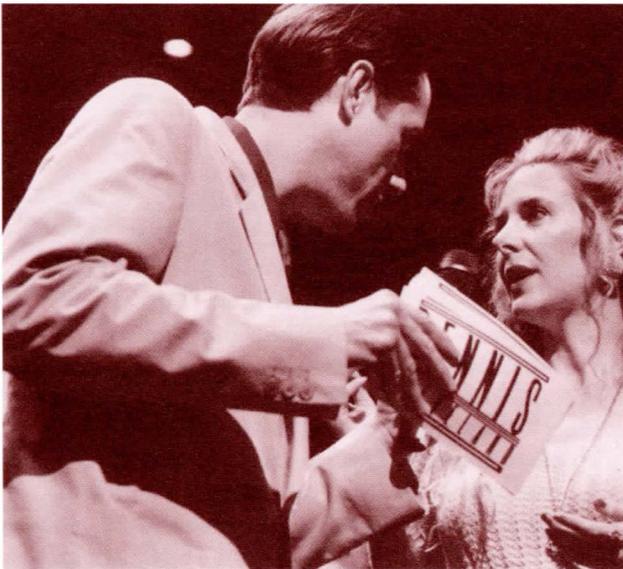




News from  
Krannert Center  
for the  
Performing Arts

being matters.

## Pushing the Envelope



*Dennis Cleveland*

This age we live in draws upon a rich history of artistic traditions and styles which are intertwining and fusing, creating brand new styles and genres of performance. It's an exciting time to be an artist *and* it's an exciting time to be in the audience. During March and April, Krannert Center welcomes artists who are pushing the boundaries of their art as musical pioneers.

*Dennis Cleveland* arrives at Krannert Center April 12-13. In this multimedia opera presented as a TV talk show, composer and creator Mikel Rouse explores the late 20th-century phenomenon of talk TV as ritual, as a replacement for ceremony previously associated with religion, the promise of salvation through popular culture and celebrity. This is real opera for real people *and* it's a TV event, taped live in the Tryon Festival Theatre. You are the audience and you are the participants. Music transports you, theatrical spectacle surrounds you; it's a communal voyage as you're watching TV. "No other composer has so succeeded at drawing an eloquent musical idiom from the popular vernacular as Mikel Rouse," writes Kyle Gann, music critic for *The Village Voice*. "Complex but foot-tappable, visionary but down-to-earth, *Dennis Cleveland* is the most ambitious work yet by a composer who has most delicately straddled the tenuous line between pop conventions and classical structures."

Our presentation of *Dennis Cleveland* is truly one of the most exciting events Krannert Center has ever undertaken. Some 15 student actors and singers from the Department of Theatre and School of Music will be joining Mikel Rouse (alias talk show host Dennis Cleveland) and a core group of singer/actors from New York for the Midwest premiere of *Dennis Cleveland* at Krannert Center. Theatre design students and Krannert Center staff are working with Mikel Rouse and MacArthur Genius Award-winner John Jesurun, who designed the show and serves as the production video director, to totally recreate *Dennis Cleveland* for our stage and for repeat performances in venues the size of ours. Students from the U of I College of Communications and professionals from WILL-TV and WCIA will be working with Mr. Jesurun as camera operators and videographers

*continued on page 17*

## Reaching Out

Western performance traditions make room for the rich ethnic traditions of Indian music and Cuban music during the last part of Krannert Center's 2000-2001 season. The **Afro-Cuban All Stars**—stars of the Ry Cooder documentary *Buena Vista Social Club*—take the stage for two nights, April 24-25, for a 90-minute performance (no intermission). Leader Juan de Marcos has sought out Cuba's best musicians, uniting four generations in this 13-member powerhouse band.

Everyone knows the name **Ravi Shankar**, "musician to the world—whose rare genius has opened the ears and minds of millions to the wondrous aesthetic of India's ancient musical tradition—adored musical ambassador whose incomparable artistry has created bridges of understanding among the peoples of the earth." (Cal Arts doctoral citation presented to Ravi Shankar in 1985) Ravi Shankar's relationships with violinist Yehudi Menuhin, George Harrison and The Beatles, Philip Glass, and countless others are testament to his far-reaching influence on the musical world. Ravi Shankar turned 80 in the year 2000, and the "Full Circle" tour with his daughter and protégé, Anoushka Shankar, provides a rare opportunity to hear this legendary sitar player. Ravi and Anoushka Shankar, along with a pair of tabla and tanpura artists, present a concert without intermission on April 27.

