succeeded only in spreading the panic.

Midway through the broadcast, CBS program supervisor Davidson Taylor was asked to leave the booth for an urgent phone call. Thus did he get a hint of what was going on outside the bubble of the studio. Police had surrounded the Columbia Broadcasting Building; no one was to leave without their permission. Taylor quickly arranged for another disclaimer to be inserted into the program, and then two more...but by then it was almost too late.

The repercussions were immediate (and let the record show that in the next day's newspapers, several politicians were already coming forth with proposals to further regulate radio broadcasting). The mayor of one city called the program and threatened to punch Welles in the nose. Welles and his cohorts didn't seem to have broken any laws, so they were turned loose to deal with newspapers—which had a field day excoriating the young stars of this very young medium. (Welles was not yet 24 years old.)

As emotions cooled, the thoughtful and the thoughtless alike tried to understand why the panic had been so widespread and intense. The most thorough study was done by Princeton social psychologist Hadley Cantril and summarized in the book *The Invasion From Mars: A Study in the Psychology of Panic*. Among other things, Cantril found that the broadcast resonated among listeners with a lack of education and those with higher than average levels of insecurity, as well as among those who didn't have much in the way of critical faculties and who were more suggestible than the average person.

He also found that social uncertainty made it easier to believe the worst. This was more than nine years after the Great Stock Market Crash and several years into the Great Depression. And the broadcast was only 31 days after prolonged tension in Europe had led to the Munich Agreement.

The events leading up to the Munich Agreement had a secondary effect, many believe. As the fledgling journalistic medium of radio flexed its muscles, the practice of breaking into regular programming to report new but sometimes incremental developments became commonplace. (There's a reason why one popular history of broadcasting is titled *We Interrupt This Broadcast*.) And that is precisely the format that Koch chose for his *War of the Worlds* script.

This was a vivid demonstration of the power of radio—but not the first. Some 12 years earlier, during a time of labor unrest in England, a spoof broadcast by Father Ronald Knox “reported” that an unruly mob had attempted the blow up the Houses of Parliament using trench mortars and had hanged the minister of traffic from a tramway post. Newspapers, police stations, and other government agencies were inundated with calls, although the unrest was not as widespread or intense.

Welles was well aware of the how powerful the journalistic use of radio had become. Tim Crook, director of a radio drama company in England, writes that Welles instructed the actor playing the reporter in *War of the Worlds* to study the legendary ad-



libbed broadcast of Herbert Morrison describing the crash of the Hindenburg just the year before. And, like all theater directors, Welles wanted his audience to suspend disbelief and accept the reality of the play. So he took steps to do so, beginning with the use of real locations (although not real people or real government agencies) and the journalistic formula listeners had come to associate with reality.

There were clues to the contrary, beginning with the speed with which the Martian spaceship reached Earth (about 35 minutes) to the shift in time frame in the second half of the program, when the narration shifts from real-time reporting to after-the-fact summary. But Crook, for one, thinks Welles did pretty much what he set out to do: “I think the evidence available to us indicates quite strongly that Orson Welles deliberately sought to create alarm, although he did not anticipate the scale of the panic.”

There is a tendency to try to freeze the *War of the Worlds* panic in time, as if the possibility of being fooled by a radio play ended with World War II. We're much more sophisticated about media now, you might think. But are we? When we read of millions of people relying on Oliver Stone's *JFK* for their understanding of the Kennedy assassination, when just about any drive-time disc jockey can snooker listeners into showing up for a bogus event, when apocryphal tales circulated on the Internet are treated as fact, I think we can say that media sophistication is still at dawn's early light. Meanwhile, we return now to our regular programming. ■

This essay is drawn from *The Invasion From Mars: A Study in the Psychology of Panic*, by Hadley Cantril; *The Panic Broadcast*, by Howard Koch; *The Glory and the Dream: A Narrative History of America 1932–72*, by William Manchester; and *The Psychological Power of Radio*, by Timothy Crook.

Photo: the SITI Company's production of *War of the Worlds*

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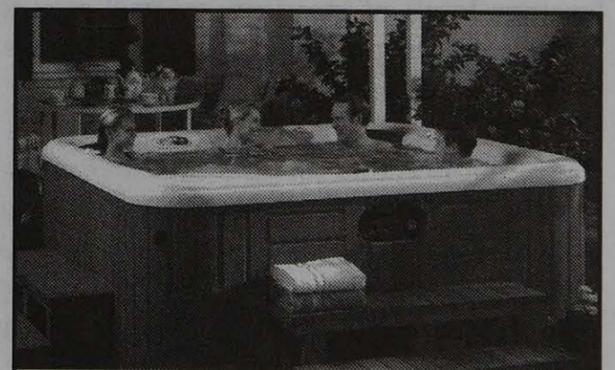
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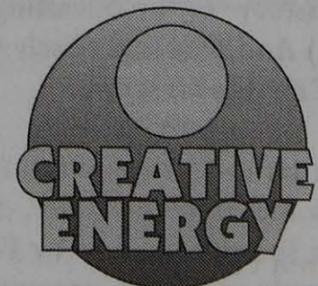


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P R E S E N T S

THE SITI COMPANY'S PRODUCTION OF **WAR OF THE WORLDS—THE RADIO PLAY**

WEDNESDAY—SATURDAY, NOVEMBER 28—DECEMBER 1, 2001, 8:00 P.M.

SUNDAY, DECEMBER 2, 2001, 2:30 P.M.

PIGOTT THEATER

with Post-performance Discussions[†]

Radio play by Howard Koch (1938)
Based on the novel by H.G. Wells
Directed by Anne Bogart and Darron L. West

THE CAST

(in alphabetical order)

J. Ed Araiza*
Shawn Fagan*
Jeffrey Fracé*
Susan Hightower*
Barney O'Hanlon*
Danusia Roberts*
Stephen Webber*

Running time is approximately one hour, without intermission.

Directors	Anne Bogart*** Darron L. West
Lighting Designer	Brian H. Scott
Costume Designer	James Schuette**
Sound Designer	Darron L. West
Company Stage Manager	Elizabeth Moreau*
Development Coordinator	Erika S. Green
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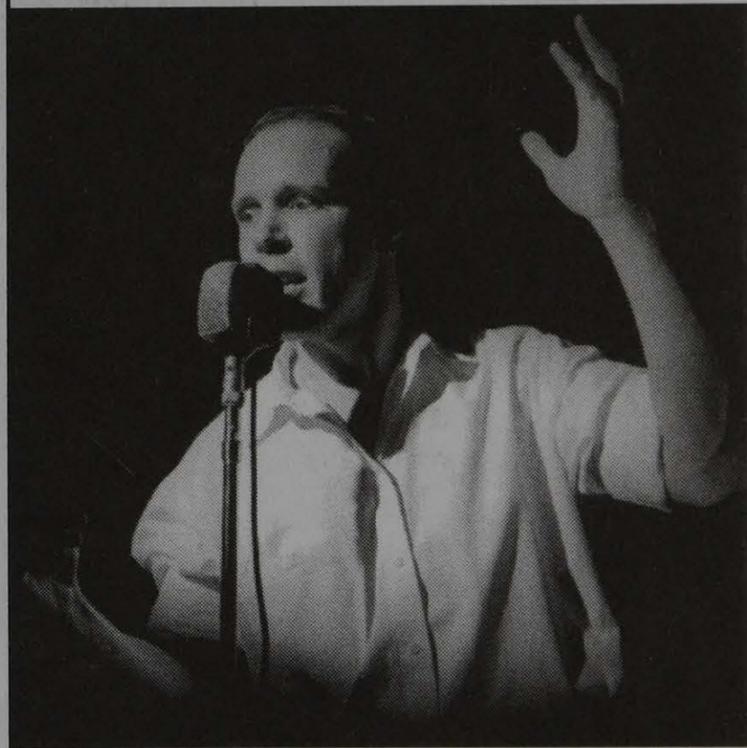
Premiered October 30, 1999, at the West Bank Café in New York City.
The Kennedy Center, Washington D.C., February 2000.
Edinburgh International Festival, August 2000.
Utah State University, Logan, Utah, January 2001.
Skidmore College, Saratoga Springs, New York, June 2001.

Please turn off cellular phones, pagers, and watch alarms during the performance.

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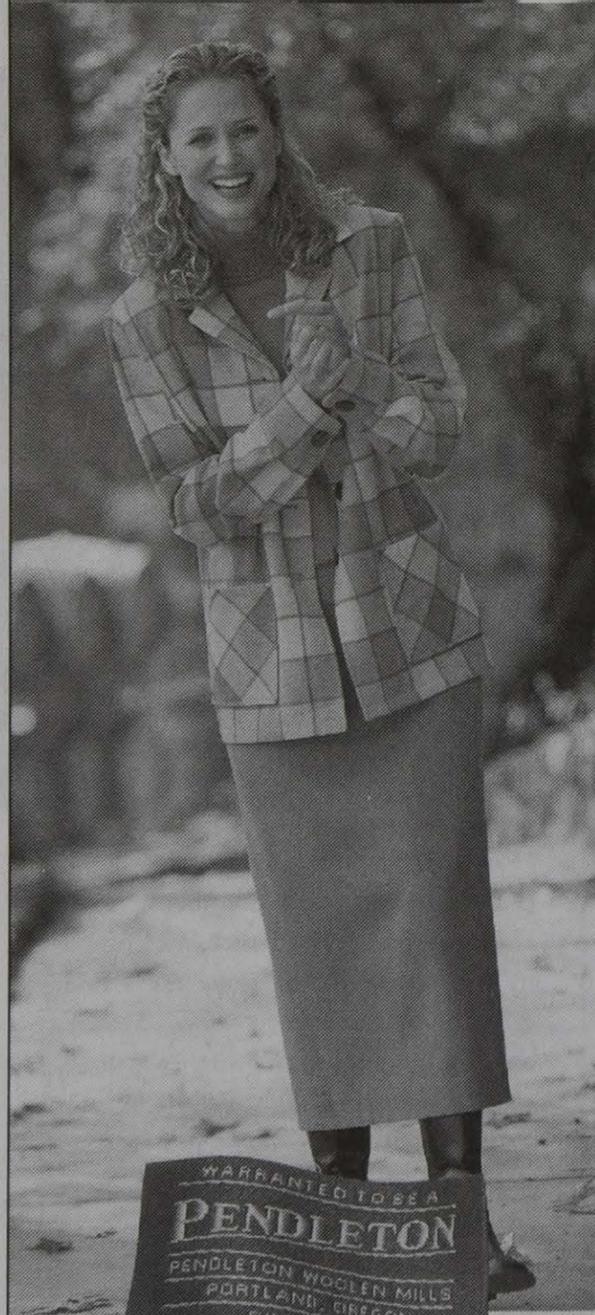
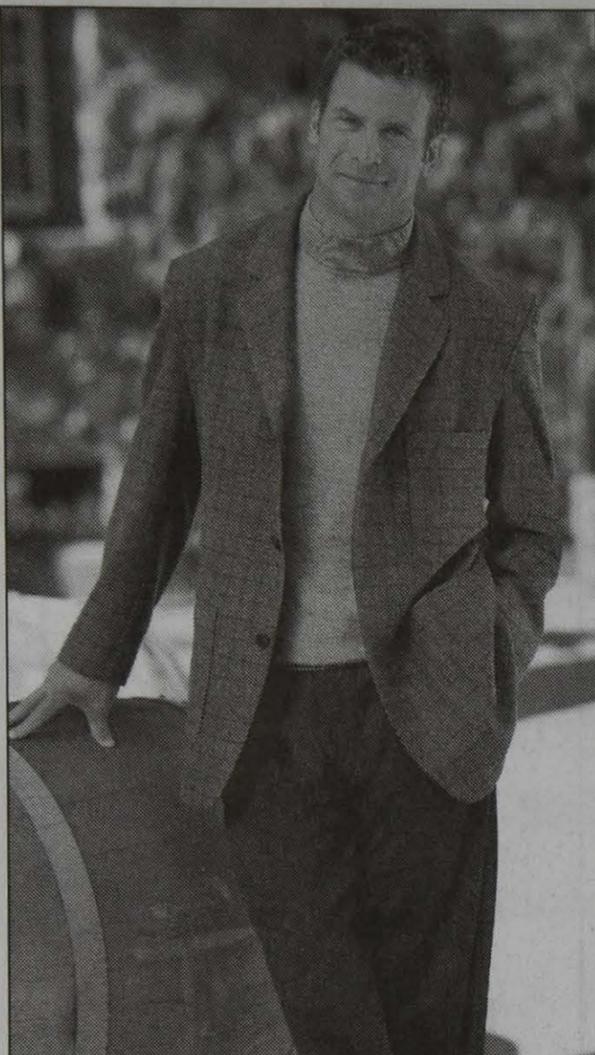
PROGRAM

NOVEMBER 28 – DECEMBER 2



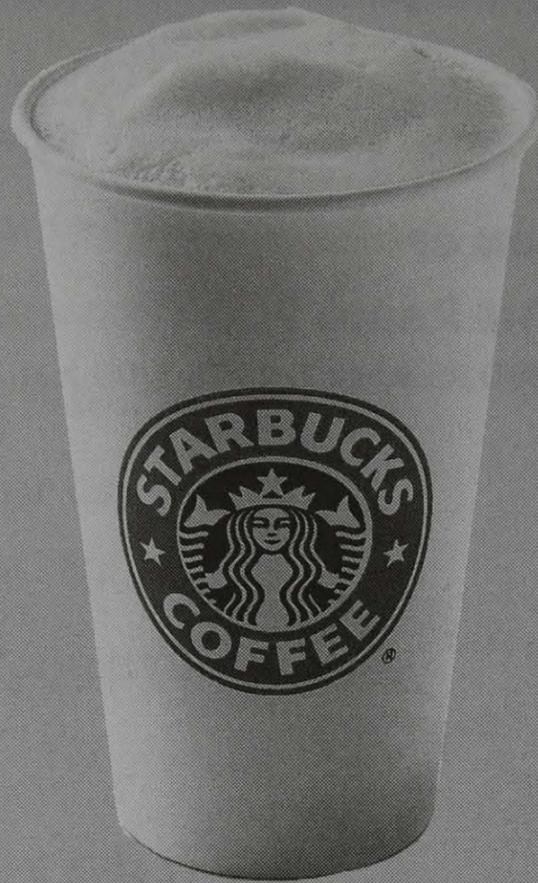
[†] Post-performance Discussions:

(November 28 and December 2 only):
Following the performance, the company will return to the stage for a brief question-and-answer session. Moderated by Jim Bettinger (Nov. 28), director of Stanford's Knight Fellowships for Professional Journalists and former writer for the *San Jose Mercury News*. Moderated by Carl Weber (Dec. 2), professor of drama, head of the graduate department of directing at Stanford, and a respected authority on Bertolt Brecht. Artistic Director Anne Bogart also will participate.



