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Shanghai Quartet with Lynn Harrell, cello

Department of Music, University of Richmond

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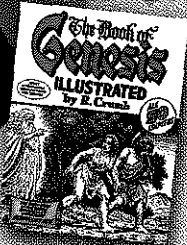


AMERICAN BLUEGRASS MASTERS

Featuring **JD CROWE**, banjo and
BOBBY OSBORNE, mandolin
Sunday, September 20, 2010, 7:30 p.m.
Sponsored in part by the O'Leary Endowment

GENESIS: A Conversation with R. CRUMB and FRANÇOISE MOULY

Tuesday, October 27, 2010, 7:30 p.m.
Sponsored in part by the E. Rhodes and Leona B. Carpenter Foundation.
Presented in partnership with the Department of Art & Art History,
University Museums, Visual Arts Center and VCU Libraries Special Collections.
Mature audiences only; contains sexual content



**BAND OF THE IRISH GUARDS and the
ROYAL REGIMENT OF SCOTLAND**

Friday, January 22, 2010, 7:30 p.m.
Sponsored in part by the E. Rhodes and
Leona B. Carpenter Foundation



MONTEREY JAZZ FESTIVAL ON TOUR

KENNY BARRON, piano
REGINA CARTER, violin
KURT ELLING, vocals
RUSSELL MALONE, guitar
Tuesday, February 23, 2010, 7:30 p.m.

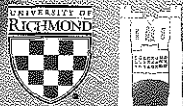


ALVIN AILEY® AMERICAN DANCE THEATER

JUDITH JAMISON, artistic director
Thursday, April 8, 2010, 7:30 p.m.
Sponsored in part by the E. Rhodes and Leona B. Carpenter Foundation

EILEEN IVERS, violin/viola
"BEYOND THE BOG ROAD"

Monday, March 15, 2010, 7:30 p.m.
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2009 Calendar of Events

September

THE ACTORS' GANG presents THE TRIAL OF THE CATONSVILLE 9

with TIM ROBBINS, artistic director
Written by DANIEL BERRIGAN
Directed by JON KELLAM
Tuesday, September 8, 2009, 7:30 p.m.
Wednesday, September 9, 2009, 7:30 p.m.

THE SECOND CITY TOURING COMPANY

Friday, September 11, 2009, 7:30 p.m.
Saturday, September 12, 2009, 7:30 p.m.

MONDAY NIGHT WORLD THEATRE presents a dramatic reading of SOMETHING THAT BELONGS TO YOU

By ROALD HOFFMAN
Directed by WALTER SCHOEN
Monday, September 14, 2009, 7:30 p.m.
Tuesday, September 15, 2009, 7:30 p.m.
Wednesday, September 16, 2009, 7:30 p.m.

EIGHTH BLACKBIRD "SPAM"

Wednesday, September 16, 2009, 7:30 p.m.

"DUO PIANO RECITAL

JOANNE KONG, piano
PAUL HANSON, piano
Sunday, September 20, 2009, 3 p.m.

AMERICAN BLUEGRASS MASTERS

featuring JD CROWE, banjo and
BOBBY OSBORNE, mandolin
Sunday, September 20, 2009, 7:30 p.m.
Carpenter Theatre, Richmond CenterStage

October

"DEPARTMENT OF MUSIC FAMILY WEEKEND CONCERT

Friday, October 2, 2009, 7:30 p.m.

BÉLA FLECK, banjo ZAKIR HUSSAIN, tabla and EDGAR MEYER, bass

Sunday, October 4, 2009, 7:30 p.m.

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*Tickets not required

"MATT ALBERT, violin
ANDREW MCCANN, violin
Monday, October 5, 2009, 7:30 p.m.

PILOBOLUS

ROBBY BARNETT, artistic director
Tuesday, October 6, 2009, 7:30 p.m.
Wednesday, October 7, 2009, 7:30 p.m.

"DAVID ESLECK TRIO

Friday, October 16, 2009, 7:30 p.m.

UNIVERSES presents AMERIVILLE

Directed and developed by CHAY YEW
Written by UNIVERSES
Saturday, October 17, 2009, 7:30 p.m.

SHANGHAI QUARTET

with LYNN HARRELL, cello
Monday, October 19, 2009, 7:30 p.m.