Two final Afterglow events take place on March 30 and April 24. The first date is reserved for **The Music of Django Reinhardt**, a quartet of violin, guitars, and bass which takes you back to another era—the famous Hot Club of Paris. Django Reinhardt (1910-1953) was one of the most famous European jazz celebrities of the early 20th century, and his incomparable stylings live on through his music. In April, we turn to Cajun and old-time music when **Noisy Gators** gets the joint jumpin' with its special brand of music-making. Extend your performance evening with a free Afterglow—if you haven't sampled one yet, these two performances just might strike your fancy.

## Preserving Tradition

After the excitement of all that is new and different in the performing arts, revel in exhilarating interpretations of musical classics. The youthful Peabody Trio presents music by Beethoven and Brahms on March 4. The Emerson Quartet's formidable artistry showcases quartets by Mendelssohn, Barber, and Brahms on April 3, while pianist Andreas Haefliger joins the Takács Quartet for Dvorák's Piano Quintet on March 22. Besides virtuosity, what these ensembles share with violinist Daniel Heifetz is an intensity of communication that leaps right off the stage. The charismatic Daniel Heifetz and his Classical Band present Vivaldi's *The Four Seasons* in a free Interval concert on March 21. The music is interspersed with poems written by Vivaldi, describing the music with humor and charm.

Vivaldi figures prominently in our March 30-31 performances by the **Mark Morris Dance Group**. One of Mark's signature works is Vivaldi's *Gloria*, proclaimed "a work of choreographic genius" by *The Washington Post*. Mark Morris is totally committed to dance as a living art performed to live musical accompaniment. Sinfonia da Camera and the U of I Chorale will provide the live music for Vivaldi's *Gloria*, while Morris' music director Ethan Iverson will hold forth at the piano for *Sang-Froid*, to music of Frédéric Chopin, and *Silhouettes*, to Richard Cumming's jazz-tinted piano suite. Morris is equally known for his wit, sense of humor, and funky raunchiness, as you'll see in *Dancing Honeymoon*, "vintage Morris in which everybody, including the audience, has the time of their lives." (*Seattle Post-Intelligencer*) These four works, a "My Life in Art" chat, and both pre- and post-performance talks serve as an introduction to a creative genius, the controversial dancemaker Mark Morris, with whom Krannert Center has entered into a three-year performance partnership.

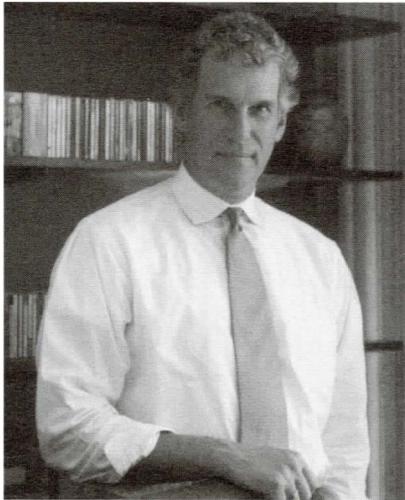
As a major voice within the contemporary dance scene, **Doug Varone and Company** are regulars at dance hot spots like the Jacob's Pillow Dance Festival, American Dance Festival, and Summerdance Santa Barbara. Doug Varone's ability to tap into a wide-ranging emotional palette has earned him a reputation for choreographing with his heart. Mix Varone's magical movement vocabulary with the technical precision of his dancers, and you'll find, like the *Cleveland Plain Dealer*, that this "New York company is a breath of fresh air...nothing short of astonishing."

**Marvin Hamlisch** and **Renée Fleming** sing from the heart. While one is immersed in music for musical theatre and movies and the other in the world of opera and classical song, both believe in music's power to bring people

*continued on page 16*

## The Voice of the Artist

### Note from the Director



It may seem obvious that the most powerful mode of expression for an artist is the particular medium—i.e., music, dance, theatre, painting, etc.—with which his or her work is most closely associated. Occasionally, however, one finds an artist whose way with

the spoken or written word outside the context of performance per se is also powerful. Mark Morris is such an artist.