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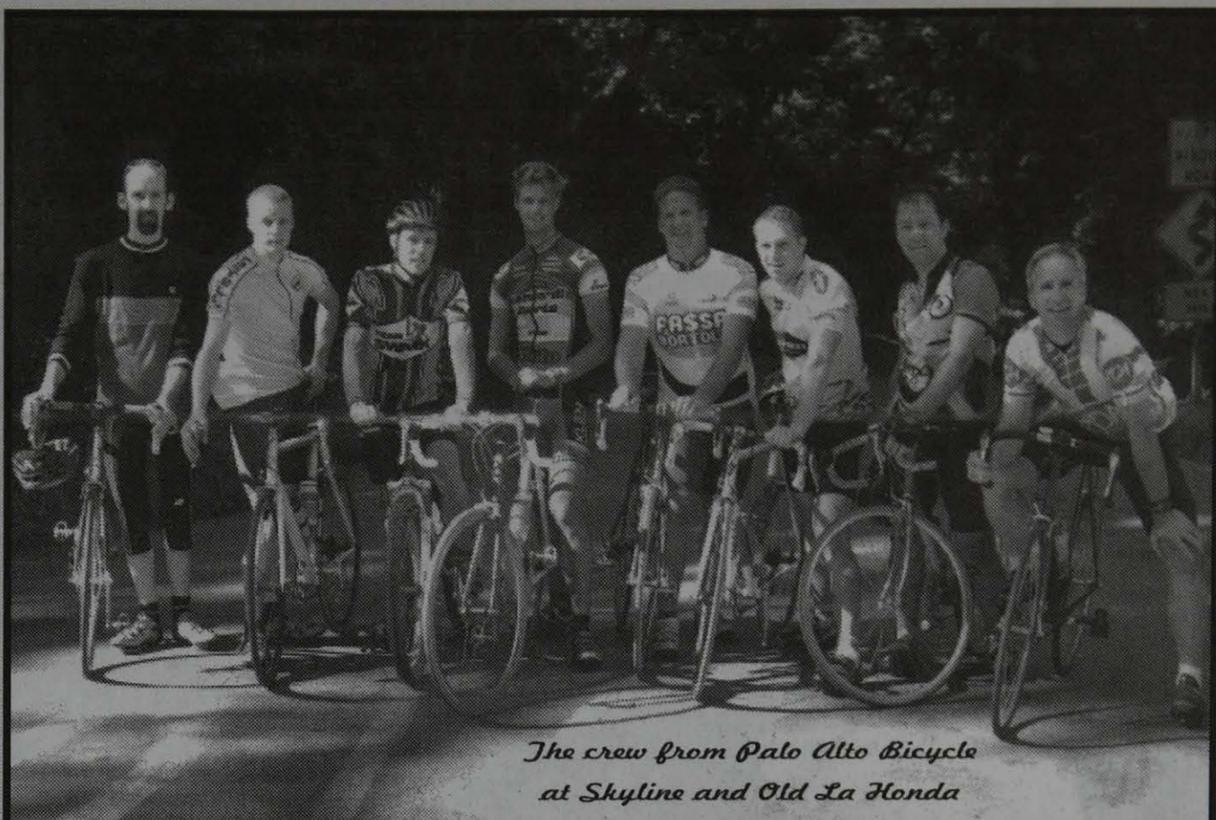
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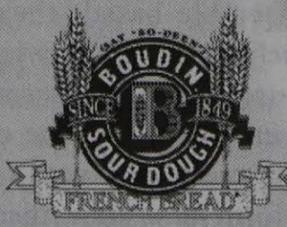
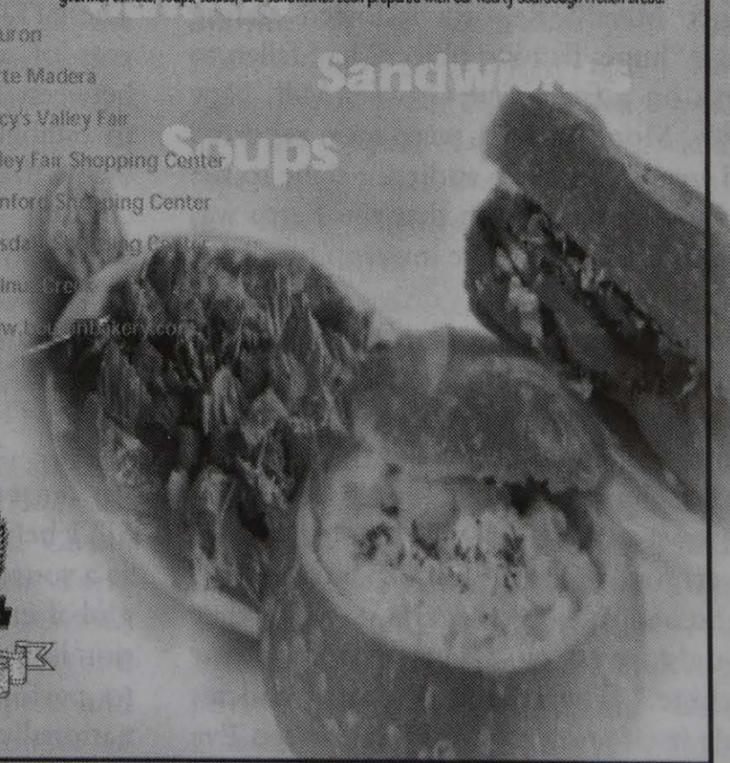
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WAR OF THE WORLDS



On the foggy fall evening of October 30, 1938, America went to war with Mars! Adapted for radio by Howard Koch and starring Orson Welles, *War of the Worlds* was presented as a Halloween thriller, or as Welles put it: "The Mercury Theatre's own radio version of dressing up in a sheet and jumping out of a bush and saying 'boo!!'" But, for those who tuned in late, "normal" programming appeared to be interrupted with the startling news that there were "explosions occurring on Planet Mars!" Reports followed stating that a "huge, flaming object" had fallen to Earth on a farm near Grovers Mill, New Jersey. More landings were soon reported and an anxious radio audience came to the frightening conclusion that the Earth was the target of a full-scale invasion by aliens!

War of the Worlds terrified a nation. Thousands fled their homes in panic. In New York City, swarms of curious and frightened citizens crowded the streets to catch a glimpse of a "real space battle." In the town of Grovers Mill, the local water tower was pumped full of buckshot as frightened believers fired at what they thought was a "giant Martian war machine." The true power of broadcast made itself known on this Halloween Eve in 1938, and no one has forgotten the chilling fear and awesome force of this, radio's single most famous broadcast.

Now, 63 years after the original broadcast, the radio classic comes to life as performed by the SITI Company. The staged version of the H.G. Wells/Howard Koch/Orson Welles/Mercury Theatre's classic is part of the SITI Company's investigation into the life and work of the genius Orson Welles, an extraordinary American artist.

THE SITI COMPANY

The SITI Company, celebrating its 10th year of activity, began as an agreement between Tadashi Suzuki and Anne Bogart to establish a new venture in the United States that would emphasize international cultural exchange and collaboration. Originally envisioned as a summer institute in Saratoga Springs, New York, SITI quickly grew into a year-round theater company based in New York City. Saratoga Springs is now SITI's summer home.

An ensemble-based theater company, SITI believes in the power of the theater as a source of spiritual strength in today's global environment. The company's mission is to create new works for the theater, to perform and tour these productions nationally and internationally, to provide ongoing training for young theater professionals in an approach to acting that forges unique and highly disciplined

artists for the theater, and to foster opportunities for cultural exchange with theater professionals and audiences from all over the world.

One way SITI is accomplishing its mission is by integrating into other organizations of the existing American and international theater systems. Examples include ongoing relationships with Wexner Center for the Arts, Ohio State University; Walker Art Center, PICA; Actors Theatre of Louisville; Perseverance Theater; City Theatre in Pittsburgh; the Toga International Arts Festivals; Theatre Archa in the Czech Republic; and the New York Theatre Workshop. SITI's affiliations with universities include New York University, Juilliard, Columbia University, Fordham University, Ohio State University, Miami University, Bard College, University of Minnesota, University of Louisville, Carnegie Mellon, Pittsburgh University, Emory University, and U.C. Berkeley. Every June the company gathers for its annual Summer Intensive at Skidmore College in Saratoga Springs. Internationally, SITI has performed and led training in Japan, Germany, France, the Czech Republic, Wales, the Georgian Republic, Ireland, Turkey, Italy, Australia, Canada, Colombia, Scotland, England, Israel, and Holland.

Most recently, SITI created two new productions: *bobrauschenbergamerica*, which opened at Actors Theatre of Louisville's Humana Festival of New American Plays and will tour during the 2002–2003 performance season, and *Room*, which premiered at the Wexner Center for the Arts at Ohio State University, ran at City Theatre in Pittsburgh, Pennsylvania, and will tour during the 2001–2002 performance season. *War of the Worlds* opened the Brooklyn Academy of Music's Next Wave Festival. Other SITI productions include *Orestes*; *The Medium*; *Small Lives/Big Dreams*; *Going, Going, Gone*; *Miss Julie*; *Culture of Desire*; *Bob*; *Private Lives*; *Alice's Adventures*; *War of the Worlds—The Radio Play*, and *Cabin Pressure*. Future productions include *Score*, *The Rachel's Project*, and *Reunion*.

In addition to Artistic Director Anne Bogart, the SITI Company consists of eleven actors, five designers, a production

manager, stage manager, development coordinator, and managing director. The SITI Company is Akiko Aizawa*, J. Ed Araiza*, Anne Bogart, Will Bond*, Susan Hightower*, Leon Ingulsrud*, Ellen Lauren*, Kelly Maurer*, Jefferson Mays*, Charles L. Mee Jr., Tom Nelis*, Barney O'Hanlon*, Neil Patel, James Schuette, Brian H. Scott, Mimi Jordan Sherin, Megan Wanlass Szalla*, Stephen Webber*, and Darron L. West.

SITI Company Associates: Shawn Fagan, Jeffrey Fracé, Christopher Healy, Kurt Kellenberger, and Donnie Mather

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J. ED ARAIZA (ENSEMBLE)

SITI Company credits: *bobrauschenbergamerica*, *Culture of Desire*, *The Medium*, *Small Lives/Big Dreams*, *War of the Worlds* and *War of the Worlds—The Radio Play* at Actors Theatre of Louisville, New York Theatre Workshop, Walker Arts Center, City Theatre in Pittsburgh, Wexner Center, Theatre Artaud in San Francisco, Dublin Theatre Festival, Toga Arts Festival, Olympic Arts Festival, Joe's Pub at the Public Theatre, the Kennedy and Edinburgh International Festival. Regional theater: *The Cure at Troy*, Yale Rep.; *Santos and Santos*, Mixed Blood Theatre; *Keely and Du*, Hartford Stage and ATL; *1969* and *Picnic*, ATL; *Yerma*, Arena Stage; *Principia Scriptoria*, A Contemporary Theatre; *Charley Bacon*, South Coast Rep.; *King Lear*, *Macbeth*, *La Victima*, Los Angeles Theatre Center. Off-Broadway: *Orestes*, *Occasional Grace*, En Garde Arts; *Words Divine*, Intar; *Eastern Standards*, Duo Theatre; *Body Game*, Theatre for the New City; *Raft of the Medusa*, Minetta Lane Theatre. Araiza was a member of El Teatro de la Esperanza. Araiza teaches and studies with the SITI Company.

ANNE BOGART (CODIRECTOR)

Anne Bogart is the artistic director of the SITI Company. Recent productions with SITI include *Room* (Wexner Center and City Theatre); *War of the Worlds* (ATL/Humana Festival of New American Plays, Edinburgh International Festival, and the Brooklyn Academy of Music's Next Wave Festival); *Bob* (Wexner Center for the Arts/SITI); *Culture of Desire* (a coproduction of SITI, City Theatre, and Portland Stage Company); *Private Lives* by Noel Coward and *Miss Julie* by August Strindberg (Actors Theatre of Louisville/SITI); *Alice's Adventures* (Wexner, City Theatre, City Stages, SITI); as well as *Small Lives/Big Dreams*; *Going, Going, Gone*; and *The Medium* (SITI). She is the recipient of two Obie Awards, a Bessie Award, and a Guggenheim Fellowship. Bogart is currently an associate professor at Columbia University.

SHAWN FAGAN (ENSEMBLE)

With the SITI Company: *War of the Worlds—The Radio Play*, *Alice's Adventures*. Regional theater credits include: *A Moon for the Misbegotten* (Delaware Theatre Company) and *The Wizard of Oz* and *A Christmas Carol* (Actors Theatre of Louisville). Recent New York credits include *Hamlet*, *Gull*, and *Fanatics* (Ellen Beckerman & Company); *The High Priest of Bad Math* (Ontological Theatre); *Antigone* (Horace Mann Theatre); *Freakshow* (Clubbed Thumb). Fagan was a member of the 1997-98 Apprentice Company at Actors Theatre of Louisville and is a graduate of the University of Delaware, a member of Ellen Beckerman & Company, and a SITI associate.

JEFFREY FRACÉ (ENSEMBLE)

SITI: *War of the Worlds—The Radio Play*, *Culture of Desire* (in Portland and Bogota). Also with Anne Bogart: *American Silents*. He recently played Kochkaryov in Gogo's *Marriage* in Switzerland and *Agamemnon* in Chuck Mee's *Agamemnon 2.0* in New York. Other activities include ongoing collaborations with the dance company Laika and various directing projects in opera and theater. He is an associate member of SITI and received his M.F.A. from Columbia University.

SUSAN HIGHTOWER (ENSEMBLE)

Has trained and performed with the SITI Company on many occasions since its inception. SITI shows include the role of Alice in *Alice's Adventures*, understudy for Ellen Lauren in *Culture of Desire*, and SITI's inaugural production of *Orestes*. Hightower was most recently seen off-Broadway in Fassbinder's *The Bitter Tears of Petra von Kant* and as Clytemnestra in Chuck Mee's *Agamemnon 2.0*.

ELIZABETH MOREAU

(COMPANY STAGE MANAGER)

With the SITI Company: *bobrauschenbergamerica* (ATL/Humana Festival), *Bob* (BITE Festival, London), *Cabin Pressure* (Israel Festival), *War of the Worlds* (Edison Theatre, St. Louis). Other credits include: *Dirty Blonde*, *Bells are Ringing*, *Getting and Spending* on Broadway. Off-Broadway: *Kit Marlowe*, *In the Blood* (The Public), *Avow* (Century Center), *Lydie Breeze*, *What You Get and What You Expect* (New York Theatre Workshop), *Dream True. Mercy* (Vineyard), *Red*, *The Memory of Water* (Manhattan Theatre Company), *Chemistry of Change* (Women's Project/Playwright Horizons).

BARNEY O'HANLON (ENSEMBLE)

Has been collaborating with Anne Bogart since 1986. As a member of SITI he has toured, nationally and internationally, with productions of *bobrauschenbergamerica*, *War of the Worlds*, *War of the Worlds—The Radio Play*, *Cabin Pressure*, and *Small Lives/Big Dreams*. He has also appeared in *Seven Deadly Sins* at New York City Opera and other Bogart productions at the Alley Theatre, Trinity Repertory, River Arts Repertory, and Opera/Omaha. Other regional credits include Tina Landau's *1969* at ATL, *Stonewall: Night Variations* for EnGarde Arts, *Deadly Virtues* and *Hamlet* at ATL, and Jon Robins Baitz's *A Fair Country* for Steppenwolf. His choreography has appeared at BAM's Harvey Theater (formerly the Majestic), New York Theatre Workshop, and at the Prince Music Theatre. He has worked with choreographers Doug Varone, Doug Elkins, Spencer/Colton, and Creach/Koester and directors Robert Wilson, Richard Foreman, Molly Smith, and Brian Jucha.

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WAR OF THE WORLDS

DANUSIA ROBERTS (ENSEMBLE)

Was last seen at the Horace Mann Theatre in Howard Barker's *Scenes from an Execution*. She also starred in *The Birth of Anne Frank* and *Miracle Now* with the Black Lips Theatre Company at P.S. 122. Roberts is a member of the acting company for Columbia University's Director's Program run by Anne Bogart and Robert Woodruff. In film, she appears in *Acts of Worship* directed by Rosemary Rodriguez and shown recently at Sundance Film Festival. Originally from Poland, she has a background in classical music with degrees from Lodz University and a B.F.A. in photography from NYU. As a musician she has toured Europe and the United States with FUR, a punk rock band that she cofounded. The band's music is on the Blackout Records label.

