

The Lied Center series
1997-1998 Season

Donald Byrd/The Group
September 26, 1997

Moscow Conservatory Players
October 5, 1997

A Chorus Line
October 13, 1997

Christopher Parkening
October 18, 1997

Bang On A Can All-Stars
October 21, 1997

Thang Long Water Puppet
Theater/Vietnam
October 24, 25 & 26, 1997

The King's Singers
October 28, 1997

Stars of the Kirov Ballet
November 4, 1997

Philip Glass and Susan Marshall
in *Les Enfants Terribles*
November 13, 1997

*How to Succeed in Business
Without Really Trying*
November 22, 1997

St. Petersburg State Ice Ballet
in *The Nutcracker*
December 13, 1997
Swan Lake
December 14, 1997

Tokyo String Quartet
January 18, 1998

Samuel Ramey with
the Kansas City Symphony
January 29, 1998

Reduced Shakespeare Company
in *The Complete History of
America* (abridged)
January 31, 1998

Mark Morris Dance Group
February 10, 1998

Shanghai Quartet with
Eugenia Zukerman, flute and
Yolanda Kondonassis, harp
February 15, 1998

Tap Dogs
February 27, 28 & March 1, 1998

New York City Opera National
Company in Donizetti's *The
Daughter of the Regiment*
March 3 & 4, 1998

Reliable Junk by Ric Averill
March 7, 1998

Batsheva Dance Company
March 18, 1998

Uptown String Quartet
April 5, 1998

The Boys Choir of Harlem
April 19, 1998

Cirque Éloize
April 26, 1998

The Lied Center of Kansas

New Directions series

1997-1998 Season



Celebrating Our 5th Season



FROM THE PRESIDENT OF THE FRIENDS OF THE LIED SERIES

In August 1993, I moved to Lawrence to take a position as Director of Affirmative Action at the University of Kansas. On October 17, I walked into the Lied Center for the first time. I was moved by the ambiance of this facility, the sounds and silence of the Guarneri String Quartet, and by the quiet sense of community that permeated this performance. Immediately, I decided that the Lied Center must become part of my life in Lawrence.

I believe this sense of community is one of the true gifts of the Lied Series. Each performance is an opportunity for community.

Many of you will recall STOMP from last season, or *Angels in America* during the third season, or *Ladysmith Black Mambazo* during the second season. These and other events are moments for us to come together as a community—to lift up our spirits, to be entertained, to learn, share, and grow—and to engage in these endeavors as individuals and as a community. This is the value of Art. This is why Art is one of the supreme wonders of human activity.

I continue to marvel at the diversity of the series. Dare I mention a few, like Philip Glass returning to share with us his operatic trilogy based on the work of Jean Cocteau; Donald Byrd and his wonderful group of dancers; our red-hot date with Samuel Ramey and the Kansas City Symphony; *Tap Dogs* dancing from an Australian steel town; and Broadway hoofers on *A Chorus Line*. We will end this season with a long time favorite activity of family and community life, a circus—Cirque Éloize, a circus without animals. No point in going through the entire program. You have that before you. I firmly believe every single event will have something for somebody and provide an opportunity for people to come together.

I hope you feel as I do that the Lied Center is a living treasure within our midst. We have many people to thank for that. Christina Hixson certainly leads the list, as well as Jackie Davis and the Lied Center staff. But first and foremost are our patrons, and our many Friends of the Lied Series. This is your Lied Center. With your continued support and patronage we will not only be able to maintain the high quality and diversity of performing arts events, we will be able to continue to grow.

Please commit to letting others know of the wonderful opportunities the Lied Center provides. Let us expand our community to others in the Lawrence area and beyond our borders, throughout the state and region. Tell folks we have something to share, and that we don't want them to miss it.

I welcome you to the 5th season of the Lied Series. You can tell I am excited about this season and I hope you feel as I do. Enjoy!