THOMAS HAMPSON, baritone THE SONG OF AMERICA PROJECT

Wednesday, October 21, 2009, 7:30 p.m.

CIRCO AEREO: ESPRESSO

Thursday, October 22, 2009 at 7:30 p.m.
Friday, October 23, 2009 at 7:30 p.m.

"JUDITH CLINE, soprano

CARA ELLEN MODISSETT, piano
Sunday, October 25, 2009, 3 p.m.

GENESIS: A Conversation with R. CRUMB and FRANÇOISE MOULY

Tuesday, October 27, 2009, 7:30 p.m.
Carpenter Theatre, Richmond CenterStage

"LONGWOOD WIND SYMPHONY and UNIVERSITY OF RICHMOND WIND ENSEMBLE

Wednesday, October 28, 2009, 7:30 p.m.

TERENCE BLANCHARD QUINTET

Friday, October 30, 2009, 7:30 p.m.

November

NEIL BERG'S 101 YEARS OF BROADWAY

Sunday, November 1, 2009, 2 p.m. and 7:30 p.m.

"THIRD PRACTICE ELECTROACOUSTIC MUSIC FESTIVAL

Friday, November 6 – Saturday, November 7, 2009.

"SCHOLA CANTORUM and WOMEN'S CHORALE

Sunday, November 8, 2009, 3 p.m.

THE LA GUITAR QUARTET

PHIL PROCTOR, special guest narrator
"THE INGENIOUS GENTLEMAN DON
QUIXOTE: WORDS AND MUSIC FROM
THE TIME OF CERVANTES"
Monday, November 9, 2009, 7:30 p.m.

DEPARTMENT OF THEATRE & DANCE presents THE AFRICAN COMPANY PRESENTS RICHARD III

by CARLYLE BROWN
Directed by CHUCK MIKE
Friday, November 13, 2009, 7:30 p.m.
Saturday, November 14, 2009, 7:30 p.m.
Sunday, November 15, 2009, 2 p.m.
Thursday, November 19, 2009, 7:30 p.m.
Friday, November 20, 2009, 7:30 p.m.
Saturday, November 21, 2009, 7:30 p.m.

"WORLD MUSIC CONCERT

Saturday, November 14, 2009, 3 p.m.

"UNIVERSITY WIND ENSEMBLE

Sunday, November 15, 2009, 7:30 p.m.

"BRUCE STEVENS, organ

Monday, November 16, 2009, 7:30 p.m.

"UNIVERSITY JAZZ ENSEMBLE and JAZZ COMBO

Monday, November 23, 2009, 7:30 p.m.

"UNIVERSITY CHAMBER ENSEMBLES & OPERA SCENES

Monday, November 30, 2009, 7:30 p.m.

December

"UNIVERSITY ORCHESTRA

Wednesday, December 2, 2009, 7:30 p.m.

"ANNUAL CHRISTMAS CANDLELIGHT SERVICE

Sunday, December 6, 2009, 5 p.m. & 8 p.m.

THE KLEZMATICS

Sunday, December 6, 2009, 7:30 p.m.



Modlin Center for the Arts at the University of Richmond

Monday, October 19, 2009 at 7:30 p.m.
Camp Conert Hall, Booker Hall of Music

Shanghai Quartet

Weigang Li, violin

Honggang Li, viola

Yi-Wen Jiang, violin

Nicholas Tzavaras, cello

Lynn Harrell, cello

SCHUBERT Quartet No. 12 in C minor, D. 703, *Quartettsatz* (1820)
(1797-1828) *Allegro assai*

GLAZUNOV Cello Quintet in A major, Op. 39 (1892)
(1865-1936) *Allegro*
Scherzo: Allegro moderato
Andante sostenuto
Finale: Allegro moderato

intermission

SCHUBERT Cello Quintet in C major, D. 956 op. posth. 163 (1828)
Allegro ma non troppo
Adagio
Scherzo. Presto - Trio. Andante sostenuto
Allegretto

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The use of any recording device, either audio or video, and the taking of photographs,
either with or without flash, are strictly prohibited.