JAMES SCHUETTE (COSTUME DESIGNER)

Recent work includes: *Lady in the Dark* (Prince Music Theatre), *Mother Courage and her Children* (Steppenwolf), *Big Love* (Long Wharf, Berkeley Rep., Goodman), and *Lillith* (New York City Opera). His work with the SITI Company includes *bobrauschenbergamerica* (sets and costumes), *War of the Worlds*, *Cabin Pressure*, *Room*, *Bob*, *Alice's Adventures*, *Private Lives*, and *The Adding Machine*. Other work includes *Floyd Collins* (Old Globe, Goodman, Prince); *Berlin Circle*, *Time to Burn*, *Space* (Steppenwolf); *Saturn Returns*, *The Treatment*, *The Chang Fragments*, *Insurrection: Holding History*, *Book of the Dead* (Public); *The Seven Deadly Sins* (NYCO); *Transatlantic* (Minnesota Opera); *La Boheme* (Glimmerglass Opera and NYCO); *Carmen* (Sante Fe Opera); Laurie Anderson's *Songs and Stories from Moby Dick* (BAM Next Wave Festival); and work at Mark Taper Forum, New York Theatre Workshop, and En Garde Arts. He is a graduate of Yale School of Drama.

BRIAN H. SCOTT (LIGHTING DESIGNER)

SITI Company lighting designer for *bobrauschenbergamerica* and *The Radio Play*. Past lighting designs include *Gertrude and Alice* with Mimi Sherin for the Foundry Theatre; *Big Love* for the Rude Mechanicals in Austin, Texas; *The Epiphany Project* with composer John Hodian and songwriter Bet Williams; *Le Femme de Chambre* for Banal Molotov in Paris; *The Trojan Women* for Williams College and Will Bond; and numerous projects while at Actors Theatre of Louisville. Additionally, Scott has adapted numerous designs by Mimi Jordan Sherin and Christopher Akerlind in national and international tours for the SITI Company, including *Bob*, *Room*, *Cabin Pressure*, *War of the Worlds*, and *Alice's Adventures*. Future projects include a tour of *Lipstick Traces* for the Rude Mechanicals, *The Rachel's Project* for the SITI Company, and work with Christopher Akerlind on *Score*, also for SITI.

STEPHEN WEBBER (ENSEMBLE)

Has performed with SITI: *War of the Worlds* (Orson Welles), *Cabin Pressure*, *Private Lives*, *The Medium*, *War of the Worlds—The Radio Play*, *Culture of Desire*, and *Going, Going, Gone*. Off-Broadway: *Trojan Women/A Love Story* at En Garde Arts and *Culture of Desire* at New York Theatre Workshop. Regional theater: Actors Theatre of Louisville, Stage West, Portland Stage Company, City Theatre in Pittsburgh, and Milwaukee Repertory Theater. He also performed *Hamlet* at the Toga International Arts Festival in Toga-Mura, Japan.

DARRON L. WEST

(CODIRECTOR, SOUND DESIGNER)

Has been a SITI Company member since 1993 and first collaborated with Anne Bogart in 1990 while resident sound designer at Actors Theatre of Louisville. Since joining the SITI Company, he has designed every show in the company's repertoire, with *Bob* garnering a 1999 Obie Award and Drama Desk nomination for its soundscape. He is a design associate and "usual suspect" at New York Theatre Workshop, a two-time American Theatre Wing and three-time Drama Desk nominee for sound design, as well as 1997 Princess Grace and 2000 EDDY Award winner for his work with the SITI Company. Directing credits include the SITI Company's *War of the Worlds—The Radio Play*, Sarah Ruhl's *Euridice* at CTC Minneapolis, and Charles Mee's *Big Love* with the Rude Mechanicals in Austin, Texas. Broadway: Philip Glass at Avery Fisher Hall and Quentin Tarrantino's *Wait Until Dark*. ■

CONTRIBUTORS TO THE SITI COMPANY

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Stanford Lively Arts

A Newcomer's Perspective

BY MARY RAFTERY

What is Stanford Lively Arts and what does it mean to you? Mary Raftery, recently named director of development, asks the question of herself and several new Lively Arts Partners.

When I joined Stanford Lively Arts in April as the new development director, the first thing I set out to do was to understand the organization, to discover its goals and what made it unique, and to learn if indeed it was a treasure of the community, as I had been told.

After many delightful conversations with people who are associated with Lively Arts—staff, volunteers, subscribers, and Partners—I realized that the word “connections” kept popping up. Beyond perceptions and observations shared during these conversations, it was the underlying themes and the depth of emotion that accompanied them that fascinated me—the very personal connections that had been made for the individual. Whereas someone might start our discussion by describing a favorite artist or a memorable event, inevitably the conversation turned to personal experiences stimulated by being involved with Lively Arts, and the ripple effects of those experiences.

I remember a staff person who spoke of the inspiration she feels in the darkness that occurs after the lights have dimmed and before the curtain has gone up, that palpable moment of hushed anticipation, a silently unified indrawn breath. Someone else talked about the pleasure of surprise—of how completely new an old favorite can be. Yet another person enthused about actually speaking with a brilliant choreographer at a post-performance discussion and gaining some insight into a masterfully creative mind.

Another thought I heard over and over again was about the incredible connection between artist and audience during a live performance. I heard about the delight of being present for a performance where absolutely everything “works”; where the combined energy of stage and auditorium builds to a crescendo that

neither could create alone. An usher shared the quiet glow of pleasure in a job well done at the end of an evening. There were personal connections, too, smiles exchanged between strangers, acknowledgments of a kinship for having shared such a sublime experience. And I also heard about the pleasure of giving to others from a Partner who believes in making these experiences available to his neighbors in the larger community.

And, yes, I heard the word “treasure,” too, about what a gift Lively Arts is to our community, and the opportunity it affords to share moments with world-class performers right here in Stanford.

“So what is the heart of live performance?” I asked myself. Perhaps it’s something that cannot be written. Perhaps that is why the performing arts are so necessary—to let creative souls give voice to what we have no words for. Perhaps it is those elusive moments when we feel the absolute rightness of performers and audience combined to create something much larger than either thought possible.

I have to admit, after a few of these incredible interviews, I started to wonder if Lois Wagner, executive director of Lively Arts and my new boss, had set me up to convince me that I had accepted an amazing job. But I knew otherwise. The truth was that I had found a truly remarkable place, a vital part of the community with a heart and soul.

I encourage all of you—magazine readers, newfound friends, longtime associates, Partners, subscribers, ticket buyers, and even passersby—to explore Lively Arts, to find your place in our community. Buy a ticket to a performance that intrigues you, even if you are not sure if you’ll like it. Stop by one of our many free pre- and post-performance discussions with the artists. Sample the educational programs we offer, from student matinees, open rehearsals, and master classes to sophisticated and intimate discussions with the artists. (See page 12 for upcoming education events.) Consider joining us in creating live performance by becoming a volunteer, a Partner, or a member of our planned giving program. These experiences, these connections, are what we are about, and they begin with each of us.

And now as a newcomer, I would like to introduce several of my fellow “newbies,” a few of the people who recently have joined our community of roughly 600 Partners, and let them share some of their experiences and insights.

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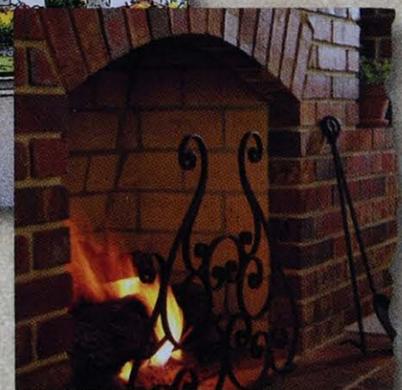
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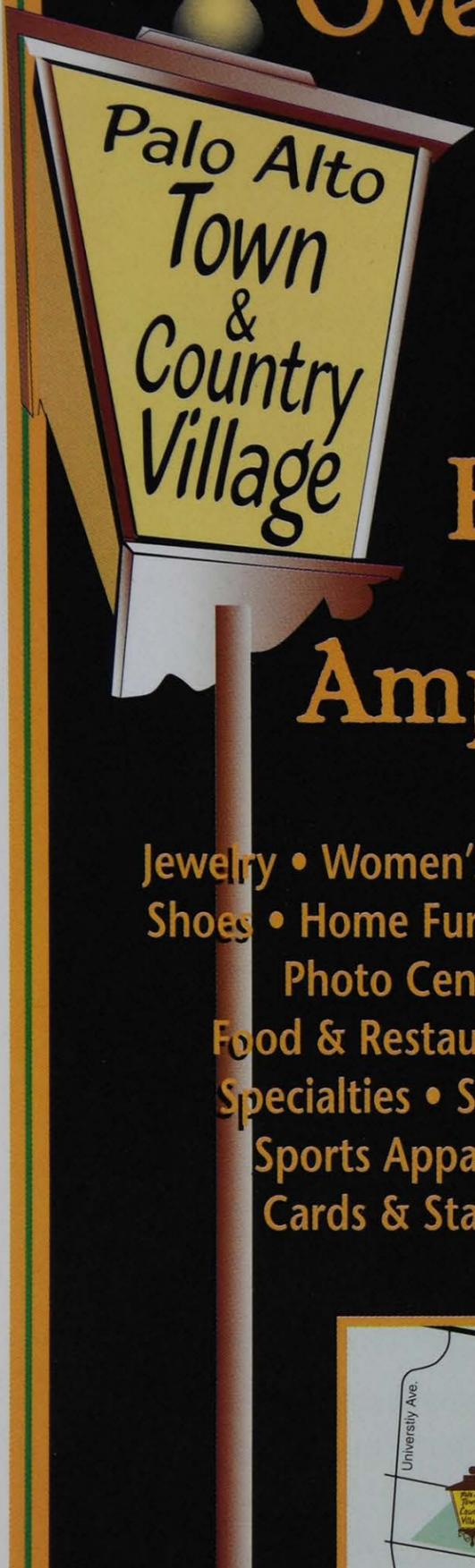
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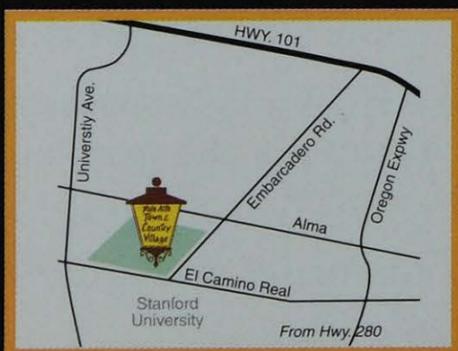
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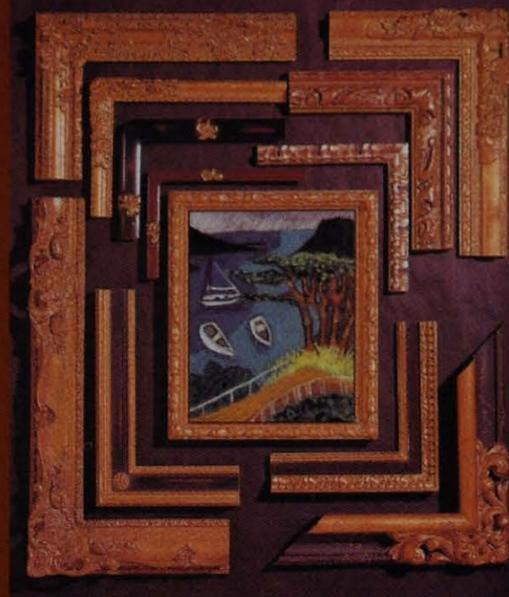


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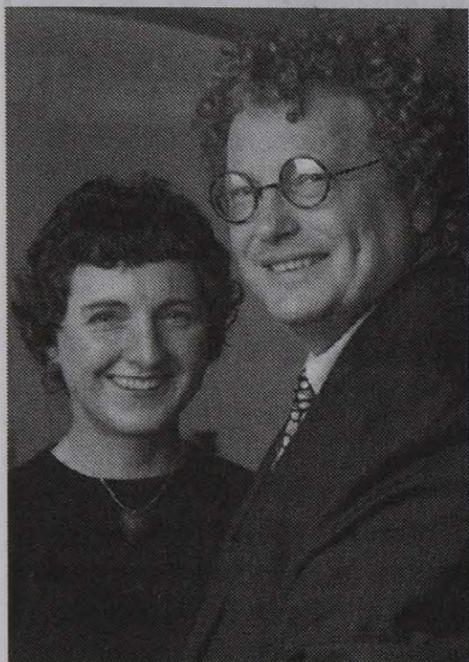
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CREATING CONVERSATION THROUGH PERFORMANCE ART:

SARAH RATCHYE AND ED FRANK

"One of the main reasons I support Lively Arts is because of the role performance art has played in my life, and in the lives of our two daughters," says Sarah Ratchye, a new Lively Arts Partner—and an artist herself. "When I attended Stanford I was a student usher and was allowed to see the performances I worked. I grew up in rural Wyoming, and my best memories are of when we could get the family in the car and drive 20 miles to Sheridan, Wyoming, and see the performance of a piano player. I remember a dance group from South America—it was just a whole new world for me and I loved it! I lived for going to those performances. For me, Lively Arts is an extension of that initial wedge into the outside world—outside America—outside my ranch."



**"PERFORMANCE ART IS
EXTREMELY IMPORTANT
TO MAKING A BETTER
SOCIETY."**

—SARAH RATCHYE

Asked to define "art" Ratchye responds, "Something that causes you to see your everyday life in a different way, whether it's your own actions, the actions of your government, noticing something new about your environment, or even opening your mind to someone else's attitude."

By way of example, Ratchye talked about a Lively Arts performance last year. "My favorite performances are often the ones I did not like. Take the Trisha Brown Dance Company, one of my favorites from last season. In one piece, they had a series of erratic and annoying sounds playing, with the dance seemingly independent of the grating noise. It was uncomfortable to watch, but it opened up a wonderful conversation with friends afterwards. I value a performance that opens the door to those interactions."

Ratchye sees performance art as a way of creating conversation that opens our eyes to new perceptions and experiences. "Performance art is extremely important to making a better society, a society more informed, more tolerant, more creative, and more appreciative of people taking risks. Being able to watch a performance, to experience the artist, is just one part of the artistic experience. Then the next part of the work begins—individuals' reactions to it. That conversation is vital. That's why sup-

porting Lively Arts is *really* important to me, why we encourage our friends to support Lively Arts, and why we bring our daughters to performances."

Walking through the home of Sarah Ratchye and Ed Frank, with its breathtaking collection of art, it is clear that they have an ongoing conversation with the arts. The centerpiece of the collection is several pieces of electronic art that defy the traditional definition of sculpture as a static form. Created by Nan June Paik, a leader of the fluxus art movement, the pieces are surprising and mesmerizing compositions of old and new technology equipment, abstract video footage, and visual art. (The fluxus movement, most active in the 1960s, sought to demystify and redefine art, as exemplified by the works of Yoko Ono.)

Asked to define "art" Ratchye responds, "Something that causes you to see

porting Lively Arts is *really* important to me, why we encourage our friends to support Lively Arts, and why we bring our daughters to performances."