Sincerely,

Maurice Bryan, Jr.
President, Friends of the Lied Series

THE FRIENDS OF THE LIED SERIES

The Friends of the Lied Series is dedicated to supporting the Lied Center Series. Members receive such benefits as discounts on season tickets, newsletters, opportunities to meet visiting artists and members-only receptions.

Friends memberships begin at \$35 and come with commensurate benefits. Individual student memberships are available for \$15 and senior citizens for \$20. Corporate memberships begin at \$100. For additional information call Friends Coordinator Jeri Glynn at (913) 864-3469.

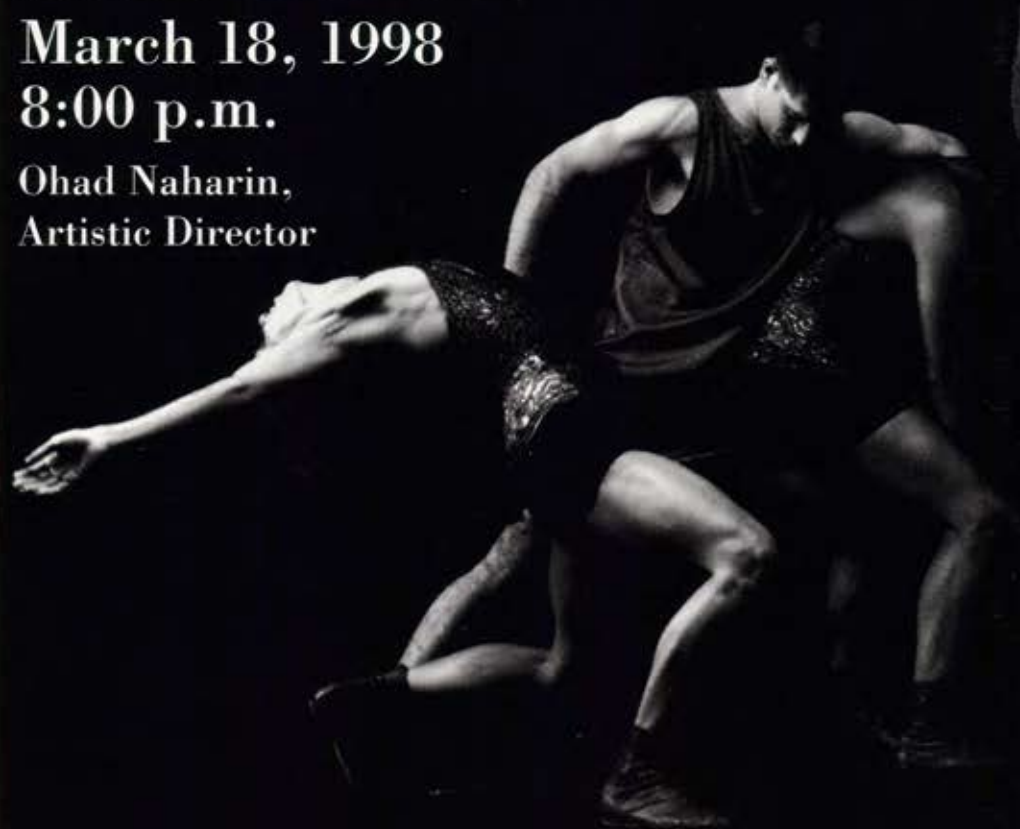
The University of Kansas School of Fine Arts
Lied Center New Directions Series presents

Batsheva Dance Company

in association with David Eden Productions Ltd. &
Marcia Preis Management, Inc.

March 18, 1998
8:00 p.m.

Ohad Naharin,
Artistic Director



*A Mid-America Arts Alliance program with the Kansas Arts
Commission and the National Endowment for the Arts*

Partial support for the 1998 United States tour of the Batsheva Dance Company has been provided by the Cultural Division of the Foreign Ministry of the State of Israel. Special thanks to The John F. Kennedy Center for the Performing Arts.