One of today's towering dance figures, Mark has been called "the Mozart of modern dance" in recognition of the elegance, wit, beauty, charm, and sheer imaginative genius evident in his work. But he is also an artist who can move an audience with words—outspoken, insightful, candid, at times controversial, Mark can always be counted on to stir things up. He's an artist whose belief in the value of the arts to society runs deep and wide.

We are incredibly fortunate to have Mark and his company coming to Krannert Center this season and to hear him share his most current thinking firsthand. As preface to his arrival, here are excerpts from a talk I heard him give to a gathering of performing arts professionals (September 17, 1998, at the Midwest Arts Conference in Cleveland, Ohio). In his disarmingly fresh and unique way, I think he succinctly expresses what many of us are feeling as we move ahead into the rapidly developing unknown of the 21st century.

Mike Ross

### *Fact and Mystery* by Mark Morris

I wanted to talk to you today about the fragile and important thing that *we* do, all of us in this room. That important, difficult, primitive, dangerous, and non-profit thing. I'm speaking of the fact and the mystery of live performance.

Fact and mystery are the twin aspects of live performance which have fascinated and consumed me since I was little, standing amazed on the street as the bass drum of a parade passed by. The startling physical fact of the whomp of the drum hitting me in my stomach, in my head, was a surprise, a revelation. It was loud. But more than just loud, it was *present*, next to me. And it felt like I was being told something important, something essential, which I didn't quite understand.

It was the same thing that Janet Baker was telling me as she sang one night many years later at Carnegie Hall. Standing in recital, singing song after song in ravishing voice, in languages I didn't understand, I knew her only essential message could be translated as: I love you, I love you, I love you. The fact and the mystery of live performance.

As a child, I would go on Sundays to compline, the last evening service before bed, at St. Mark's Episcopal in Seattle, the "music church." This was the first time I heard counter-tenors, the first time I heard plain chant, the first time I sat in the dark alone listening to music. Sitting in the dark alone—*with others*. That was the crucial thing: with others; crowded, jammed up beside one another, and yet utterly private. Alone with my own thoughts and feelings, and the music we all shared in the air.

And I recognized an inherent contradiction in that live performance; others felt alone too. There was a commonality in feeling alone; Bach felt alone. But we were all alone *together*. And I became more myself, and I felt less alone...

It's taking more and more work to go to a show. Because it's easier and easier to stay at home. The electronic pull which keeps us isolated in our apartments and houses becomes greater almost every day. Why work only to get stuck in a show you may not like when there are 82 channels at home? Why chance a messy run-in with a friend or colleague you could easily and discreetly e-mail? Why see a performer who you know couldn't possibly measure up to the agreed-upon-by-experts, best-ever, historical recordings you've amassed in your CD collection?

Because we need to. Because of biology. Because we are beings who crave touch. Because we are human animals who need that specific danger inherent in the fact and the mystery of live performance; the danger of truth.

*continued on page 17*



**at Krannert Center Mar Apr May 2001**

**Looking for** jazz, blues, family, or interdisciplinary events? Be sure to check out these events.

<b>Jazz and Blues</b>	
Joan Hickey	9
Music of Django Reinhardt	12
Afro-Cuban All Stars	14
Noisy Gators	14
Jazz Immersion	7
UI Jazz Band III	14
UI Jazz Band II	14
Jazz Combos	15
UI Jazz Band	15
<b>Family</b>	
CU Symphony (Pops concert)	8
Daniel Heifetz and the Classical Band	9
I-Fest	16
Marvin Hamlisch	12
UI Varsity Men's Glee	13
Balkanalia	13
UI Women's Glee	13
UI Black Chorus	13
UI Steel Band and I-Pan	14
Commencement Pops Concert	15
<b>Crossing Borders</b>	
Art in Public Spaces	6
Bang on a Can All-Stars	8
UI New Music Ensemble	9
Paul Drescher Ensemble	12
Terry Riley Cabaret	12
UI Percussion Ensemble	13
Dennis Cleveland	15

## Creative Intersections

### Art in Public Spaces Symposium

Join in this series of simultaneous discussions that address individual topics under the broad span of Art in Public Spaces. Each discussion—in posted locations throughout the building—will draw from different artistic disciplines and focus on an outstanding individual who has placed his or her artistic expression in a public space. All participants can converge in the Lobby to hear the Bang on a Can All-Stars present Brian Eno's cult-classic *Music for Airports* at 5pm, followed by a discussion of music's role in public spaces and a reception with guest artists and presenters.