The importance of philanthropy is central to the couple's love of the arts. Ed Frank's New York-based family has a long history of philanthropy and support for modern art. "I think it's hard to find the courage to create without support," says Ratchye, an artist herself. "If you are supported, you're allowed the freedom to really explore and take risks, which is how you create great art, art that is going to affect peoples' consciousness, cause conversation, create controversy, and foster change."

As a Stanford alumnus, Frank sees his support of Lively Arts as part of the way he supports the university. Both Ratchye and Frank are loyal Stanford alumni—in fact, they met as undergraduate members of the Stanford Ski Club. For them, "Lively Arts and the Cantor Art Museum are a critical part of what makes Stanford a world-class institution. It's important that Stanford students are exposed to performance and visual art. Not enough people recognize how important these experiences are to making a great engineer."

Sarah Ratchye and Ed Frank are the Sponsor Partners for Laurie Anderson's upcoming performance at Lively Arts on April 6. They firmly believe that supporting a performance is supporting the university, as well. Says Ratchye, "Lively Arts is important to the university's reputation, and we hope that showcasing Laurie Anderson will increase Stanford's standing in the arts community."

CLASSICAL MUSIC: LIVE, LOCAL, AND ACCESSIBLE TO CHILDREN:

ROB AND STEFANIE WILEN

Rob Wilen grew up with music. Now a parent of two lively sons, Henry and Nathan, he was interested in live performance that he and his wife, Stefanie, could share with their children. As a couple, the Wilens made the trip to San Francisco for the opera, but the time and distance involved made it difficult to include their children. Once the Wilens discovered Stanford Lively Arts, the entire family had a way to experience music, from opera to choral, only 10 minutes from home.

In 1999, the Wilens purchased tickets to the Lively Arts presentation of Western Opera Theater's *Don Giovanni* to introduce their older son Nathan to opera. "Nathan loved it," says Rob Wilen. "He was literally on the edge of his seat and was so impatient during the intermission. 'Why do they have to stop?' he asked me."

Last season as a Partner benefit, they purchased tickets to the Lively Arts student matinee of Kodo. "Then we discovered that Nathan's school was scheduled to attend the performance, so we chaperoned. It was great to see so many children participating with the performers. Since experiencing Lively Arts student matinees and other programs, Nathan has joined Ragazzi, the Peninsula Boys' Chorus. "Lively Arts consistently presents programs that inspire and excite children about the arts, and this is something we want our children to grow up with."

Ironically, as a child Rob Wilen did not like opera, "But once I finally saw live performances—the performers, the music, the audience—it added up to so much more than a recording. It was like a different art form," and he was hooked. "It's the energy of live performance that draws me back time and again. Seeing a performer with 30 years of training on stage, night after night



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creating each performance from scratch. It's new, it's different each time."

Sitting in Wilen's downtown Palo Alto living room, one wall lined with music albums and CDs, it's clear that music is a big part of his life. "We're very lucky to live in a metropolitan area



**"IT'S THE ENERGY OF
LIVE PERFORMANCE
THAT DRAWS ME BACK
TIME AND AGAIN."**

—ROB WILEN

with a critical mass of classical music. The availability of programs such as Lively Arts creates a cycle. It draws more interesting people into the community and enriches the lives of those who live there, much in the same way as Stanford University does."

Wilen became a Lively Arts Partner when he bought tickets last season. "We have a philosophy of financially supporting the arts programs we attend, knowing that ticket fees do not pay for the artists. Classical music is no longer mainstream, and if you enjoy it, you have to support it, because it is not going to be something that is just always there for you. We cannot take for granted what we have here."

This season, the Wilen family, which continues to support and enjoy Lively Arts, is looking forward to the Tallis Scholars, the student matinee of the Shaolin Warriors, and several other performances.

EACH PERSON AN ACTIVE PARTICIPANT:

MACKIE RAYMOND

Mackie Raymond found Lively Arts five days after moving to Palo Alto to join the Hoover Institute. Previously, as director of the Center for Research on Education Outcomes at the University of Rochester, Raymond was allowed to study voice at the Eastman School of Music and became steeped in the world of performers and performing arts. "I was an avid consumer of theater and music," she says.

"When we moved to Palo Alto in July 2000, I was looking for a like-minded community, and I found Lively Arts," she explains. "As I was house hunting, I saw the banners over El Camino Real and those images—Trisha Brown Company creating a colorful human Nautilus; Itzhak Perlman, Magritte-like, with a violin in front of his head. They were captivating and provoked my curiosity... I went home, got on the Lively Arts Web site and that was it."

Raymond describes Lively Arts as a program where "someone who has remarkably good taste puts together a season of incredibly eclectic and interesting programs with very reasonable ticket prices. I'm given the opportunity to stretch beyond what I know. I can have one foot in the things I am comfortable with and enjoy, such as chamber and chorale music and I can try new things, such as dance, or even the taiko drummers Lively Arts presented last year."

As a public policy analyst, Raymond works in the intellectual world, and her affinity for the performing arts provides a strong counterbalance in her life. "Live performers speak, often without words, to themes, values, and desires that are universal, and in a sense the performer becomes an ambassador for those universal truths."



**"WE HAVE THE
OPPORTUNITY TO SHOW
OUR APPRECIATION
BY SUPPORTING
THESE ARTISTS"**

—MACKIE RAYMOND

With many experiences and friends in the performing arts world, Raymond feels well grounded as an audience member. "I am completely fascinated by the creation of a performing moment and everything that goes into that—the mix of the elements—the creator of the art, the performers, the audience, and the people who have helped to bring it all together. Varying one element can make a real difference in a performance: each moment is unique."

As a new Lively Arts Partner, Raymond says, "We have the opportunity to show our appreciation by supporting these artists, and in doing so, we become co-creators of something that is vitally important to the fabric of campus life.

With a self-deprecating laugh she adds, "For those of us without any particular artistic talent, our talent can be signing our name on a check."

Mackie Raymond is looking forward to the opportunity to "stretch herself" even further this season by attending Lively Arts discussions and programs that will allow her to gain further insight into the creative process and to meet others in the Stanford community who share her passion for live performance. ■

To learn more about supporting Stanford Lively Arts, see page 33, visit our Web site at <http://livelyarts.stanford.edu>, or contact Mary Raftery at 650-724-6270 or mraftery@stanford.edu.



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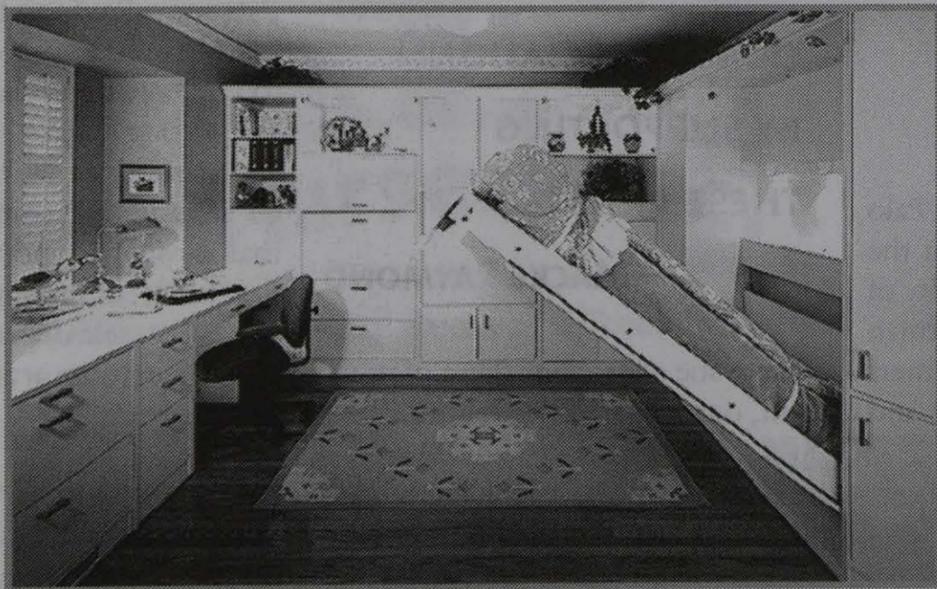
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WITH JOHN JARVIS, *piano*

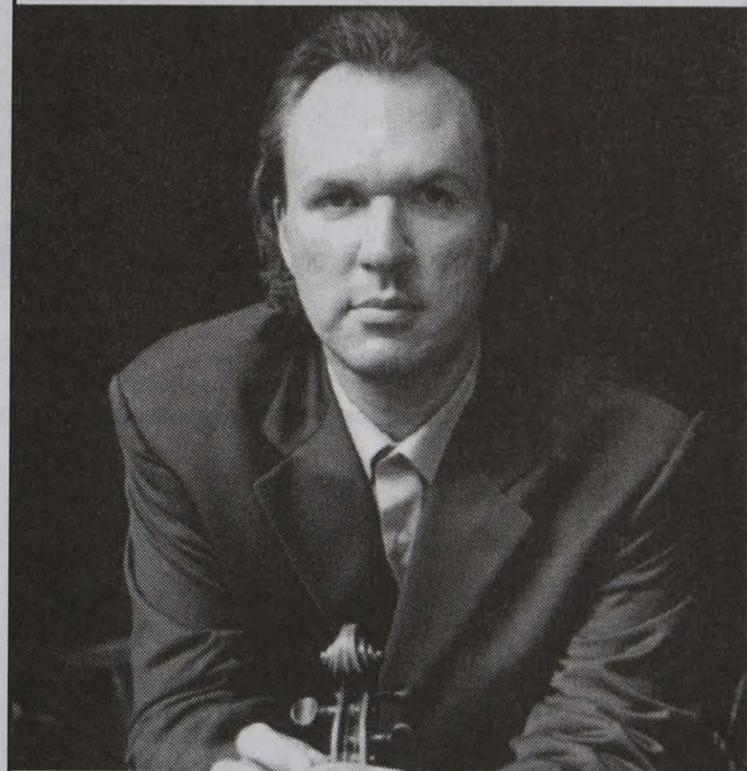
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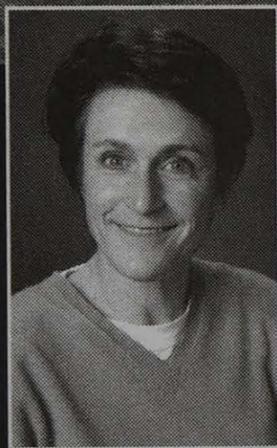
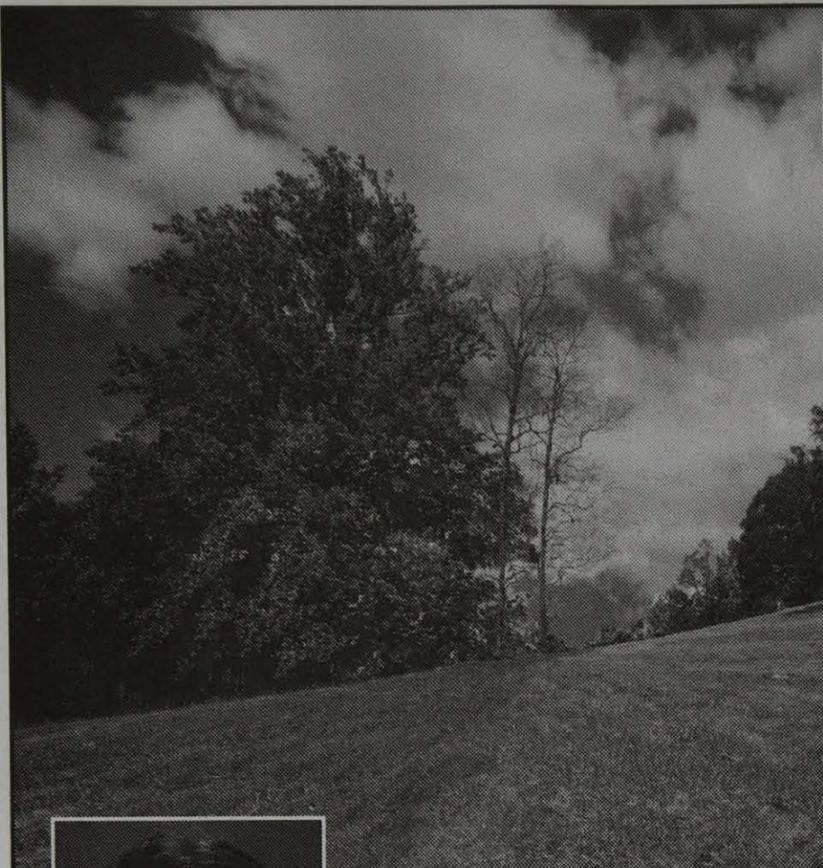
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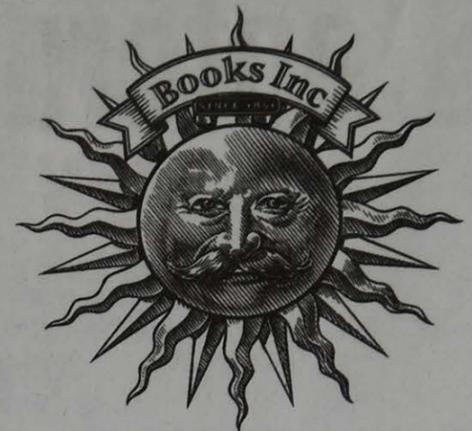


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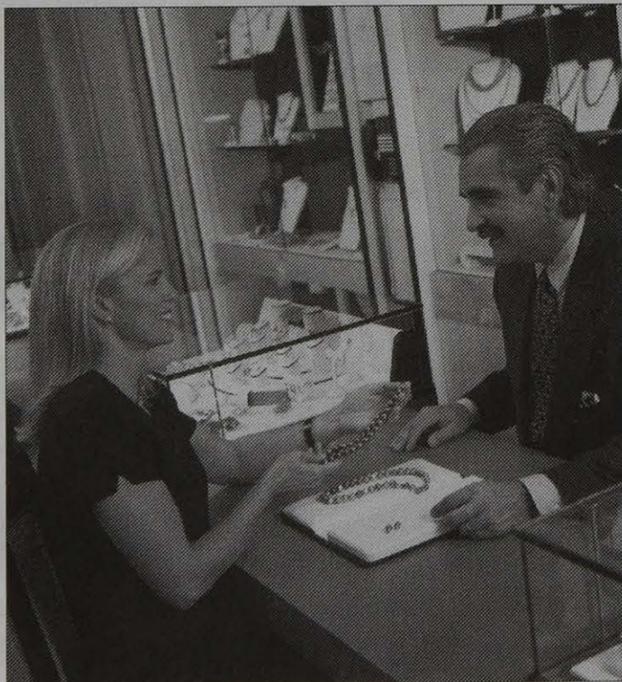
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MARK O'CONNOR

Violinist/composer/fiddler Mark O'Connor is widely recognized as one of the most gifted contemporary composers in America and surely one of the brightest talents of his generation.

The *New York Times* calls his "one of the most spectacular journeys in recent American music." The *Baltimore Sun* and the *St. Louis Post Dispatch* label him "genius." The *Los Angeles Times* describes him as an artist who is "one of the most talented and imaginative...working in music—any music—today." The *Seattle Times* says of his music: "brilliantly original." His compositions are "informed and engaging," according to the *Washington Post*.

An excerpt from a recent feature in the *New York Times* eloquently describes Mark O'Connor's tradition-filled past, his stellar present, and his future full of promise:

"The audience was on its feet. I'm certain that at least some of the concert-goers were moved not merely by Mr. O'Connor's solo, as exciting as it was, but by its having come on the heels of the orchestral piece (*American Seasons*). They were moved by Mr. O'Connor's journey without maps, cheering for the only musician today who can reach so deeply first into the refined, then the vernacular, giving his listeners a complex, sophisticated piece of early-21st-century classical music and then knocking them dead with the brown-dirt whine of a Texas fiddle."