• Tonight's program is funded in part by a grant from the Lied Performance Fund.

PROGRAM

Excerpts from Kyr

Original Music: The Tractor's Revenge and Ohad Naharin
Lighting Design: Bambi
Sound Design: Frankie Lievaart

Ohad Naharin

YOSI BERG, CLAIRE-LAURE BERTHIER,
ISABELLE CHAFFAUD,
SONIA D'ORLEANS JUSTE,
MICHAEL GETMAN, YOSHIFUMI INAO,
CRAIG JACOBS, KEREN MALKIT,
JEROME MEYER, YANIV NAGAR,
EINAT NIV, ARI ROSENZWEIG,
ADI SALANT, Yael SCHNELL,
SHAI TAMIR, YOSHI YUNGMAN

Kyr was originally commissioned by the Israel Festival, Jerusalem, 1990.



-INTERMISSION-

Queens of Golub/Black Milk

Excerpts from Queens of Golub

Original Music: Arvo Pärt
Costume Design: Rakefet Levy
Lighting Design: Bambi

Ohad Naharin

CLAIRE-LAURE BERTHIER, SONIA D'ORLEANS JUSTE, KEREN MALKIT,
EINAT NIV, Yael SCHNELL, ADI SALANT, ISABELLE CHAFFAUD

Queens of Golub was originally commissioned by the Nederlands Dans Theater, 1989.

Black Milk

Original Music: Paul Smadbeck
Costume Design: Rakefet Levy
Lighting Design: Bambi

Ohad Naharin

CRAIG JACOBS/YOSI BERG, JEROME MEYER,
YANIV NAGAR/MICHAEL GETMAN, ARI ROSENZWEIG/YOSHIFUMI INAO,
YOSHI YUNGMAN/SHAI TAMIR

The first version of *Black Milk*, for women, was originally commissioned by the Kibbutz Contemporary Dance Company, 1985.

-INTERMISSION-

Arbos

Original Music: Arvo Pärt
Costume Design: Rakefet Levy
Lighting Design: Bambi

Ohad Naharin

SONIA D'ORLEANS JUSTE/ISABELLE CHAFFAUD, CRAIG JACOBS/
JEROME MEYER, ADI SALANT, YANIV NAGAR, EINAT NIV,
ARI ROSENZWEIG, SHAI TAMIR, Yael SCHNELL,
MICHAEL GETMAN/YOSHI YUNGMAN

Originally commissioned by Sydney Dance Company, 1989.

Please join us for a discussion with the artists following the performance.

The taking of photographs or operating of recording devices during the performance is strictly prohibited

ABOUT BAT SHEVA DANCE COMPANY

The appointment of Ohad Naharin in 1990 as Artistic Director launched Batsheva Dance Company into a new era. Naharin assembled an intense and stimulating group of dancers and staff, leading his company to international stature.

Kyr, commissioned by the Israel Festival, Jerusalem, and created in 1990 with the Israeli rock group The Tractor's Revenge, was the first landmark in the succession of pieces which give birth to the "new" Batsheva—bold, sweeping, and physically sensual.

Batsheva is treasured by an enthusiastic and devoted audience. Its season is eagerly expected, and it has revolutionized the position of dance in Israel. The company captured young audiences with works that became "cult" events, and, at the same time, reached beyond the traditional dance public. Abroad, Batsheva tours extensively to Europe, Scandinavia, Japan, Australia and the Americas, enjoying repeated visits to the world's leading festivals and theaters.

Batsheva Ensemble, the junior company formed in 1990, is now a company with its own professional identity. The Ensemble's target is to train the next generation of dance performers, and to cultivate original talents—from choreographers to other creative partners in design and music.

Both companies are international in nature, made up of individually unique dancers from Israel and abroad. Dancers of both companies are encouraged to affirm their distinct creative gifts, either as performers in the company's work, or as creators on their own.