Fri, Mar 2 at 4pm  
Krannert Center  
Free admission

### Art in Public Spaces Symposium

As our Art in Public Spaces Symposium continues, Bang on a Can Festival co-artistic director David Lang discusses his experiences as a composer and how today's society has shaped his artistic process. The discussion also considers the place of new music in the broader context of the arts scene and how this relates to music's traditions and history.

Sat, Mar 3 at 1pm  
Krannert Room  
Free admission

### Art in Public Spaces Symposium

The Art in Public Spaces Symposium shifts from Krannert Center to the Krannert Art Museum for continued exploration of issues surrounding the presentation of art. The dialogue continues with community members, university faculty and staff, and out-of-town guests as this panel discussion session convenes. This final Art in Public Spaces Symposium session concludes with an informal reception at 8pm.

Tue, Mar 6 at 7pm  
Krannert Art Museum  
Free admission

### Mark Morris: My Life in Art

Learn about choreographer Mark Morris—the "Mozart of modern dance" (*The Washington Post*)—as well as his work, his dance company, and his passion for classical music. Krannert Center director Mike Ross hosts this hour-long discussion.

Fri, Mar 30 at 11am  
Tryon Festival Theatre  
Free admission

## Mark Morris Dance Group

Sinfonia da Camera  
UI Chorale

The "intensely musical, deceptively cerebral, insinuatingly sensual, and fabulously funky" choreography of Mark Morris intoxicates audiences with its joy and originality. Local artists help provide the live musical accompaniment to the dances: *Gloria*, music by Vivaldi; *Sang-Froid*, music by Chopin; *Silhouettes*, music by Cumming; and *Dancing Honeymoon*, using pop songs of the 20s and 30s.

Fri-Sat, Mar 30-31 at 8pm  
Tryon Festival Theatre  
Flx: \$32 / SC \$31 / UI \$18 / Yth \$18  
Sgl: \$34 / SC \$33 / UI \$20 / Yth \$20

Patron Co-sponsors:

**Debra and Michael Hartman**  
**Jerald Wray**  
**Anonymous**

Corporate Bronze Sponsor:

**Tepper Electric Supply Company**

*Post-performance Q&A:* Fri, Mar 30

*Pre-performance Chat:* Sat, Mar 31 at 7pm, Krannert Room

## Department of Dance Senior Concerts

Enjoy a showcase of work presented by graduating seniors from the University of Illinois Department of Dance.

Fri-Sat, Apr 6-7 at 7pm and 9pm  
Dance Rehearsal Studio (Level 2)  
Free admission, donation optional

## Studiodance II

The Department of Dance displays the brightest and best works of its undergraduate and graduate students during this dance concert. Auditions are held each spring to select the works to be presented.

Thu, Apr 19 at 8pm  
Fri-Sat, Apr 20-21 at 7pm and 9pm  
Studio Theatre  
Flx: \$11 / SC \$10 / UI \$5 / Yth \$5  
Sgl: \$12 / SC \$11 / UI \$6 / Yth \$6



Mark Morris Dance Group

## Music

**Laurien Laufman, cello**

**Edward Rath, piano**

This program, titled "The Bohemian Cello," will include music by Dvorák, Martinu, and Popper.

Thu, Mar 1 at 8pm  
Foellinger Great Hall  
\$5 / SC \$4 / Stu \$2

## Music for Airports

**By Brian Eno**

**Bang on a Can All-Stars**

The Bang on a Can All-Stars created a media sensation with their 1998 tour and recording of Brian Eno's cult-classic *Music for Airports*, which they'll perform in Krannert Center's Lobby as part of the Art in Public Spaces Symposium.