A product of America's rich aural folk tradition, O'Connor's journey began at the feet of masters Benny Thomasson, Texas fiddler, and Stephane Grappelli, French jazz violinist. All along the way, between these two marvelous musical extremes, Mark O'Connor absorbed knowledge and influence from a multitude of musical styles and genres. Now, at age 40, he has melded and shaped these influences into a new American classical music. The *Los Angeles Times* warmly noted he has "crossed over so many boundaries, that his style is purely personal."

His first recording for the Sony Classical record label, *Appalachia Waltz*, was a collaboration with Yo-Yo Ma and double bassist Edgar Meyer.

The works O'Connor composed for the disc, including its title track, gained worldwide recognition for him as a leading proponent of a new American musical idiom. The tremendously successful follow-up release, *Appalachian Journey*, received a Grammy Award in February 2001.

Viewing Mark O'Connor as a direct cultural descendant of America's 18th-century musicians, the producers of the six-part PBS documentary on the American Revolution approached O'Connor to contribute music to their work. An album of the music he created, *Liberty!*, was released on the Sony Classical label in 1997 and features O'Connor's arrangements of a variety of traditional American music and expansive original orchestral works. Both Yo-Yo Ma and Wynton Marsalis appear as guests on the album. In 2000, composer John Williams also called on his expertise and knowledge of the period to contribute solo instrumentalist talents to the Oscar-nominated score of *The Patriot*.

Midnight on the Water, a live recording of his solo recital, was released in 1998. It was the album long awaited by legions who have followed O'Connor's 27-year career and is regarded by many as a definitive career work. The CD includes O'Connor's *Caprices 1-6*, increasingly gaining a reputation as classic works of the modern violin repertoire. In its review of the disc, *Fanfare* (which calls itself "the Magazine for Serious Record Collectors") praised his ability "to dazzle listeners with things both new and personal," noting that "O'Connor's creative effort...deserves special mention and serious discussion." Most certainly *Midnight on the Water* firmly solidified his place as one of America's premier musical artists.

His *Fanfare for the Volunteer* album, recorded with the London Symphony Orchestra under the baton of Steven Mercurio, was released by Sony Classical in October 1999. At its release, Melinda



Bargreen, respected classical music critic of the *Seattle Times*, described the composition as "O'Connor's strongest work thus far," calling it "distinctively American and decidedly O'Connor..."

In April 2000, O'Connor premiered his newest orchestral commission, *The American Seasons: Seasons of an American Life*, at the Troy Savings Bank Music Hall in Troy, New York. Commissioned to celebrate the 20th anniversary of the hall's concert series, the *New York Times* praised the work and O'Connor's performance with the Metamorphosen Chamber Orchestra, describing it as "wholly listenable, buoyed by its jazzy rhythms and by Mr. O'Connor's unstoppable melodic gift." *The American Seasons* was recorded with Metamorphosen for release on the Sony Classical label in fall 2001. The release is being supported by a national tour with the orchestra, of 27 cities, including New York; Washington, D.C.; Philadelphia; Atlanta; Dallas; and San Francisco. The work also will be broadcast nationally on New Year's Day 2002, on PBS stations, paired with Vivaldi's *Four Seasons*.

In recent years, as word of his considerable writing talents has spread, O'Connor's compositions have been embraced by a variety of performers. Yo-Yo Ma has recorded the solo cello version of *Appalachia Waltz* and frequently performs it in recital. Dance troupes, including the New York City Ballet and Hubbard Street Dance Chicago, are con-

MARK O'CONNOR

stantly discovering O'Connor's expressive American music.

The *Chicago Tribune* has recognized that "O'Connor's composing has broken through to a new and deeper level," saying his "*Poem for Carlita* brought to mind Shostakovich's mid-to-late string quartets, in that the beauty was laced with moments of uneasy tension. The work has the potential to become a classic..."

Mark O'Connor has appeared at the White House, the Presidential Inauguration Celebration, and the ceremonies of Atlanta's Centennial Olympic Games, for which he composed *Olympic Reel*. He often is featured on major network television shows. Past appearances include *CBS Sunday Morning*, *Great Performances* on PBS, the *Kennedy Center Honors*, and America's celebration of Israel's 50th birthday, televised on CBS.

The recipient of numerous commissioning grants, including Meet the Composer, in 1998, he received a commission from the McKim Fund of the Library of Congress for a new violin sonata, which premiered that year at the library and was broadcast on National Public Radio.

With more than 150 performances, his Fiddle Concerto No. 1 has become the most-performed modern violin concerto. O'Connor premiered his latest composition, Double Concerto for Two Violins, in August 2000 with Nadja Salerno-Sonnenberg and the Chicago Symphony, with Christoph Eschenbach conducting. In 2001, O'Connor and Salerno-Sonnenberg performed the Double Concerto with the Philadelphia Orchestra and at the Aspen Music Festival to great critical acclaim.

In September 2000, O'Connor was asked by Oscar-winning composer Tan Dun to travel to Stuttgart to perform the premier of his *St. Matthew's Passion*, a work commissioned by the International Bach Academy to commemorate the 250th anniversary of Bach's death.

O'Connor regularly teaches master classes and has conducted symposia at many schools of music, including Tanglewood, Aspen, the Berklee College of Music, UCLA, the Eastman School of Music, and the Blair School of Music at Vanderbilt University. He is founder of the internationally recognized Mark O'Connor Fiddle Camp and Fiddle Conference. At the Mark O'Connor Fiddle Camp near Nashville, Tennessee, and the Mark O'Connor Fiddle Conference near San Diego, California, O'Connor assembles a world-class faculty to teach in a number of musical styles. These fiddle gatherings routinely draw participants from across the United States and Canada, as well as from Europe, South America, and Asia.

Mark O'Connor now resides in San Diego, California, with his wife and two children.

For more information, visit Mark O'Connor's Web site at <http://www.markoconnor.com>.

JOHN JARVIS, PIANO

Pianist John Jarvis' musical collaborations with Mark O'Connor first began in Nashville in the 1980s when they both appeared as studio musicians on some of country music's biggest records. Jarvis also played piano on O'Connor's Grammy Award-winning LP, *The New Nashville Cats*, as well as recently touring as part of the *Liberty* project.

In his own right, Jarvis has won two Grammy Awards. His compositions, *Love Can Build a Bridge* and *I Still Believe in You*, were voted country song of the year in 1991 and 1992 respectively. He has released five solo CDs, including *Whatever Works*, which was hailed by *Time* magazine as one of the 10 best releases of 1989. He has received an Emmy nomination for his music scoring and his song, *The Flame*, was sung at the closing ceremonies of the 1996 Olympic Games in Atlanta. Jarvis currently resides in Nashville, Tennessee. ■

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- Two complimentary tickets to any available Lively Arts performance of your choice, filled after September 24—or Lively Arts will donate six available performance tickets in your name to a community organization

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EMERSON STRING QUARTET

FRIDAY, NOVEMBER 30, 2001, 8:00 P.M.

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ARTISTS

Philip Setzer, *violin*
Eugene Drucker, *violin*
Lawrence Dutton, *viola*
David Finckel, *cello*

PROGRAM

Béla Bartók | String Quartet No. 5 (1934)

Allegro

Adagio molto

Scherzo: Alla bulgarese

Andante

Finale: Allegro vivace

INTERMISSION

Dmitri Shostakovich | String Quartet No. 15 in E-flat Minor, op. 144 (1934)

Elegy: Adagio – Attacca

Serenade: Adagio – Attacca

Intermezzo: Adagio – Attacca

Nocturne: Adagio – Attacca

Funeral March: Adagio molto – Attacca

Epilogue: Adagio – Adagio molto

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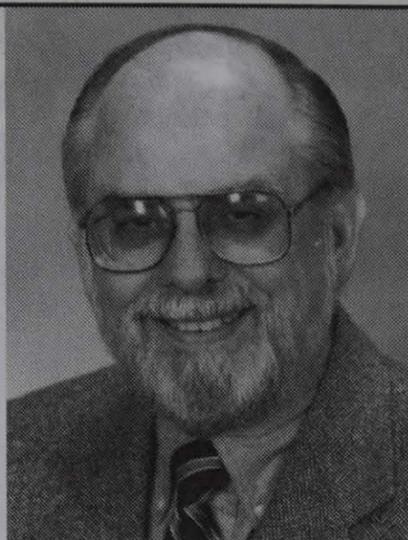
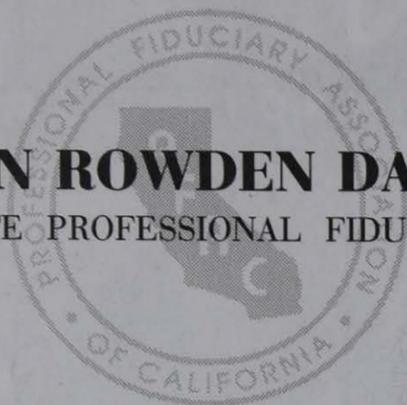
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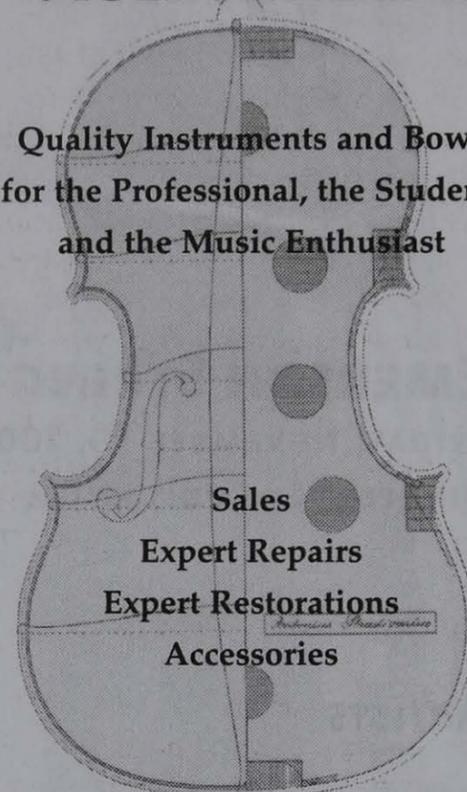
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EMERSON STRING QUARTET

BÉLA BARTÓK (1881–1945)

STRING QUARTET NO. 5 (1934)

The Fifth Quartet was written in 1934, six years after the Fourth Quartet. In the works of the late 1920s, as exemplified by the Third and Fourth Quartets, Bartók strayed the furthest from traditional tonality and produced his most dissonant music. By 1934, he had relaxed his harmonic idiom considerably; it was based increasingly on Balkan or Asiatic modal scales, and in the slow movements there were breathtakingly beautiful references to triadic harmony. Bartók believed all his quartets to be in or on certain keys. The Fifth Quartet is far more noticeably on B-flat than the Fourth Quartet is on C.

Like its predecessor, the Fifth Quartet has five movements that form an arch. The outer, fast movements are again both in quasisonata form, with thematic interrelationships (most noticeably in the *Finale's* fugue, whose subject is a variant of the first theme of the opening movement). Unlike the Fourth Quartet, the Fifth Quartet has a scherzo instead of a slow movement as its centerpiece; the second and fourth movements here are slow, the latter a direct variation of the former. The unfolding of the music from phrase to phrase and section to section is much less terse than in the previous two quartets. Motives are longer and are treated more expansively.

Mirror techniques function within movements as well as between them. In the recapitulation of the first movement, all the themes are presented in reverse order, and they are all melodically inverted, too. The recapitulation does not simply restate the exposition with different key relationships; it is almost an exact mirror image or photonegative of the first part of the movement.

The tritone, the most striking interval in the first theme, plays an important structural role throughout the piece. The first theme begins with B-flat and lands on E before going on; the ear begins to accept B-flat as tonic and E as a sort of dominant. The development begins on E, just as the classical development section usually began in the dominant key, and the first theme, when it is finally arrived at in the recapitulation, is again on B-flat. E and B-flat are also crucial notes in the wild, pre-



cipitous *Finale*, whose first theme is a free inversion of the opening theme of the quartet.

Both the second and fourth movements begin with wispy fragments—trills and pizzicato glissandos—which gradually shape themselves into motives. The next section of the second movement is a chorale in triadic harmony played by the three lowered instruments, above which the first violin plays wistful, wandering little lines. The chorale creates a religious atmosphere; the delicate balance between consonance and dissonance, coming after the clashing and often strident sonorities of the first movement, makes this passage seem like a chorale in the fourth movement is played *ricochet* (all the players throw their bows onto the strings, causing the bows to rebound seven times). This

creates a much less haunting atmosphere and a much more objective memory than the original. The rattling sound of the bow stroke is at odds with the bittersweet harmonies. After some night music, each movement builds toward a climax. In the second movement the climax is slow and anguished, while in the fourth it is turbulent, with swirling chromatic scales played by the cello and viola while the violins shriek above. After the climax in each movement, the music subsides to a remembrance of the chorale theme and slides away into the darkness.

The scherzo *alla bulgarese* contains some of Bartók's folksiest music. The Bulgarian rhythm groups the flowing eighth-notes into 4+2+3, and in the trio section into 3+2+2+3. These rhythms are natural and joyous; one could go home from a con-



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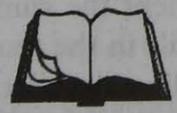


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cert whistling the two themes of the scherzo. In the middle section, over a welter of chromatic notes in the muted violin, the viola and then the cello play a simple, pastoral tune consisting mostly of repeated thirds. It rocks gently between A and F, then F and D, and so on. This trio section, the center of the entire work, combines an almost simplistically consonant melody with an extremely chromatic accompaniment, setting off all sorts of dissonant sparks. Perhaps this weird combination of consonance and dissonance symbolizes Bartók's ambivalent attitude toward tonality; he often strayed far from it, but he never lost track of his keynotes and never composed truly atonal music.

His ambivalence is again expressed, this time humorously, in the last movement's *Allegretto con indifferenza*. In this odd interpolation into the excitement of the *Finale*, the second violin plays an insipid little tune in A major, while the viola grinds out an accompaniment marked *meccanico*. The tune is a diatonic version of one of the movement's main motives. Soon the first violin joins an octave higher, only in B-flat major while the others continue stolidly in A, producing an exquisitely out-of-tune effect. After this comical depiction of the breakdown of tonality, the same motive returns in its original modal guise, and the piece hurtles to a climax.

—Program notes by Eugene Drucker

DMITRI SHOSTAKOVICH (1906–1975) QUARTET NO. 15 IN E-FLAT MINOR, OP. 144 (1934)

The 15th Quartet presents a particular challenge to the listener: six adagios played without a break. Shostakovich's use of extremity encompasses stasis as well as conflict. This not only establishes an inescapable mood of tragedy but also focuses the listener's attention in ever-greater depth. Experiencing the quartet is not unlike looking at the gripping "monochrome" paintings of Ad Reinhardt or Mark Rothko, which raise minute changes of color to an almost unbearable significance. Shostakovich helps us distin-

guish the movements by giving them generic titles—*Elegy*, *Serenade*, *Intermezzo*, *Nocturne*, *Funeral March*, and *Epilogue*—and it is in these forms' varying historical and cultural overtones that the work's landscape and development can be traced.