Batsheva treads two parallel paths: its repertoire focuses on works by Ohad Naharin while it continues to host guest choreographers ranging from the established leading names, such as Jirí Kylián and William Forsythe, to young emerging talents at the beginning of their artistic careers.

Batsheva Dance Company today serves as a meeting point for artists of all disciplines—music, film, graphic art, photography, stage, costume and light design—partaking together in the exciting process of creating, and the thrilling encounter between performing arts audiences and creators.

Batsheva Dance Company was founded in 1964 by Baroness Batsheva de Rothchild and Martha Graham.



MEET OHAD NAHARIN

In 1990, Ohad Naharin was appointed as Artistic Director of the Batsheva Dance Company. Born in a kibbutz in Israel, Naharin was raised in an artistic environment—his mother teaches dance and composition and his father, a doctor of psychology, is a psychodrama specialist.

Naharin began his training as a dancer with Batsheva and continued his studies at Julliard. He danced for one season in the Martha Graham Company and with Maurice Béjart. Between 1980 and 1990, Naharin was dancing and creating in New York. Jirí Kylián of the Nederlands Dans Theater saw his work and their encounter was the basis of a long comradeship, both with Kylián and NDT, and the beginning of a series of commissions from the leading dance companies in the world, among them: The Cullberg Ballet, Lyon Opera Ballet, Frankfurt Ballet, and many more.

Naharin, who trained musically before he started to dance, has often collaborated in the musical compositions for his works—with The Tractor's Revenge (*Kyr*), rock musicians Avi Belleli, Dan Makov (*Anaphase*), Ivry Lider (*Kaamos, Z/na*), and Peter Zegveld and Thijs van Der Poll for *Sabotage Baby*. His works are renowned for their musicality in pieces which resound with imaginative and diverse sources, from Arvo Pärt and John Zorn to Johann Strauss. Many of Naharin's works include live music performed on stage.

Naharin has artistic associations with prominent Israeli designers (lighting designer Bambi, costume designer Rakefet Levi) and constantly encourages his dancers to explore their own creative resources.

Seeing movement as healing and strengthening, Naharin's main source of inspiration is the human body and its individual abilities.

"If you could hold one of Ohad Naharin's dances in your hand, it would feel smooth. Think of a polished stone, it looks like a piece of secret sculpture but hurl it and it becomes a weapon."

—Deborah Jowitt, *The Village Voice*

BATSHEVA DANCE COMPANY

Artistic Director: Ohad Naharin

General Manager: Ben-Ami Einav

Associate Artistic Director: Naomi Bloch Fortis

Rehearsal Director: Sandra Brown; **Assistant:** Adi Salant

Company Teacher: Alexander Alexandrov

Tour Manager: Tami Lotan, Irit Sturm, Hani Alon

Production Stage Manager: Iris Bovshover

Chief Electrician: Gadi Glik

Technical Director: Yanka Suissa

Technician: Itzik Assulin

Sound: Frankie Lievaart

Wardrobe: Nirit Tavor

Physiotherapist: Hani Alon

Photographer: Gadi Dagon

International Tour Management: Multi Media Ltd.

Batsheva Dance Company Tour Coordinator: Gal Canetti

Batsheva Dance Company was founded in 1964 by Baroness Batsheva de Rothchild and Martha Graham.

The Batsheva Dance Company is supported by the Ministry of Education and Culture and the Tel-Aviv Jaffa Municipality.

Batsheva Dance Company is the resident Company at the Suzanne Dellal Center for Dance and Theatre, Tel-Aviv.

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We are grateful for the many people who have shared our vision to provide our patrons with the best in performing arts from around the world. Through the Kansas University Endowment Association, tax-deductible gifts may be made to strengthen the economic foundation necessary to encourage the Lied Center. For more information on giving to support the Lied Center, call the Endowment Association at (913) 832-7400.

The following have supported the Lied Series with permanent programming and educational funds.