SHANGHAI QUARTET

with YUJA WANG,
piano

Sunday, February 14, 2010 • 7:30 p.m.
Camp Concert Hall, Booker Hall of Music
Tickets: (804) 289-8980 or visit modlin.richmond.edu

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About the Shanghai Quartet



Formed in Shanghai 25 years ago, the versatile Shanghai Quartet is known for its passionate musicality, impressive technique and multicultural innovations. The quartet's elegant melding of the delicacy of Eastern music with the emotional breadth of Western repertoire allows the ensemble to traverse the genres from Chinese folk music to cutting-edge contemporary works. During the 2008-2009 season, the Quartet celebrated its 25th anniversary with world premieres from the three continents that comprise its artistic and cultural worlds: Krzysztof Penderecki's String Quartet No. 3, Chen Yi's *From the Path of Beauty* and jazz pianist Dick Hyman's String Quartet.

In October of 2008, the Shanghai Quartet presented the world premiere of Dick Hyman's work at the Modlin Center for the Arts. The following month, the ensemble performed the world premiere, of Penderecki's String Quartet No. 3 (co-commissioned by the University of Richmond) at a special concert in Poland honoring the composer's 75th birthday.

In February of 2009, the ensemble premiered Penderecki's quartet in the U.S. at Montclair State University (NJ) and performed the Virginia premiere at the Modlin Center. Continuing its anniversary collaboration with Chanticleer, the Quartet premiered Chen Yi's *From the Path of Beauty* in China in May of this year.

During the quartet's anniversary season, the ensemble appeared at the Ravinia, Tanglewood and Ottawa International Festivals and New York's Metropolitan Museum of Art, as well as serving residencies at the Santa Fe Chamber Music Festival and the Oregon Bach Festival.

A long tradition of championing new music and juxtaposing Eastern and Western influences has led the Quartet to debut works by Lowell Lieberman, Bright Sheng and Zhou Long, among others. The Shanghai Quartet performs at the world's famed concert halls and tours Europe, North and South America and Asia.

The group has appeared at Carnegie Hall, both in chamber recitals and with orchestra.

—continued

The Modlin Center for the Arts invites you to remain in the concert hall following tonight's concert to participate in a Talk Back discussion with the performers.

About the Shanghai Quartet

In 2006, it premiered Takuma Itoh's Concerto for Quartet and Orchestra at Carnegie Hall's Isaac Stern Auditorium.

The ensemble's discography now totals more than 20 recordings on multiple labels. Some of the most recent include the Mendelssohn Octet (Camerata) and Zhou Long's *Poems for Tang* for Quartet and Orchestra (BIS). In 2003, the Quartet released its most popular CD to date: a 24-track collection of folk songs titled *ChinaSong* which features music arranged by Yi-Wen Jiang and recaptures his childhood memories of the Chinese Cultural Revolution. Current recording projects include the complete Beethoven string quartets (Camerata), a seven-disc project that will be completed this year.

The Quartet has appeared in a diverse and interesting array of media projects.

Its members have performed on the soundtrack recording (Bartok Quartet No. 4), as well as making a cameo appearance on screen in Woody Allen's *Melinda and Melinda*. They have also been featured on the PBS Great Performances television series.

The Shanghai Quartet currently serves as Ensemble-in-Residence at Montclair State University in New Jersey. In China, members of the ensemble hold the esteemed title of visiting guest professors at the Shanghai Conservatory and the Central Conservatory.

About Lynn Harrell

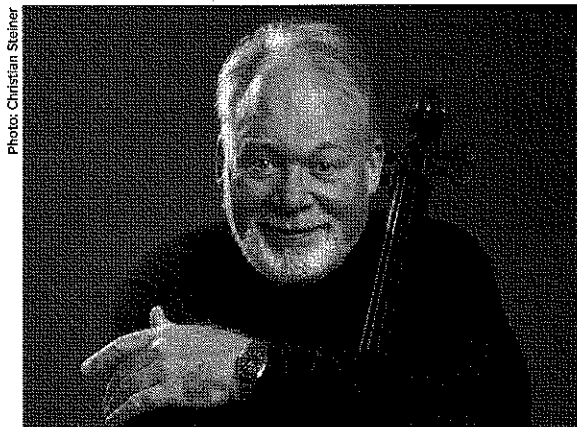


Photo: Christian Steiner

Lynn Harrell's presence is felt throughout the musical world. A consummate soloist, chamber musician, recitalist, conductor, and teacher, his work in the Americas, Europe and Asia has placed him in the highest echelon of today's performing artists.