Shostakovich seemed to need to totally reinvent a historically devolved musical language, from silence outward, one atom at a time. The 15th Quartet begins with one player playing one note, then the simplest of scales, then another player entering at the most basic interval. The opening progression of the first movement—fugue, hymn, solo—and its funeral title give it the feeling of a church service (the quartet form as *liturgical*, codified by St. Ludwig Van). Each musical element is focused upon, intensified, cleared of extraneous theory, even as a complex dialogue with history is carried on.

In the nearly three decades since his death, Shostakovich's reputation and the meaning of his music have undergone a remarkable "rehabilitation" (to use the old term of Soviet historical manipulation). There has been a flood of revisionist literature, mostly from the West, in which we can trace the metamorphosis of the composer's image from dutiful party hack, writing in the shadow of the glitzier Prokofiev, to Avatar of the Future. Shostakovich even has a newly commercial profile: recordings of his preludes and fugues have become hits (including those of popular jazz-turned-classical pianist Keith Jarrett). Proponents of the "New Simplicity," such as Arvo Part and Henryk Gorecki, close stylistic descendants of Shostakovich's more mournful and static side, are enjoying an astonishing marketplace success, helped perhaps by their aura of mystical piety, never present in the work of their spiritual father.

The overwhelming experience of Shostakovich's music is that of the direct transmission of mind, of human feeling. It is spiritual music without the religions of God or Beauty but possessing an intense human commitment and compassion.

—Program notes by Paul H. Epstein

EMERSON STRING QUARTET

Acclaimed for its insightful performances, brilliant artistry, and technical mastery, the Emerson String Quartet is one of the world's foremost chamber ensembles. Currently celebrating its 25th anniversary season, the quartet has amassed an impressive list of achievements: a brilliant series of recordings, exclusively documented by Universal Classics/Deutsche Grammophon since 1987; six Grammy Awards, including two unprecedented honors for Best Classical Album; and complete cycles of the Bartók, Beethoven, and Shostakovich string quartets in the major concert halls of the world. Today, the ensemble is lauded globally as a string quartet that approaches both classical and contemporary repertoire with equal mastery and enthusiasm.

The quartet began its anniversary season in June 2001 at London's Barbican Centre with 10 performances of *The Noise of Time*. This theatrical presentation was directed by Simon McBurney and features the Theatre de Complicite and the Emerson String Quartet in a live performance of Shostakovich's 15th String Quartet. Future performances of the work are slated for Berlin, Los Angeles, New York, and Urbana, Illinois. The South Bank Centre and Lincoln Center's Great Performers series will feature the Emerson in three concerts devoted to selected Haydn quartets; Beethoven's Razumovsky Quartets, op. 59; and the complete Bartók quartets.

The Emerson String Quartet gives the U.S. premiere of Wolfgang Rihm's *Dithyrambe for Quartet and Orchestra* with Christoph von Dohnanyi and the Cleveland Orchestra in Severance Hall, Boston's Symphony Hall, and New York's Carnegie Hall. Other highlights include performances in Munich, Milan, Amsterdam, Madrid, Paris, Philadelphia, Seattle, Los Angeles, San Francisco, Houston, Boston, and Toronto. In 2001, the Emerson String Quartet marks its 21st year as faculty at the University of Hartford's Hartt School of Music. This is also the 23rd season of the Emerson's sold-out series at the Smithsonian Institution in Washington, D.C.

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Cover: *SITI Company's production of War of the Worlds—The Radio Play*; photo by Kate Raudenbush.

The Emerson has received six Grammy Awards: two for its Shostakovich cycle, two for its Bartók cycle, one for *American Originals* (works by Ives and Barber), and one for the complete quartets of Beethoven. The Bartók and Shostakovich cycles were also recipients of *Gramophone Magazine* Awards in 1989 and 2000, respectively. New recordings include a two-disc set of Haydn quartets, released in September 2001. Among the group's extensive recordings (including several Grammy nominees) are works by Schubert, Schumann, Dvořák, Prokofiev, Webern, Edgar Meyer, and Ned Rorem.

For nearly a quarter of a century, the ensemble has collaborated with numerous artists, including Emanuel Ax, Misha Dichter, Leon Fleisher, the Guarneri String Quartet, Thomas Hampson, Lynn Harrell, Barbara Hendricks, the Kalichstein-Laredo-Robinson Trio, Menahem Pressler, Mstislav Rostropovich, Oscar Shumsky, David Shifrin, and Richard Stoltzman.

Dedicated to the performance of the classical repertoire, the Emerson String Quartet also has a strong commitment to the commissioning and performance of 20th- and 21st-century music. Important commissions and premieres include compositions by Ellen Taaffe Zwillich (1998), Edgar Meyer (1995), Ned Rorem (1995), Paul Epstein (1994), Wolfgang Rihm (1993), Richard Wernick (1991), Richard Danielpour (1988), John Harbison (1987), Gunther Schuller (1986), George Tsontakis (1984), Maurice Wright (1983), Ronald Caltabiano (1981), and Mario Davidovsky (1979).

Formed in 1976, the Emerson String Quartet took its name from the American poet and philosopher Ralph Waldo Emerson. Violinists Eugene Drucker and Philip Setzer alternate in the first chair position and are joined by violist Lawrence Dutton and cellist David Finckel. The quartet is based in New York City. ■

Stanford Lively Arts

P R E S E N T S

CHANTICLEER

TUESDAY & WEDNESDAY, DECEMBER 11 & 12, 2001, 8:00 P.M.
MEMORIAL CHURCH

ARTISTS

Matthew Alber, Christopher Fritzsche, Ian Howell, *soprano*
Jesse Antin, Jay White, Philip Wilder, *alto*
Kevin Baum, Michael Lichtenauer, Matthew Oltman, *tenor*
Eric Alatorre, David Alan Marshall, Mark Sullivan, *baritone & bass*

Christine Bullin, *President & General Director*
Joseph Jennings, *Music Director*
Philip Wilder, *Artistic Administrator & Director of Education*

PROGRAM

Gregorian Chant | *Puer natus est*

Josquin Desprez | *Præter rerum seriem*
Tomás Luis de Victoria | *Quem vidistis, pastores?*

Hugo Distler | *Es ist ein Ros entsprungen**

Sir John Tavener | *A Christmas Round**
*Today the Virgin**

Jaakko Mäntyjärvi | *Die Stimme des Kindes**

INTERMISSION

Franz Biebl | *Ave Maria**

French, arr. Hugh Keyte and Andrew Parrott | *Les anges dans nos campagnes*

Welsh, arr. Lance Wiliford | *Suo Gân**

English, arr. David Willcocks | *The First Nowell**

R. Fisher Boyce/Adger M. Pace | *Beautiful Star of Bethlehem**

Traditional Huron Melody, arr. Joseph Jennings | *Huron Carol**

Traditional, arr. Jennings | *Christmas Medley**
Maria wanders through the thorn
What Child is this?
Mary and the Baby, sweet Lamb
Jerusalem in the morning

* *These works have been recorded by Chanticleer and are available at the concert.*

*Chanticleer recordings are available on the Teldec Classics and Chanticleer Records labels.
Chanticleer appears by arrangement with ICM Artists, Inc., of New York, New York.
The Chanticleer Choral Series is published by Hinshaw Music, Inc., of Chapel Hill,
North Carolina.*

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PROGRAM

DECEMBER 11 & 12



CHANTICLEER

PUER NATUS EST

GREGORIAN CHANT

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 A.D. 700–1300. 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. For Christmas Day, there are traditionally three separate masses held. Midnight Mass begins this festival day, followed by the Aurora Mass (given at dawn). The *Puer natus est* plainchant is the traditional Introit to the third, the Mass of the Day. The text, from the book of Isaiah (9:6), is a prophesy of the coming Messiah. The accompanying psalm-text is the opening verse of Psalm 96.

PRÆTER RERUM SERIEM

JOSQUIN DESPREZ (c. 1450–1521)

Although he is considered one of the greatest composers of the Renaissance, Josquin Desprez lived a life steeped in mystery for present-day scholars. The earliest surviving written record dates from 1459, which lists him as an “adult” singer

at the cathedral in Milan, where he was employed until 1472. He subsequently worked at the chapel of Duke Galeazzo Sforza. Other posts included serving as a singer in the Papal Chapel in Rome and as court composer to Duke Ercole I of Ferrara. In 1503, Desprez moved to France, where he served as provost of Notre Dame de Condé, a post he held until his death in 1521. Despite the lack of historical evidence surrounding Desprez's life, the fact that he was well respected by his contemporaries is sure. Petrucci, the great 16th-century printer of music, devoted as many as three of his books to the works of Desprez. No other composer was allotted more than one book by Petrucci, and publications devoted to a single composer were extremely rare at that time.

Like many of his contemporaries, Desprez was fascinated with texts honoring the Virgin Mary. *Præter rerum seriem* is a Marian sequence assigned to the Assumption of the Virgin (August 15), the Annunciation (March 25), and Christmas Day. Scored for six voice-parts, this work shows a mature Desprez at the height of his compositional prowess. A rich tapestry of contrapuntal writing closely envelopes the

cantus firmus (an extended version of the related plainchant), which is passed between the tenor 2 and superius (soprano) parts.

QUEM VIDISTIS, PASTORES?

TOMÁS LUIS DE VICTORIA (1548–1611)

Composer and organist Tomás Luis de Victoria was born in the walled city of Ávila, birthplace of the influential Spanish mystic Teresa of Ávila (1515–1582). Like many of his contemporaries, Victoria ventured to Rome at an early age to learn his art. It has been speculated that he received some training from the great Italian master Palestrina—Victoria was certainly one of the few composers in Rome able to master the subtleties of Palestrina's style. In 1575, he was ordained into the priesthood, but he continued to compose throughout his life, holding a variety of posts in Italy and, from 1587 until his death, his native Spain. Victoria's many masses, motets, and other religious compositions brought him a great deal of fame, no doubt enhanced by his ability to publish most of his works: all but one of the eight volumes of his collected works consist entirely of music published during his life.

Although many of his works are imbued with Spanish mysticism and a deeply felt spirituality, Victoria more often favored music of a joyful nature. Such is the case with his lively *Quem vidistis, pastores?* rich with imitation and lush suspensions. Victoria makes the most of the six voice-parts, playing the upper three voices against the lower to great antiphonal effect. Dividing the work into two contrasting parts (*prima* and *secunda pars*) was a common practice in Renaissance motet-writing. Victoria links the two sections with a refrain on the last two lines of text. While the musical material is identical in both, he adds interest by revoicing the melodic lines.

ES IST EIN ROS ENTSPRUNGEN

HUGO DISTLER (1908–1942)

Hugo Distler was born in Nuremberg, Germany, the illegitimate son of a manufacturer and a dressmaker. He began studying conducting and piano at the Leipzig Conservatory but was soon advised to switch to organ and composition by Hermann Grabner, his teacher and lifelong



friend. Grabner's teaching of composition was steeped in the Protestant chorale, and Bach's compositions had a profound influence on Distler, as did the music of Heinrich Schütz. His strong affiliation with the church grew difficult during the years of Nazi rule, and Distler only narrowly averted having his compositions denounced as "degenerate art" at the Düsseldorf music festival in 1938. Numerous successes led to his appointment as professor of composition, organ, and choral conducting at the Staatliche Hochschule für Musik in Berlin. Sadly, the increasing strain brought on by the war, marked by continuing hostilities from the government, led to his rapid decline and early death at the age of 34.

The most enduring legacy of Distler's work was the revitalization of old forms and genres. The extended chorale *Es ist ein Ros entsprungen* (Lo! How an ever-blooming rose) is from a larger work, *Die Weihnachtsgeschichte*, op. 10 (The Christmas Story). Based on the famous tune of the same name, Distler's setting completely submerges the theme in rhythmic complexity as the number of voice parts expands from four to eight. Of particular interest is a section for two four-voiced choirs in canon, separated by 1 1/2 bars, creating a wonderfully exciting juxtaposition of pitches and rhythms. The text for the solo soprano that is laid over verse three is taken from the *Magnificat*, the Canticle of the Blessed Mary (Luke 1:46-55).

A CHRISTMAS ROUND

TODAY THE VIRGIN

SIR JOHN TAVENER (B. 1944)

English composer Sir 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 and attended 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 United States, and he was recently knighted. 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, will debut in January 2002 at Stanford University's Memorial Church, with additional performances scheduled in New York and Boston.

Tavener joined the Russian Orthodox Church in 1977, and its spirituality, liturgy, and music have had an impact on many of his compositions. The text for *A Christmas Round* is from the Orthodox Liturgy for Christmas Day.

Today the Virgin is a strophic setting of a text by Mother Thekla, an Orthodox nun who has been Tavener's spiritual guide in addition to providing him with the libretti for several of his major works. In typical Russian Orthodox style, a drone is employed in the bass, and the upper voices move in parallel fifths and octaves. Each verse ends with successively longer *alleluias*.

DIE STIMME DES KINDES

JAAKKO MÄNTYJÄRVI (B. 1963)

Finnish composer Jaakko Mäntyjärvi studied English and linguistics at the University of Helsinki and is currently employed as a translator and computer system manager at the English Centre Helsinki, a private translation company. As a composer, Mäntyjärvi describes himself as an eclectic traditionalist: eclectic in that he adopts influences from a number of styles and periods, fusing them into his own idiom; traditionalist in that his musical language is based on a traditional approach and uses the resources of modern music only sparingly.

Mäntyjärvi writes that *Die Stimme des Kindes* (The Voice of the Child) was "for quite some time an atmosphere in search of a text." He found that text, by German poet Nikolaus Lehna, in a work of the same name by Hugo Wolf. This gently rocking setting for eight-part men's chorus uses lush tone clusters to evoke a late-Romantic sentiment, with a marked indebtedness to the music of Strauss and Wagner.

AVE MARIA

FRANZ BIEBL (B. 1906)

German composer Franz Biebl studied music at the Humanistic Gymnasium in Amberg, and he received master of music degrees in composition and choral conducting from the State Music Academy in

Munich. He taught music theory and choral conducting at the Mozarteum in Salzburg until he was drafted in 1943. After the war, Biebl worked as the choral-music consultant to the Bavarian state radio station. There, he became a radio pioneer, working relentlessly to fill the station's archives with popular choral music, and listening to and encouraging small choral groups all over Germany. As a composer, Biebl has striven to expand the German folk-song repertoire, composing hundreds of arrangements for all types of choral groups.

Biebl's setting of the Marian antiphon *Ave Maria* exploits the richly sonorous possibilities of double-chorus writing for men's voices. The familiar *Ave Maria* text is sung by a four-voice choir answered by a three-voice group of soloists. This forms a refrain separating the three chanted versicles of the *Angelus*, a devotional text commemorating the Incarnation, resulting in a satisfying blend of medieval melodic sound and warm, multivoiced choral harmonies. When Chanticleer visited Biebl's home of Munich in the spring of 1997, they invited him to attend their concert so he could hear them sing his *Ave Maria* in a live performance. After Chanticleer finished his piece, Biebl was so moved that he came up on stage and shook the hand of each and every singer. This piece, as well as two versions for mixed chorus, has been published in the United States by Hinshaw Music of Chapel Hill, North Carolina, under the Chanticleer Choral Series label.

LES ANGES DANS NOS CAMPAGNES

FRENCH

Like many early French *noëls*, the familiar *Les anges dans nos campagnes* (Angels we have heard on high) tells the story of the Nativity. The words and melody, most likely from the Lorraine or Provence regions of France, date from the 18th century (although the tune is probably somewhat older).

SUO GÂN

WELSH

Wales has a long history of male choral singing, and this setting of *Suo Gân* (Soothing Song) continues the tradition. While this lullaby is not particularly associated with Christmas, the sentiment fits the season nicely.