Frank J. and Barbara Ann Becker
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The Steinway concert grand piano at the Lied Center is a gift of the Paul Ross Charitable Foundation.

The Lied Center Series gratefully acknowledges the support of the University of Kansas Student Senate, whose annual contributions make possible half-price tickets for KU and Haskell Indian Nations University students.

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Events in the 1997-98 season are funded in part by grants from the Mid-America Arts Alliance, Kansas Arts Commission and National Endowment for the Arts.



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BEYOND THE STAGE

The Lied Series Education Program promotes the Lied Center's mission through the following activities:

Pre-performance Lectures

You are invited to the Oldfather Warm-Up Room one hour before every Swarthout Chamber Music Series event for a fascinating and enlightening discussion about the works you will hear.

Post-performance Discussions

Artists will often stay to talk with us after New Directions Series events. Ask about their performance, their art and their work-in-progress.

Master Classes, Workshops and Seminars

Many artists on the Lied Center Series offer master classes to KU and area public school students. Workshops and seminars held in conjunction with events on the Lied Center Series are offered to the entire community.

Events for Teachers and Students

The Lied Center Series and the Lawrence Schools USD 497 were chosen in 1991 to become members of the Performing Arts Centers and Schools: Partners in Education Program of the John F. Kennedy Center for the Performing Arts. Selected because of our demonstrated commitment to the improvement of education in and through the arts, the partnership team participates in collaborative efforts to make the arts integral to education. In the fall of 1994, Mercantile Bank of Lawrence made it a three-way partnership called Adventures in Imagination, which was named the 1995 Outstanding Kansas Partnership in Education. Events for USD 497 teachers and students are available through this partnership. Teachers from other school districts and their students may also participate.

Need more information? Please contact Jeannette B. Mellinger, Director of Education, at (913) 864-3469.

GENERAL INFORMATION

Coat Rooms

Coat rooms are located to the east and west of entrances to the hall in the main lobby and the upper lobby.

Drinking Fountains

Drinking fountains are located on the main floor and upper lobbies, and on the east and west side lower lobbies.

Restrooms

In the main lobby, men's restrooms are located on the east side and women's are located on the west side. In other lobbies, men's and women's restrooms are located on both the east and the west sides of the auditorium.

Accessibility

Our facilities, parking and front-of-house staff are fully prepared to accommodate patrons with special needs. The Lied Center has barrier-free entrances. Wheelchair locations are available on all levels of the house. Hearing assistance equipment is available at no charge from a table in the main lobby.

Information about signed performances and audio interpretation is available at the Box Office. Large print and Braille programs are available for Lied Series performances, but please notify the Box Office at least two weeks prior to the event.

Parking

Parking for Lied Series events is free. Reserved parking is available to Friends of the Lied Series members at the Benefactor level.

Public Telephones

Public telephones are located in the entrance immediately west of the Box Office, in the west lower lobby, and on the east end of the upper lobby. All public phones are wheel-chair accessible.

Refreshments

Refreshments are available in the main lobby during intermissions for all Lied Series events. No refreshments are permitted in the performance hall.

Smoking Areas

The University of Kansas policy prohibits smoking in the Lied Center.

Bring Your Next Event to the Lied Center

The Lied Center has a number of spaces available that would be just perfect for your next conference or meeting. For information call Fred Pawlicki, Director of Operations, (913) 864-3469.

CONCERT GUIDELINES

Starting Time for Concerts

The Lied Series makes every attempt to begin its performances on time. Please allow ample time for concert traffic around the Center and parking. Ushers seat latecomers at an appropriate time in the program in order to minimize audience disturbance.

A Modern Distraction

Please turn off or suppress electronic beeping, ringing and chiming digital watches, pagers or cellular phones during performances.

Cameras and Recorders

Cameras and recording devices are strictly prohibited in the auditorium.

Odds and Ends

During the months of inclement weather, colds are inevitable. If you should need a cough drop during your time with us, our House Managers or ushers will be happy to provide them.