Harrell is a frequent guest of many leading orchestras including Boston, Chicago, New York, Philadelphia, San Francisco, Ottawa, Pittsburgh, and the National Symphony, as well as the orchestras of London, Munich, Berlin, Tonhalle, and Israel. He has also toured extensively in

About Lynn Harrell

Australia, New Zealand and the Far East including Japan, Korea, Malaysia, Taiwan, and Hong Kong. In the summer of 1999 Harrell was featured in a three-week "Lynn Harrell Cello Festival" with the Hong Kong Philharmonic. He regularly collaborates with such noted conductors as James Levine, Sir Neville Marriner, Kurt Masur, Zubin Mehta, André Previn, Sir Simon Rattle, Leonard Slatkin, Yuri Temirkanov, Michael Tilson Thomas, and David Zinman. In recent seasons, Harrell has particularly enjoyed collaborating with violinist Anne-Sophie Mutter and pianist André Previn. In 2004, the trio appeared with the New York Philharmonic, under the direction of Kurt Masur, in a performance of the Beethoven Triple Concerto.

An important part of Harrell's life is summer music festivals which include appearances at the Verbier Festival in Switzerland, the Aspen and Grand Tetons festivals, and the Amelia Island Festival.

On April 7, 1994, Harrell appeared at the Vatican with the Royal Philharmonic in a concert dedicated to the memory of the six million Jews who perished in the Holocaust. The audience for this historic event, which was the Vatican's first official commemoration of the Holocaust, included Pope John Paul II and the Chief Rabbi of Rome. That year Harrell also appeared with Itzhak Perlman and Pinchas Zukerman at the Grammy Awards. The trio performed an excerpt from their Grammy-nominated recording of the complete Beethoven String Trios (Angel/EMI).

Highlights from an extensive discography of more than 30 recordings include the complete Bach Cello Suites (London/Decca), the world premiere of Victor Herbert's Cello Concerto No. 1 with the Academy of St. Martin-in-the-Fields led

by Marriner (London/Decca), the *Walton Concerto* with Rattle and the City of Birmingham Symphony Orchestra (EMI), and the *Donald Erb Concerto* with Slatkin and the Saint Louis Symphony (New World). Together with Itzhak Perlman and Vladimir Ashkenazy, Harrell was awarded two Grammys—in 1981 for the Tchaikovsky Piano Trio and in 1987 for the complete Beethoven Piano Trios (both Angel/EMI). A recording of the Schubert Trios with Ashkenazy and Pinchas Zukerman (London/Decca) was released in 2000. Most recently, Harrell recorded Tchaikovsky's *Variations for Cello and Orchestra on a Rococo Theme*, Shostakovich's Cello Concerto No. 2, and Prokofiev's *Sinfonia Concertante* with the Royal Liverpool Philharmonic directed by Gerard Schwarz (Classico).

Lynn Harrell's experience as an educator is wide and varied. From 1985-93, he held the "International Chair for Cello Studies" at the Royal Academy in London. Concurrently, from 1988-92, he was artistic director of the orchestra, chamber music, and conductor training program at the L.A. Philharmonic Institute. In 1993, he became head of the Royal Academy in London, a post he held through 1995. He has also given master classes at the Verbier and Aspen festivals and in major metropolitan areas throughout the world. From 2002-2008, Harrell taught cello at Rice University's Shepherd School of Music.

Lynn Harrell was born in New York to musician parents. He began his musical studies in Dallas and proceeded to the Juilliard School and the Curtis Institute of Music. He is the recipient of numerous awards including the first Avery Fisher Award. Harrell plays a 1720 Montagnana. He makes his home in Santa Monica (CA).

Notes on the Program

In **Franz Schubert** (1797-1828), we find all the elements that define the Romantic artist: poverty, isolation, suffering, unappreciated genius, the tragedy of a brief life fueled by the fierce fast-burning fires of creative passion.

An unfettered spirit, Schubert was to pay a heavy price for his freedom. After a dismayingly short-lived profession as a schoolteacher, Schubert, a "musical Bohemian" (Einstein) was to hold no job of significant permanence. The single impelling force in his life was the passion to create music; the quotidian world with its commonplace concerns held no attraction for him. "Often it seems to me as if I did not belong in the world at all," he wrote.