CHANTICLEER

THE FIRST NOWELL

ENGLISH

The traditional English carol *The First Nowell* employs a 15th-century text from southwest England. The text and tune were first published in William Sandys' 1833 collection *Christmas Carols, Ancient and Modern*.

BEAUTIFUL STAR OF BETHLEHEM

R. FISHER BOYCE/ADGER M. PACE
(1882-1959)

Due in part to their Puritan roots, early American composers primarily concerned themselves with the writing of simple hymn tunes. This rich tradition of hymnody continued well into the 20th century, most notable in the Appalachian Mountains (its influence can also be seen in African American spirituals). Popular American hymnodist Adger M. Pace wrote the words and harmony for this revivalist tune by R. Fisher Boyce in the 1930s.

HURON CAROL

TRADITIONAL HURON MELODY

Saint Jean de Brebeuf, patron saint of Canada, was a French-born Jesuit missionary to the Huron Indians. He lived among the tribe for 15 years before being captured and tortured to death by the Iroquois during a war between the two nations. He wrote this carol in the Huron language as a gift to the tribe—and as an aid to the teaching of Christianity. The haunting melody, entitled *Jesous Abatonhia*, is a traditional Huron tune. The English translation sung here, done by Jesse Edgar Middleton in 1926, tells the story of the Nativity in a Native American idiom.

CHRISTMAS MEDLEY

TRADITIONAL

Chanticleer Music Director Joseph Jennings has woven together four traditional Christmas carols into a pleasing medley for the season. *Maria wanders through the thorn* is a traditional German carol, *Maria durch ein' Dornwald ging*. *What Child is this?* combines the famous English tune *Greensleeves* with a text by English hymnodist William Chatterton Dix (1837-1989). The last two songs in

the medley make use of the vast repertoire from the African American spiritual and gospel tradition.

—Program notes by Andrew Morgan

CHANTICLEER

Praised by the *New York Times* for its "precise, pure, and deeply felt singing" and by the *Los Angeles Times* for its "luxurious perfection," the Grammy Award-winning vocal ensemble Chanticleer celebrates its 24th season with concerts across the United States, a new Christmas album with Dawn Upshaw on the Teldec label, as well as the world-premiere performances and CD release of a major new work by the acclaimed English composer Sir John Tavener.

As the only full-time classical vocal ensemble in the United States, Chanticleer 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."

The ensemble performs more than 100 concerts a year throughout the world, appearing regularly in New York; Boston; Los Angeles; Washington, D.C.; Chicago; Toronto; Tokyo; and Paris, as well as their home base of San Francisco. Highlights of the 2001/02 season include 20 special holiday concerts, with stops in La Jolla, St. Louis, Chicago, Toronto, Baltimore, New York, and San Francisco. Of international importance is the world premiere of *Lamentations and Praises*, a 70-minute theatrical work by celebrated British composer Sir John Tavener, co-commissioned by Chanticleer, the Handel & Haydn Society of Boston, and the Metropolitan Museum of Art. The work will debut in January at Stanford University's Memorial Church, with additional performances scheduled in New York (March 16) and Boston (March 22 and 24).

Chanticleer displays its diverse and adventurous repertoire with the introduction of three new thematic programs to its 2001/02 Bay Area season. In addition to December performances of *A Chanticleer*

Christmas and the January premiere of *Lamentations and Praises*, November sees the debut of *In a New Light: Two Days of Discovery*. This interactive, two-part event will combine Chanticleer's educational outreach program with a revealing look into its process for selecting and preparing new music. In May, Joseph Jennings creates a new and inspiring work by mingling selections from more than seven centuries of mass-settings in *The Divine Tapestry: A Mass for All Time*. And finally, in August, *Between Two Wars: The Art of the Comedian Harmonists* pays tribute to the 1920s German male sextet that took Europe and America by storm with their sophisticated, sometimes humorous—and always stylish—vocal arrangements.

Since 1994, Chanticleer has been recording exclusively for Teldec Classics International, making the group's recordings available worldwide. The ensemble's catalog of nearly two dozen recordings includes *Colors of Love*, which won the Grammy Award for Best Small Ensemble Performance (with or without Conductor) and the Contemporary A Cappella Recording Award for Best Classical Album. The ensemble's most recent release, *Magnificat*, a disc of early music devoted to the Virgin Mary, climbed to the top five on *Billboard's* classical chart. In October 2001, Teldec released a new Christmas recording with Chanticleer, featuring guest artist soprano Dawn Upshaw. Close on its heels will be the world-premiere recording of Tavener's *Lamentations and Praises*, scheduled for release in early 2002.

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, leading both the artistic and administrative sides of the organization. Music Director Joseph Jennings joined the ensemble as a countertenor in 1983 and shortly thereafter assumed his current title. Countertenor Philip Wilder, who joined Chanticleer in 1990, serves as artistic administrator and director of education.

BEHIND THE SCENES

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. The 2001/02 season will see the premieres of music by Mark Adamo, John Musto, Carlos Sanchez-Gutierrez, and Sir John Tavener. Past commissions include works by Chen Yi, David Conte, Brent Michael Davids, Anthony Davis, William Hawley, Jake Heggie, Tania León, Bernard Rands, Steven Sametz, Paul Schoenfield, Steven Stucky, and Augusta Read Thomas.

Here's what critics have to say about Chanticleer: "The singing of Chanticleer is breathtaking in its accuracy of intonation, purity of blend, variety of color, and swagger of style" (*Boston Globe*). "I can't think of another 'orchestra of voices' that can shuttle with such proficiency from Renaissance polyphony to gospel, contemporary classical to jazz" (*Chicago Tribune*). "Chanticleer fascinates and enthralls for much the same reason a fine chocolate or a Rolls Royce does: through luxurious perfection" (*Los Angeles Times*).

Chanticleer is the recipient of major grants from the National Endowment for the Arts, the California Arts Council, the E. Nakamichi Foundation, the William & Flora Hewlett Foundation, the Carol Franc Buck Foundation, and the City of San Francisco. With the help of foundation and corporate support, the group brings the gift of singing to young people by conducting artist-in-the-schools residencies both on tour and in the San Francisco Bay Area. Chanticleer's activities as a not-for-profit corporation are supported by its administrative staff and board of trustees. ■

CHANTICLEER

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As director of ticket services and operations, **CARIN ROSS** and her department are often the first contact an audience member has with Lively Arts, whether by phone or in person at the Stanford Ticket Office in Tresidder Union.

When asked about her responsibilities, Carin replies with a laugh, "Everything." Although Lively Arts is the Ticket Office's largest client, Carin and her staff of predominantly students also serve the music and drama departments, Savoyards, and other performing arts activities on campus. They also function as a visitor information services site, assisting the primary location at Memorial Auditorium.

Carin can't think of a time when she wasn't interested in theater. By the age of 12, she was spending summers helping out backstage with makeup and costumes. But it was the lighting that fascinated her. "I frequently visited the lighting booth," Carin recalls, "and I was captivated." She went on to earn her electrician's license by the time she graduated from high school and worked as a lighting designer, master electrician, and stage manager during college at Indiana University. At the end of four years, Carin had a bachelor's degree in history, an acceptance into Indiana's M.F.A. program for lighting design, and more freelance work than she could handle. "I opted for full-time freelance work," she says. But after a couple of years, Carin decided to take a "real job" crunching numbers for an actuarial firm. "I lasted just six months," she says, "before running as fast as I could back to the arts."

From backstage, Carin moved into ticket sales and operations. Prior to Stanford, Carin was at Tickets.com in southern California. She enjoyed the interaction with customers, and gained a reputation as a problem solver and master juggler. At Lively Arts, Carin ably handles two phones, the ticket window, the computer, and her staff, all at once.

A native Californian, Carin enjoys arts and crafts, especially cross-stitching. She loves to read and collects signed first editions of favorite authors. This season Carin is looking forward to the Chieftains, and the SITI Company's *War of the Worlds—The Radio Play*, "because theater is near and dear to my heart," she says with a smile.



EVELYN BUTLER, assistant manager of the Stanford Ticket Office, rarely has time to sit, unless she's working on the office's computer system. Evelyn trains new staff,

most of whom are Stanford students working part-time. She's usually at the ticket office window answering questions and assisting people purchasing tickets. In addition, Evelyn organizes and works the box office on many performance nights, and she handles complex orders, closing reports, and other system-related issues. But she's happy to do it all.

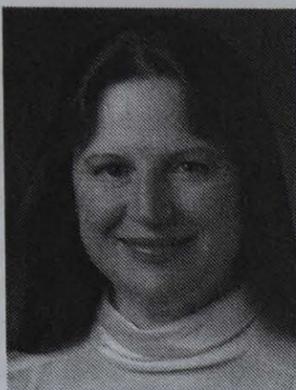
"I enjoy working with people who are excited about their purchase. Customers' eyes light up when they come to the Ticket Office window. I especially like the first-timer who comes back for more. That person has discovered how special we are at Stanford."

Prior to joining the Ticket Office in April, Evelyn worked for several companies in the Santa Barbara area, including the Four Seasons Biltmore, where she was in guest relations. She had a brief stint with a startup company in Menlo Park, but then opted for the arts. "I love the arts," she says, "and Stanford is an exciting place to be, with its first-rate artists, not to mention the location on such a beautiful campus."

In her spare time, Evelyn loves hiking, volleyball, tennis, and especially travel, which has taken her throughout Europe and to Kenya. Next place on her itinerary is north Africa.

(CONTINUED ON FOLLOWING PAGE)

BEHIND THE SCENES



Volunteering is second nature to **ROBIN McCLISH**, head usher for Stanford Lively Arts. Currently a technical consultant with Stanford's Information Technology Systems and Services (ITSS) and manager of Expert Partners, a program for Stanford computer specialists, Robin joined the university in 1982. She started volunteering on campus during Stanford's centennial celebration in 1991. "When I asked around for what else I could volunteer for," Robin recalls, "someone suggested Stanford Lively Arts." Since then, Robin has ushered, been house manager, and created and maintained a database of ushers.

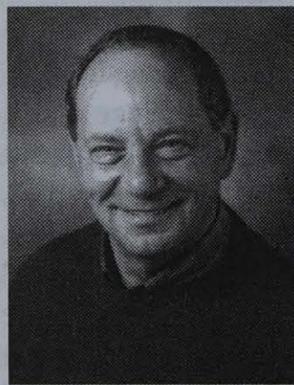
Lively Arts is not the only beneficiary of Robin's time. She also volunteers for Goodwill Industries' Elegance of Yesteryear fund-raising fashion shows. "At first I modeled, but I prefer being behind the scenes," says Robin, who serves as backstage manager at most of the functions. As if that weren't enough, Robin also volunteers for the Maritime Museum in San Francisco and Lark in the Morning, an annual music festival in Mendocino, where she's been learning to play the didgeridoo, a traditional instrument of the Australian aborigines.

But Stanford Lively Arts holds a special place in Robin's heart. "I'm always pleased when people discover Lively Arts," she explains, "and that world-famous artists play right here on campus." For Robin, there are numerous benefits of volunteering. "Aside from the opportunity to see some of the shows, it's a great way to help out an organization that's so much fun, plus I feel appreciated. It's a privilege to be a volunteer for Lively Arts," she says, and then adds, "Lively Arts is doing us the favor, and I'm quite thankful to have that opportunity."

Robin's husband, Art, volunteers for Stanford Lively Arts, as well. He's also her favorite hobby. "It doesn't matter what we're doing, we enjoy each other." This year the McClishes are planning to celebrate their 20th anniversary with a trip to Hawaii.

"I'm there to help make the event enjoyable for our audience," says **BILL STARR**, house manager and the newest member of Stanford Lively Arts. A full-time employee at Pitney Bowes Management Services in San Francisco, Bill has been involved with theater since his school days. "Aside from my kids, theater is my passion," he explains.

Raised in California, Bill joined a show right out of Menlo-Atherton High School. The creative staff invited Bill to join the cast of a new production they were doing. Bill accepted and moved to New York City, where he stayed for more than 20 years. In New York, Bill appeared in 15 Broadway shows and started directing and choreographing. Next came productions for major corporations, "It was the Shaklee Corporation that brought me back to California to do their corporate shows," explains Bill, who also has produced for IBM, Kawasaki, Burger King, and the Gap.



Bill was production manager at the Circle Star Theater in San Carlos during its last five years of operation, and for the past six years, he has directed the Children's Theater Association of San Francisco. He has also done annual fund-raisers for the Legion of Honor museum.

When asked why he wanted to be house manager for Stanford Lively Arts, Bill grinned and replied, "Because it's still theater. I've had a lot of experience and worked with incredible people. This is my chance to pass on some of that knowledge. Anything I can do to help people enjoy their theater experience and to support the arts—that's a personal goal of mine. And it gives me a lot of pleasure." ■

For Your information

PROGRAMS are subject to change. **TICKETS ARE NON-REFUNDABLE**, except in cases of canceled events.

CAMERAS AND RECORDING EQUIPMENT are not permitted in concert halls. Please turn off all **PAGERS, CELLULAR PHONES, and WATCH ALARMS** before the performance.

LATECOMERS will be seated at appropriate intervals and at the discretion of the management. We recommend you arrive at least 30 minutes prior to performances to find parking and take your seat before the curtain rises. All events start at the time indicated on the ticket.

Please refrain from wearing perfume, cologne, or **SCENTED PRODUCTS** to performances; many people are highly allergic to perfumes.

Please unwrap or take any cough suppressants or lozenges before the performance starts. Please try to refrain from **COUGHING** until an appropriate break in the program, or remove yourself to the lobby.

NO FOOD OR BEVERAGES are allowed in the auditorium. Smoking is permitted outdoors only.

PARKING for Lively Arts performances is **FREE** on weekdays after 5:00 p.m. and on weekends at all times in metered and lettered parking zones. Disabled, loading, and service vehicle restrictions are enforced at all times.

To order tickets or for detailed parking information, please contact the **STANFORD TICKET OFFICE, 650-723-ARTS (2787)**, which is open Monday–Friday, 10:00 a.m.–5:00 p.m., and Saturday, noon–4:00 p.m. You can visit our **WEB SITE** at [HTTP://LIVELYARTS.STANFORD.EDU](http://LIVELYARTS.STANFORD.EDU), which features online ordering, campus maps, and program descriptions.