TICKET SERVICES

Lied Center of Kansas Box Office
The University of Kansas
West Campus
Lawrence, KS 66045-0501

Phone : (913) 864-ARTS

Fax: (913) 864-5031

Hours: Weekdays 11AM - 6PM, and two hours before curtain time for all performances.

Lied Series tickets are also available at the Murphy Hall Box Office, SUA Box Office, KU Medical Center Bookstore and any Ticketmaster Ticket Outlet. (816) 931-3330 (Kansas City area) (913) 234-4545 (Topeka area)



Student-Priced Tickets

Kansas University, Haskell Indian Nations University and K-12 students are entitled to a 50% discount on tickets to all Lied Center Series events. Students are required to present a current student ID for admission to performances.

Group Tickets

Group benefits include block seating, free promotional materials, educational presentations, free bus parking and more. For information, call the Lied Center Box Office at (913) 864-ARTS.

Visit our Web Site

<http://www.ukans.edu/~lied>

USHER CORPS & VOLUNTEERS

Volunteers are always welcome and needed to usher and to assist the Lied Center Staff with many projects and events during the concert season. If you would like to become a volunteer, please call our House Managers (913) 864-2790 or pick up a volunteer application form from the Lied Center Information table in the lobby.

THE COVER DESIGN

The 1997-98 souvenir programs were designed by The Arts, a student design team advised by Chris North and Dick Varney, faculty members in the School of Fine Arts. Erin Convy and Shannon Herrick worked together to design and illustrate this year's program.

Each series' cover contains an abstract image, capturing the essence of that particular series. The image is repeated five times, celebrating the fifth season of the Lied Center.

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Your Adventure Guide

Sandy Lyne - October 6, 4:00 p.m.; October 6, 7:00 p.m.; and October 9, 4:00 p.m. at The Lied Center

The key to unlocking the door to a child's creativity (and your own) may be found in a poet's word group, according to Sandy Lyne, who returns to Lawrence for his fourth year as our Poet-in-Residence. Word groups and Writer's Studios are among the tools used by the founder and director of The Inner Writer Program in Washington, D.C. Sandy also taught at the University of Virginia and the John F. Kennedy Center for the Performing Arts.

Will Hobbs - November 12, 7:00 p.m. at The Lied Center

Will Hobbs is an award-winning novelist for young adults. Four of his books have been named Best Books for Young Adults by the American Library Association. His novels appeal to both boys and girls, with readers learning to make crucial choices in their own lives. Mr. Hobbs will be presenting to all seventh and eighth grade students in all four district junior high schools.

Jim Trelease - November 17, 7:00 p.m. at The Lied Center

Jim Trelease is the author of *The Read Aloud Handbook*. His dynamic presentation to parents and educators stresses the importance of reading aloud to children of all ages. Jim shows parents how they can make a difference in the life of a child with just a little investment of time and the right reading material.

Lawrence, Kansas - A Community of Readers,

November 17-21 at all Lawrence schools

Volunteer Readers: Members of the community read aloud in elementary classrooms in the fourth year of this popular program.

Book Drive: For the second year, a book recycling program will collect "like-new" books for young people of all ages at all Mercantile Bank sites, all Lawrence school sites, and The Lied Center. Donated books will be redistributed to Lawrence families by local social service agencies.

Visiting Authors - March 11, 1998

Meet authors and illustrators who will be working with all 4th and 5th grade students in Lawrence, March 10-12: Lisa Campbell Ernst and Brad Sneed, illustrators, 4th grade; and Vicki Grove and Ivy Ruckman, authors, 5th grade.

Authors and illustrators will be visiting and signing their books March 11th from 7:00 - 8:30 p.m. at Borders Bookstore.