Unlike many of his contemporaries who earned their livelihood as performers, teachers or conductors, Franz Schubert was a musician whose genius was expressed solely through the art of composition. For Schubert, the writing of music seemed as continuous and natural as the act of breathing. "I finish one piece and begin the next," he stated simply. Plagued by poverty, dependent on the kindness of friends, Franz Schubert would often trade one of his songs for a meal. In the suffering he was forced to endure, the composer's nature discovered an opportunity to scale new creative heights. "My music is the product of my talent and my misery. And that which I have written in my greatest distress is what the world seems to like best."

Although Schubert lived in the shadow of Beethoven, a reality that caused him to occasionally despair ("Who can do anything more after Beethoven?"), Liszt pronounced him "the most

poetic musician that ever was." On his deathbed, Beethoven is reputed to have remarked of Schubert, "Truly he has the divine spark." Tragically, not only the public, but many of Schubert's professed friends failed to recognize that "divine spark." One of these, Franz Lachner was to lament 50 years after Schubert's death: "Too bad that Schubert hadn't learned as much as I did, otherwise he would have become a master, for he was extraordinarily talented." But Schubert did not live to enjoy the international recognition that would eventually be his: he died at 31 years of age. The cause of death was officially entered as "nervous fever"—a diagnosis which, as Schubert's biographer Charles Osborne explains, "meant virtually anything which perplexed the physicians." Schubert's material legacy at the time of his death consisted of "his clothing, his bedding, and a pile of old music valued at ten florins." Two years later, a monument was set in place above the grave site, bearing an epitaph written by friend and poet Franz Grillparzer: "The art of music here interred a rich possession but even fairer hopes."

Schubert composed the **Quartettsatz** in 1820. Although titled String Quartet No. 12, the opening movement—an *Allegro assai*—is all that comprises the piece. Like Mozart, Schubert abandoned many of his compositions, leaving them unfinished. A prevalent theory explains this tendency as reflecting a dissatisfaction with the work at hand and a sense of urgency in continuing the creative impulse by beginning anew. There is no evidence that the *Quartettsatz* was performed during Schubert's lifetime. It was "premiered" in 1867 and, despite its

Notes on the Program

brevity, has since become revered as one of the composer's most powerful and passionate creations.

The Cello Quintet in C major, regarded as Schubert's most masterful in the chamber genre, was also the last piece he would compose. Schubert completed the quintet on October 2, 1828—only weeks before his death. The scoring for a second cello creates a dark sonority that lends itself magnificently to this tragic and profound work.

Today **Alexander Glazunov** (1865-1936) is regarded as a minor figure in music history, an artist whose aesthetic—firmly grounded in the late-Romanticism of the 19th century—simply could not compete with the musical inventions of the burgeoning Russian avant-garde which was wreaking delightful havoc with musical conventions. Although Glazunov's music is not the work of an iconoclast or a creative visionary, it nevertheless reflects a keen sensibility and lyricism—timeless qualities to which we continue to respond.

Born in St. Petersburg, Alexander Glazunov was a precocious child, possessing an exceptional ear and a prodigious memory. The latter was considered a phenomenon and a widely-circulated account at the time convincingly testifies to this fact. Expecting a visit from the composer Sergei Tanayev, a family friend hid the teenaged Glazunov in closet. Tanayev arrived, sat down at the piano and performed his latest work—a symphony—for his host and the assembled guests. As the final chords faded, Glazunov was brought into the room and introduced to the composer.

"I'd like you to be a talented young man. He's also written a symphony," the host announced. Glazunov then played Tanayev's symphony from beginning to end—having heard the work only once and behind closed doors.

In 1879, Nikolai Rimsky-Korsakov at the urging of Mily Balakirev agreed to tutor Glazunov privately in composition. While the student-teacher relationship was short-lived—Glazunov's progress accelerated, as Rimsky-Korsakov noted, "not from day to day but from hour to hour"—the friendship forged between the two was to last until Rimsky-Korsakov's death in 1908.

In March of 1881, Glazunov premiered the First Symphony under the direction of Balakirev. The response was overwhelmingly positive. César Cui pronounced the symphony to be "an amazing work, frightening in its precocious maturity."

Eight months later, the premiere of his First String Quartet brought Glazunov to the attention of Mitrofan Belyayev, a prosperous industrialist, timber merchant and patron of the arts. Belyayev's patronage became a decisive factor in the composer's rise to fame.