Fri, Mar 2 at 5pm  
Lobby  
Free admission

**UI Wind Symphony and  
UI Symphonic Band IB**

**James F. Keene and Thomas E. Caneva,**  
conductors

The two premiere ensembles of the University of Illinois Division of Bands are featured on this evening concert.

Fri, Mar 2 at 8pm  
Foellinger Great Hall  
\$5 / SC \$4 / Stu \$2

## Champaign-Urbana Symphony Orchestra

**Steven Larsen, music director and  
conductor**

**Katherine Terrell and Lewis Dahle  
von Schlanbusch, singers**

The Champaign-Urbana Symphony's guest artists have been dazzling audiences with "For A Song," favorite tunes from Broadway beautifully scored for voices and full symphony orchestra. Among the selections are songs from *Phantom of the Opera*, *Les Miserables*, and *Sunset Boulevard*.

Sat, Mar 3 at 8pm  
Foellinger Great Hall  
\$25 / SC \$22 / Stu \$8

## Bang on a Can All-Stars

Part classical ensemble, part rock band, part jazz sextet, the Bang on a Can All-Stars play music from uncharted territories, crossing genres to create music that is fresh, vivid, relevant, and stimulating.

David Lang: *Cheating, Lying, Stealing*  
Julia Wolfe: *Believing*  
Marc Mellits: *Five Machines*  
Martin Bresnick: *The Dream of the  
Lost Traveller*  
Don Byron: *Dark Room*  
(Midwest premiere)  
John Halle: *Operation Chaos*  
Tan Dun: *Concerto for Six*

Sat, Mar 3 at 8pm  
Tryon Festival Theatre  
Flx: \$24 / SC \$23 / UI \$13 / Yth \$13  
Sgl: \$26 / SC \$25 / UI \$15 / Yth \$15

Corporate Silver Sponsors:

**The Octopus**  
**SAIC/Science Applications**  
**International Corporation**

*Meet composer David Lang:* 7pm,  
Choral Rehearsal Room

## Pushing the Envelope

*continued from page 1*

during the performances. This is the kind of collaborative event which no other performance venue in the United States can undertake; we are creating an artistic experience unique for its scope of collaboration between students and professionals. This is, in every sense, a media sensation.

To bring the issue of the effect of TV on our society further into focus, we'll preface the April 12 performance of *Dennis Cleveland* with a panel discussion on this issue, featuring academic researchers, local talk show hosts, and industry professionals. Don't miss *Dennis Cleveland*, taping April 12-13.

**Terry Riley**—composer and pianist, “one of the 1000 makers of the 20th century” according to the *London Sunday Times*—is the man who launched the minimalist movement and set the stage for the new age movement. He has influenced the likes of Steve Reich, Philip Glass, and John Adams, not to mention rock groups like The Who, The Soft Machine, and Tangerine Dream, as well as the Kronos Quartet. On March 24, Terry Riley teams up with the **Paul Drescher Ensemble Electro-Acoustic Band**—a rock/post-minimal/world music ensemble that passionately blends live performance elements with the latest technology. They'll present Riley's new *Concerto for Piano*, an improvisational exploration informed by jazz and North Indian classical music. This 8pm concert will be followed by a late night solo cabaret on the stage of the Foellinger Great Hall—Terry Riley playing a selection of his piano music from the last 30 years.

Paul Drescher says his audiences are “sophisticated and hip to the basic issues of contemporary art.” Introduce yourself to those issues with the **Bang on a Can All-Stars**, “a fiercely aggressive group, combining the power and punch of a rock band with the precision and clarity of a chamber ensemble.” (*The New York Times*) The six Bang on a Can All-Stars are powerhouses: great soloists with strong personalities, inventive, creative, highly trained classical musicians dedicated to living music. Our March 3 concert features the Midwest premiere of Don Byron's *Dark Room*, and selections by Julia Wolfe, Marc Mellits, Martin Bresnick, John Halle, Tan Dun, and David Lang, who will engage audience members in a pre-performance talk about his music and the Bang on a Can Festival. On March 2, hear the All-Stars present Brian Eno's cult-classic *Music for Airports* in Krannert Center's Lobby, a free 5pm performance in conjunction with our Art in Public Spaces Symposium, March 2-6 (see page 6).