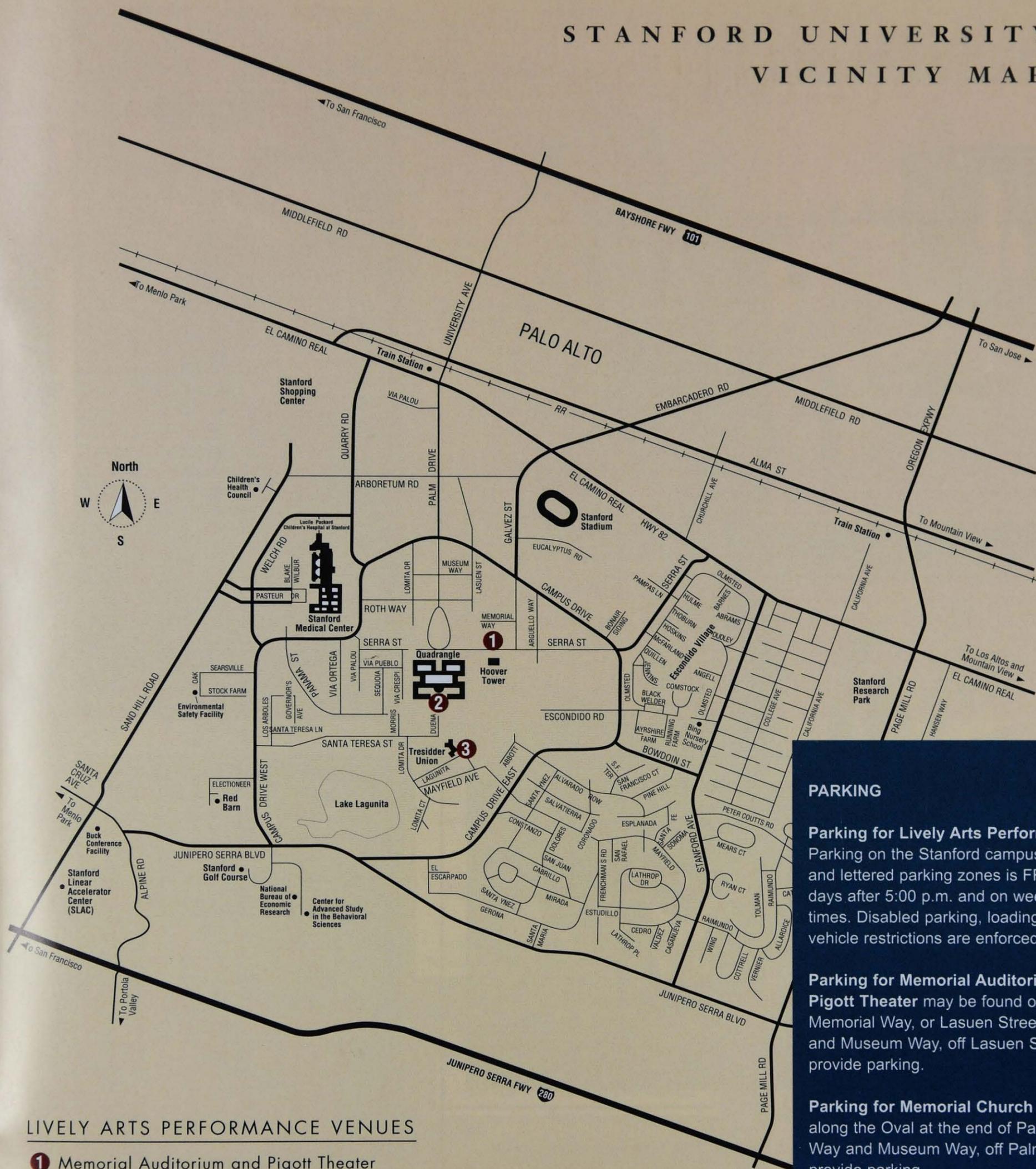
To **CONTACT STANFORD LIVELY ARTS** staff or to report lost items, call the Lively Arts administrative office at 650-723-2551.

WHEELCHAIR SEATING positions are available in all Stanford concert halls. Please be sure to mention your needs when purchasing tickets to reserve a location. **ASSISTED-LISTENING DEVICES** are available for amplified performances with 24 hours' notice. **SIGN LANGUAGE INTERPRETING** is available with three business days' notice. Contact the Lively Arts administrative office at 650-723-2551 for these services.

We ask that **CHILDREN** attending Lively Arts performances sit quietly throughout the performance. All children, regardless of age, must have a ticket.

CONCESSIONS are served by the Candis Company.

STANFORD UNIVERSITY VICINITY MAP



LIVELY ARTS PERFORMANCE VENUES

- 1 Memorial Auditorium and Pigott Theater
(Serra Street across from Hoover Tower)
- 2 Memorial Church
(In the Quadrangle)
- 3 Dinkelspiel Auditorium
(Lagunita, adjacent to Tresidder Union and Stanford Ticket Office)

PARKING

Parking for Lively Arts Performances

Parking on the Stanford campus in metered and lettered parking zones is FREE on weekdays after 5:00 p.m. and on weekends at all times. Disabled parking, loading, and service vehicle restrictions are enforced at all times.

Parking for Memorial Auditorium and Pigott Theater

may be found on Serra Street, Memorial Way, or Lasuen Street. Roth Way and Museum Way, off Lasuen Street, also provide parking.

Parking for Memorial Church may be found along the Oval at the end of Palm Drive. Roth Way and Museum Way, off Palm Drive, also provide parking.

Parking for Dinkelspiel Auditorium may be found in the parking lot off Lagunita Drive near Tresidder Memorial Union. Additional parking is also available on Abbott Way.

Parking areas near performance venues may fill quickly, depending upon the size of the event and other simultaneously occurring events on campus. Please allow 30 minutes to find parking and take your seat before the curtain rises.

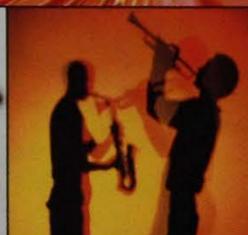
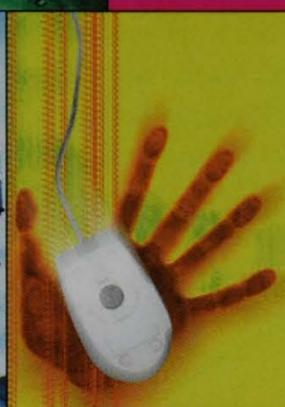
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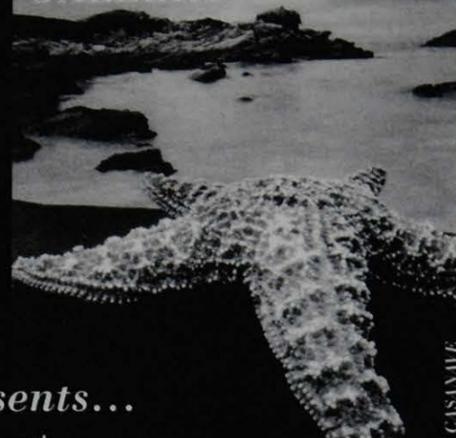
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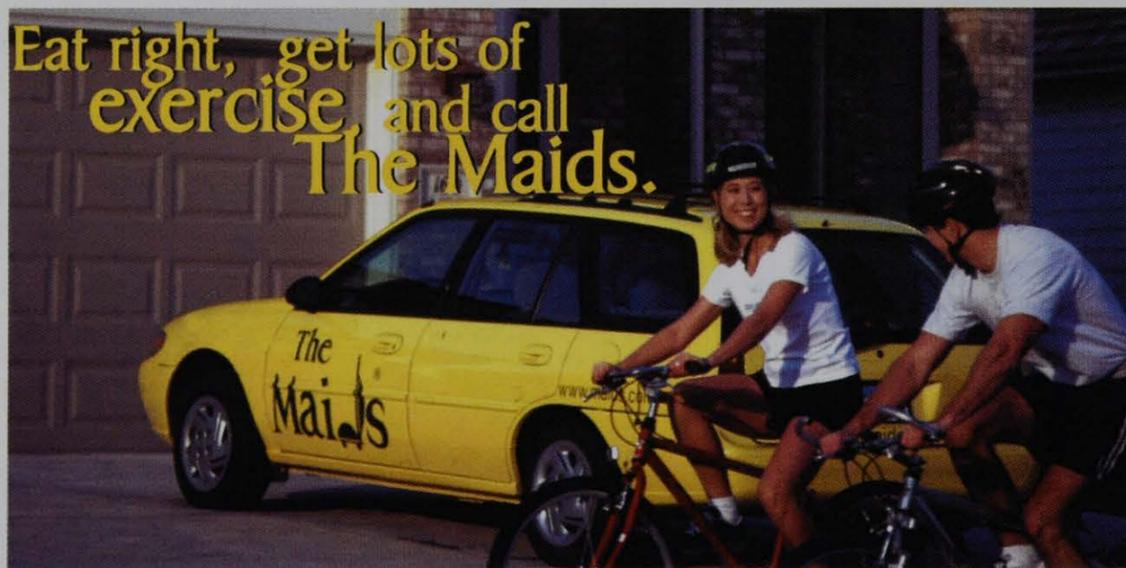
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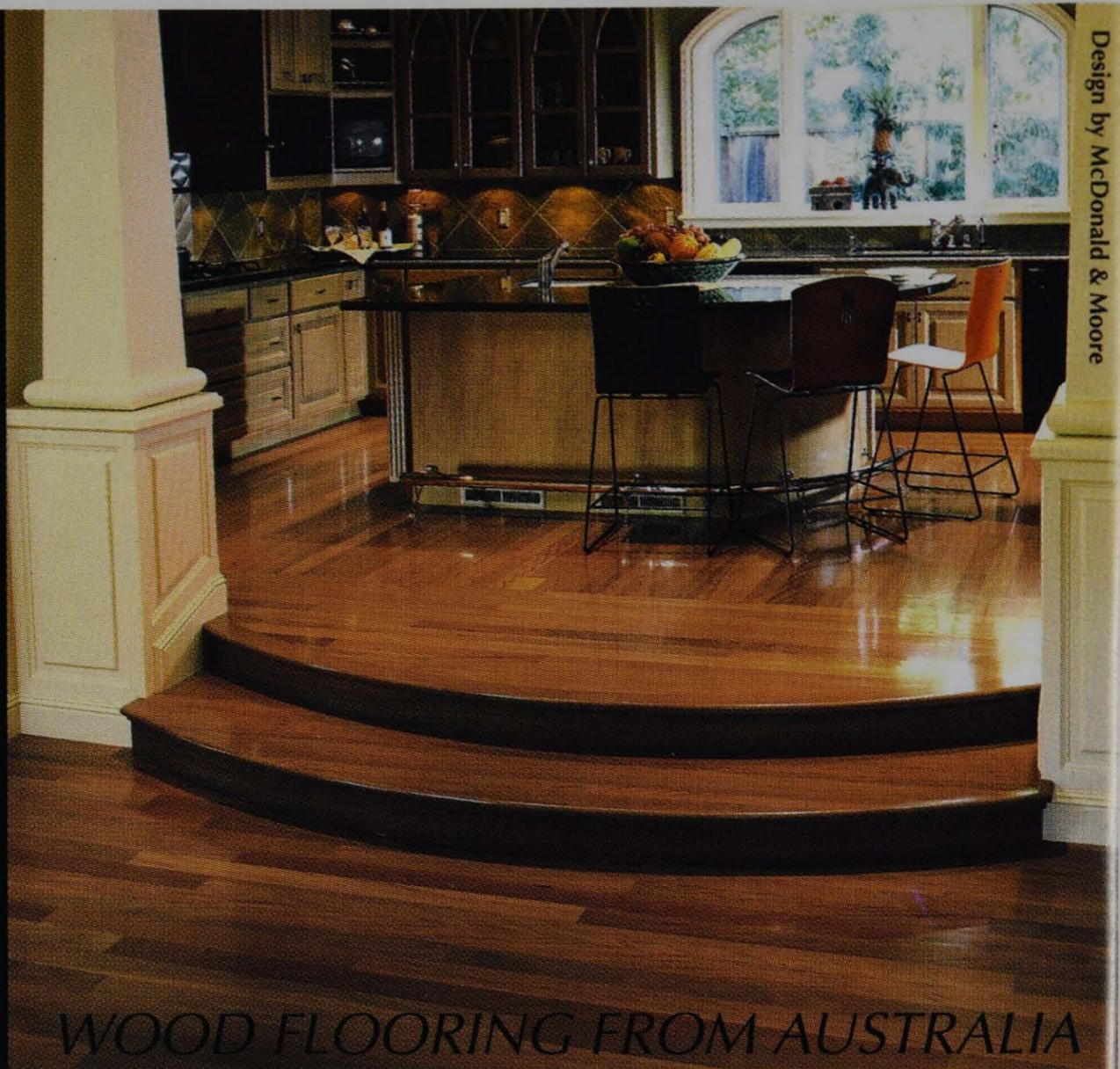
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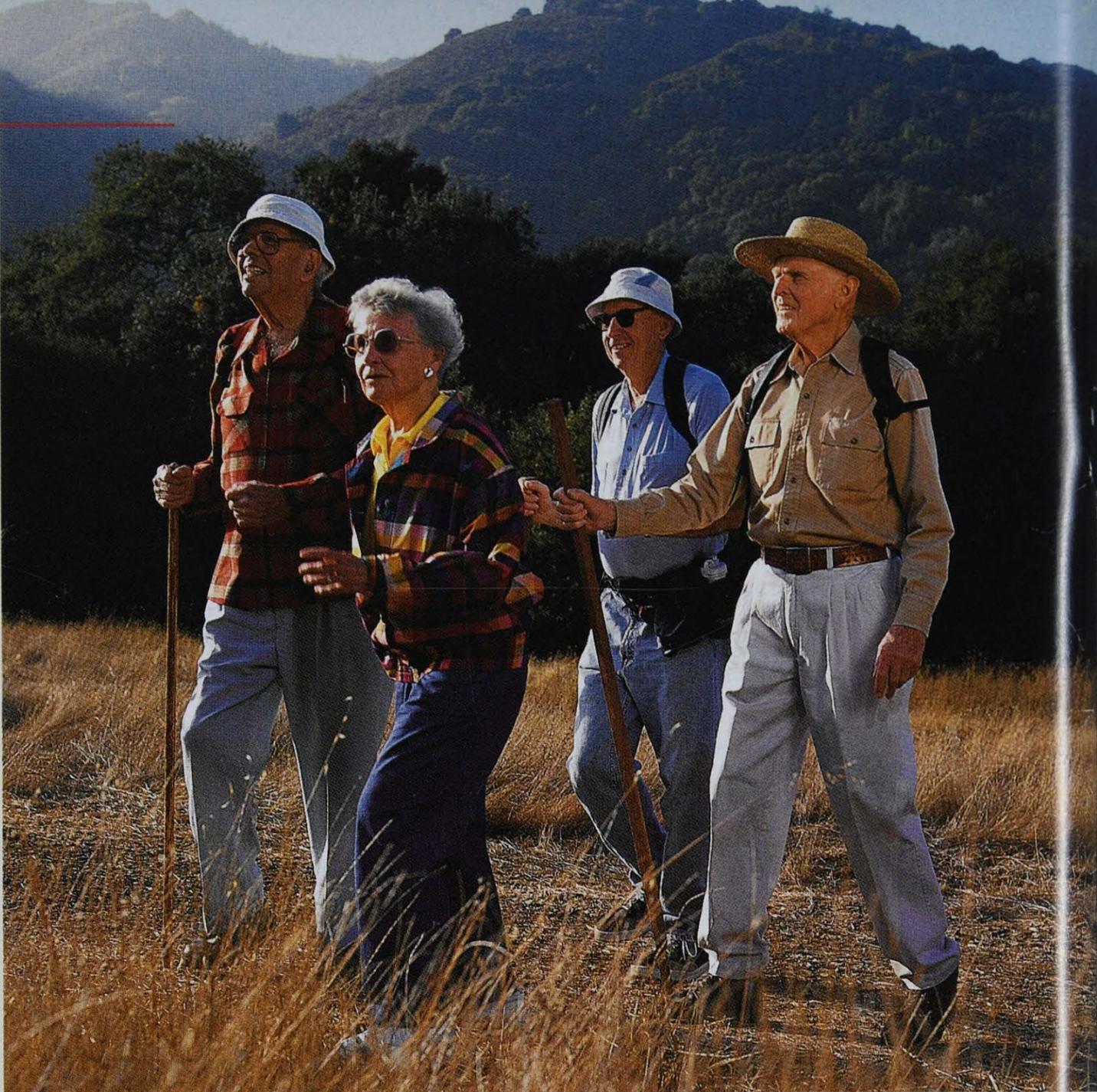
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