In 1884, Belyayev invited Glazunov to accompany him on a trip to Europe. Belyayev arranged a meeting between Glazunov and Franz Liszt. The introduction proved fortuitous. At Weimar, Liszt gave a performance of the First Symphony. The success of this work provided Belyayev with the impetus to launch the Russian Symphony Concerts series—Glazunov made his debut as conductor at a performance in 1888.

—continued

Notes on the Program

Belyayev also established the group of artists known as the "Belyayev Circle." The Circle represented a departure from the defining tenets of "The Five"—Rimsky-Korsakov, Balakirev, Cui, Borodin and Mussorgsky—composers dedicated to the establishment of a purely Russian school of music, untainted by European influence. Although Rimsky-Korsakov and Cui were among its members, the Belyayev Circle did not consider the West a barrier to the development of Russian music as an art form; the works of its composers were freely embraced. By the turn of the century, Glazunov had earned a reputation for not only his work as a composer and conductor but also as an academician. He accepted a post at the St. Petersburg Conservatory in 1899—a post he held for three decades. While his drive to compose was to diminish significantly over the coming years, his dedication to teaching and his concern for his students remained fierce and constant. Glazunov devoted long hours to enhancing the Conservatory's curriculum; expanding its resources to include the establishment of an opera studio and a student philharmonic orchestra; and tending to the well-being of students in need (one of whom was

Dmitri Shostakovich). In the wake of the October Revolution of 1917, Glazunov worked with the new regime to ensure the viability of the newly renamed Petrograd Conservatory. He eventually emigrated to Paris where he died in 1936.

Glazunov wrote the **Cello Quintet in A major** in 1892. The cellos impart a greater depth and warmth than the conventional quintet scoring for double violins or violas. A lyrical, energetic and impassioned work, its opening *Allegro* foreshadows the first movement of his Fifth Symphony composed three years later. Strains of the Slavic homeland infuse the invigorating *Finale*.

—Rebecca Yarowsky



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Orpheus

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with
ANGELA HEWITT, *piano*



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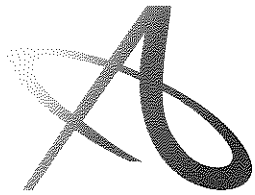
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1821, New York City. 40 years before the end of slavery, a Black theatre company dared to perform Shakespeare



Carlyle Brown's

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Alice Jepson Theatre

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The Children's Museum of Virginia
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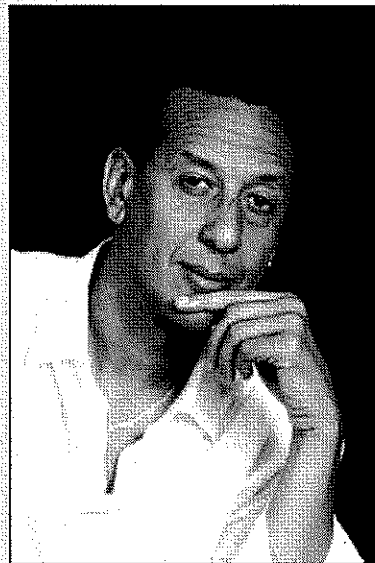
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*Justin Kauflin on piano
Terry Burrell on bass*

*Tuesday, November 10, 2009,
7PM
Doors open at 6PM*



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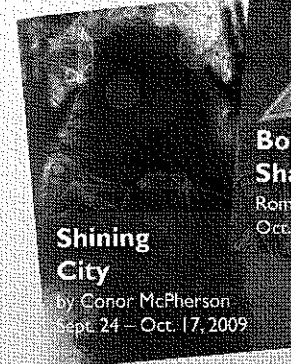
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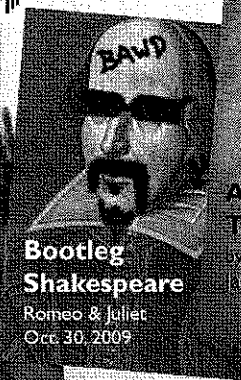
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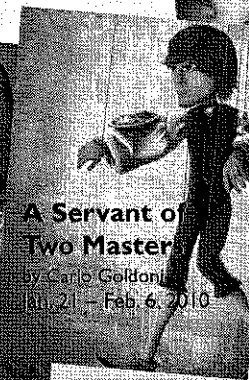
**Shining
City**