## The Voice of the Artist

*continued from page 3*

Video is a lie. The compact disc is a lie. The internet is a lie. Television is a lie. I love them all. All are the past masquerading as the present. All are dead, electronically feigning life. They fool us into thinking that they are contemporaneous with our lives, that they are entertaining us and connecting us, right now, all together.

But they're not. Electronic media separate us, isolate us, make us live in the past. Strip the electronic gloss from your Trinitron and you realize you're staring at the equivalent of crumbling parchment.

Live performance is uncomfortable. Whether sitting on a hard bench or the plushiest, velvet-covered cushion, being in the presence of a performing human is somewhat uncomfortable. It is focused confrontation, not easy co-existence. You can't talk, have a snack, go to the bathroom, or perform any of the myriad acts which make television such a soothing, regressive experience. Immobilized, trapped in the darkness, oppressed by the messiness of possibility, there is unease created by the implicit realization that *anything* can happen. And it takes work.

But that work pays off. The effort of engagement admits you to worlds of experience which are unique, corporeal and true. Difficult but essential, in corporeality is truth. Music live is radically different from music recorded. And the difference is this: Live music is music. A recording is a simulacrum, an *aide memoire*, maybe a guide or learning tool. But music is in the flesh and in the moment, and it joins together those who hear it in a way that's both ancient and inexplicable. Individuals listening together and feeling less alone. All art aspires to the condition of music.

And all art is the same, or at least all great art. I get the same thrill from a Handel oratorio or a dance by Merce Cunningham. Both show me the world, or, more precisely, the manifold worlds within me and in which I live. Both of these artists are, as Allen Ginsberg once said, “angel-headed hipsters burning for the ancient heavenly connection to the starry dynamo in the machinery of night.”

I work in live theatre. I try to do that, too...

And I'm here because I want to tell you how important it is what you do, what we do. It's hard. Conditions are worsening. Live performance is being pushed farther and farther to the fringes of our national culture. At least I get applause; running a theatre these days is a pretty thankless job. But it's necessary, and it's vital that you know how necessary.

Each night that you open your theatres is a miracle. Each night that the lights are turned on, the tickets sold, the programs printed, is a miracle. It is a miracle each night that your community is invited to gather in your buildings and hear music or see theatre or dance. And I am deeply thankful for the miracle that I and other artists are given the opportunity to perform and attempt to say what Janet Baker told me that night long ago at Carnegie Hall: I love you, I love you, I love you.



Krannert Center  
for the Performing Arts

College of Fine and Applied Arts  
University of Illinois at Urbana-Champaign  
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Urbana, Illinois 61801-3788



General Information 217/333-6700  
Ticket Office 800/KCPATIX • 217/333-6280

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Stefon Harris



Mark Morris



Turtle Island String Quartet

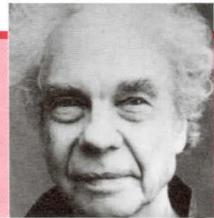


Anne-Sophie Mutter

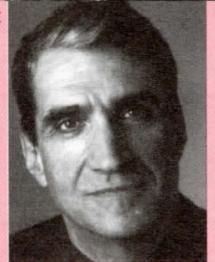
## Krannert Center 2001-2002

Turtle Island String Quartet  
Stefon Harris  
Kronos Quartet  
Anonymous 4  
Los Angeles Guitar Quartet  
Takács Quartet  
Robert Pinsky  
Guarneri String Quartet  
Alexander String Quartet  
The Mark Morris Dance Group  
Merce Cunningham  
Grigorovich Ballet Company  
Regina Carter  
James Galway  
Anne-Sophie Mutter  
Bill T. Jones  
Salzburg Marionettes  
Compania Española de Antonio Marquez  
National Acrobats of China

Merce  
Cunningham



Kronos Quartet



Robert Pinsky

And that's just the beginning...  
Watch for your season brochure to arrive in early May.



[KrannertCenter.com](http://KrannertCenter.com)