by Conor McPherson
Sept. 24 – Oct. 17, 2009



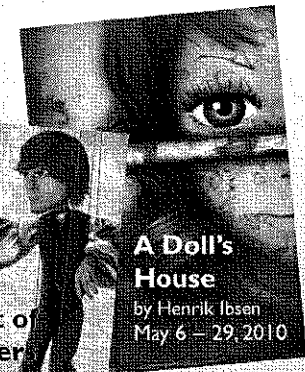
**Bootleg
Shakespeare**

Romeo & Juliet
Oct. 30, 2009



**A Servant of
Two Masters**

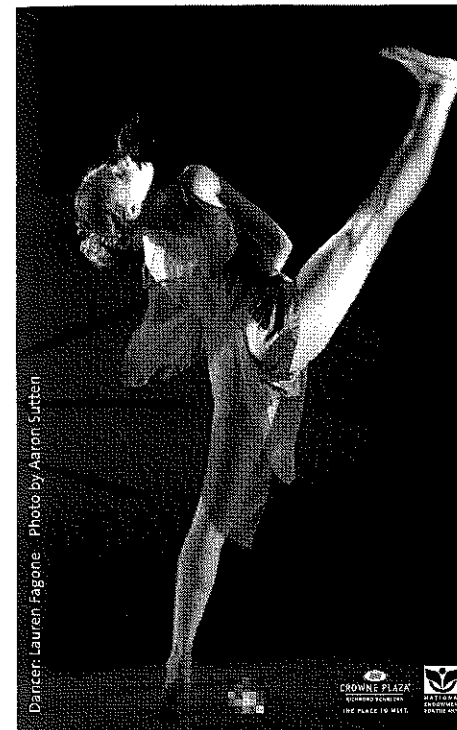
by Carlo Goldoni
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**A Doll's
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Dancer, Lauren Fagone. Photo by Aaron Suttien

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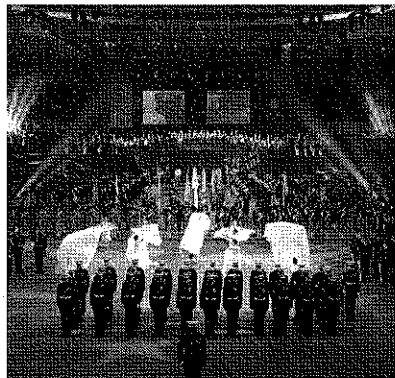
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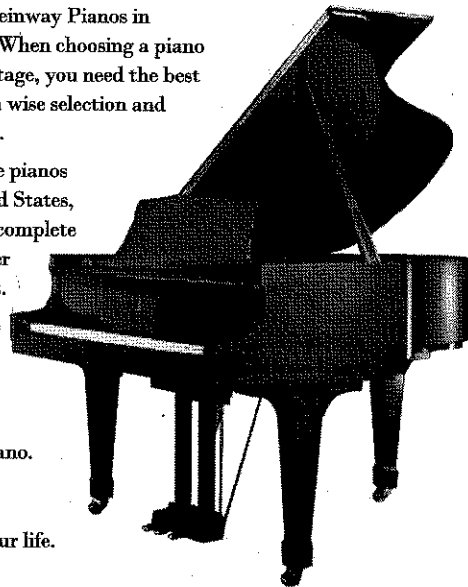
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Modlin Center Information

ACCESSIBILITY



Seating: Camp Concert Hall, Cousins Studio Theatre and Jepson Theatre are accessible for persons who use a wheelchair and/or those with limited mobility. Wheelchair, transfer and companion seating is available upon request, subject to availability.

In Alice Jepson Theatre, balcony and orchestra seating is accessible via elevator. For access to the balcony level in Camp Concert Hall, please use the elevator across from the Harnett Museum of Art (near the box office) and cross over Webb Tower to the balcony level.

Parking: Free parking for Modlin Center events is available in the lot at the end of Crenshaw Way. Specially marked wheelchair-accessible parking spaces are available in this lot. There is also a drop-off location under Webb Tower near Camp Concert Hall with accessible parking spaces in the Lora Robins parking lot. An overflow lot is located on Crenshaw Way across from the Jepson Alumni Center. Please note that University Police will tow cars not parked in designated parking spaces.

Restrooms: Accessible restrooms and single-user (unisex) restrooms are located near Jepson Theatre and on the first floor of Booker Hall of Music.

Services: Large print programs, assistive listening systems and earplugs are available at the Concierge Desk for most performances.

Large
Print



PATRON GUIDELINES

Latecomer Policy: Latecomers will be seated at the discretion of house management at an appropriate break in the performance. House management reserves the right to seat latecomers in alternate seat locations than the seat(s) originally assigned to them.

Text-Messaging, Mobile Phones and Other Electronic Devices: Please silence your phone upon entering the venue. Mobile phone use is strictly prohibited inside all venues. Text-messaging and the taking of photographs or videos by phone are not permitted. If you expect to be contacted during a performance, please leave your mobile device and seat location with the House Manager.

Recording and Photography: Cameras or recording devices of any kind are not permitted in Modlin Center venues and must be given to house management before the patron is admitted to the performance. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.

No Perfume, Please: Please refrain from wearing cologne and perfume, as many of our patrons are highly allergic to those scents.

Lost and Found: If you misplace an item while at the Modlin Center, please check with the House Manager on duty. You may also call the Modlin Center Administrative Office at (804) 287-6632.

Inclement Weather Policy: Performances will only be cancelled when weather conditions are extreme. If the artists have arrived in Richmond, the show will likely proceed. Should you have a question about the status of a particular event during inclement weather, please call the Box Office at (804) 289-8980 or visit modlin.richmond.edu for up-to-date information. (Refunds are not permitted unless a performance is cancelled.)

Children and Babies: The Modlin Center welcomes patrons of all ages to experience the arts. Before attending with young people, please carefully consider whether a performance is age-appropriate. If you have concerns or questions about a specific event, please call the Box Office at (804) 289-8980. University safety regulations require that all persons, including babies and children seated in laps, must have a ticket for ticketed events. Please be aware that children who are disruptive will not be allowed to remain in the theater. For your convenience, baby-changing stations are located in both the men's and women's restrooms near Alice Jepson Theatre.

Disruptive Behavior/Property Damage: Any patron who poses a health or sanitary risk; disturbs other patrons; causes damage to Modlin Center property; or does not cooperate with University staff when asked to follow Modlin Center policies, will be asked to leave the venue.



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at the University of Richmond

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Gene Anderson, *Chair*

Department of Music

Walter Schoen, *Chair*

Department of Theatre & Dance

art EXHIBITIONS

Joel and Lila Harnett Museum of Art and Print Study Center

Remembering Stanley Boxer: A Retrospective

August 20 to October 4, 2009, Harnett Museum of Art

Annual Student Exhibition

August 20 to September 20, 2009, Harnett Museum of Art

Zap! Comix Prints by Robert Crumb

August 20 to December 13, 2009, Booth Lobby

John Cage: Zen Ox-Herding Pictures

October 2, 2009 to April 7, 2010, Harnett Museum of Art and Print Study Center

Moments of Change: Prints by Jackie Battenfield

October 21 to December 13, 2009, Harnett Museum of Art

Rincon Falls, Trinidad: A Print Series by Chris Ofilli

January 12 to June 27, 2010, Booth Lobby

Slightly Unbalanced

January 26 to March 4, 2010, Harnett Museum of Art

**Surface Tension: Pattern, Texture, and Rhythm
in Art from the Collection**

March 20 to May 14, 2010, Harnett Museum of Art

Senior Thesis Exhibition

April 16 to May 7, 2010, Harnett Museum of Art

Harnett Museum of Art: Tuesday through Sunday, 1 to 5 p.m. (8/20/09-4/25/10).

Summer hours: Wednesday through Friday, 1 to 4 p.m. (4/28-5/14/10). Closed Fall Break

(10/10-13/09), Thanksgiving Week (11/23-30/09), Semester Break (12/14/09-1/11/10),

Spring Break (3/6-15/10), Easter Weekend (4/3-5/10), and Summer Break (5/15-8/18/10).

Harnett Print Study Center: Wednesday through Saturday, 1 to 3 p.m. (10/02/09-4/07/10)

or call (804) 287-6424. Closed on the dates indicated above.

(804) 289-8276 museums.richmond.edu

Admission is free to all University Museums