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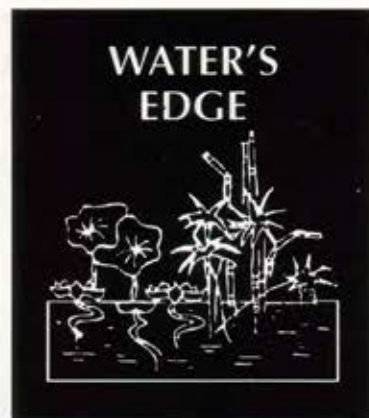
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- Cowgirls – Feb 20-21, 1998
- State Fair – Mar 8, 1998

A LA CARTE SERIES CONCERT

- Stars, Stripes, & Sousa – Oct 13, 1997
- Victor Borge – Oct 24, 1997
- Kathy Mattea – Oct 26, 1997
- BB King – Nov 19, 1997
- Judy Collins – Dec 12, 1997
- Take 6 – Jan 30, 1998
- Cherish the Ladies – Feb 19, 1998
- Ladysmith Black Mambazo
– Feb 26, 1998
- Kingston Trio – Feb 27, 1998

VARIETY

- A Christmas Carol* – Nov 28, 1998
- Steven Wright – Jan 17, 1998
- Marcel Marceau – Mar 3, 1998
- Peking Acrobats* – Mar 21, 1998
- Stomp – Mar 28-29, 1998

CHILDREN'S SERIES

- The Secret Garden – Nov 14, 1998
 - A Christmas Carol* – Nov 28, 1998
 - Peter Rabbit – Mar 16, 1998
 - Peking Acrobats* – Mar 21, 1998
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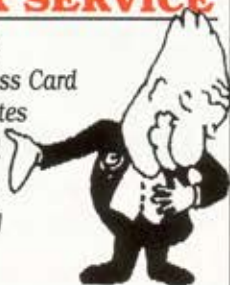


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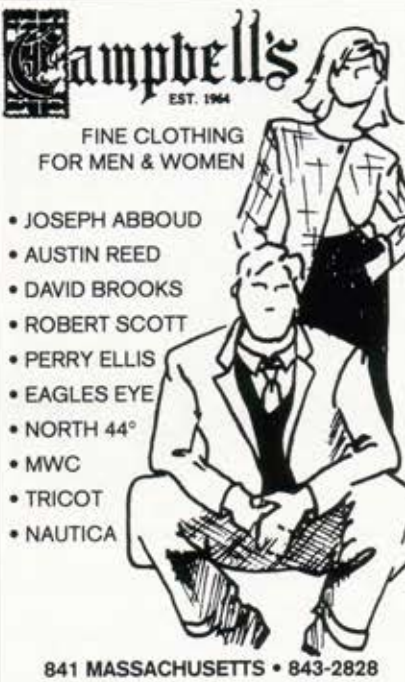
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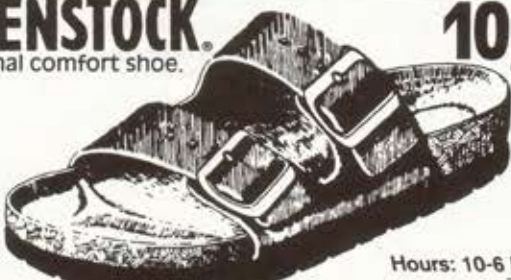
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FROM THE DIRECTOR

Dear Patrons,

It is a genuine pleasure to welcome you to the Fifth Edition of the Lied Center Series. As in previous years, the Series will present a wide spectrum of national and international artists while offering both our adult and young audiences a myriad of educational activities. As a supporter of the Series, you will also be given many opportunities to meet these wonderful performers.

As I look over the last five years, I am proud of the quality of the programs we have been able to bring you because of the state-of-the-art facility that has come to us through the generosity of Christina Hixson and the Lied Foundation, our Lied Friends, and our patrons who support our programs through ticket purchases. Since the opening of the Center, we have expanded our programming to include the Broadway Series and the Lied Family Series. During this entire year, we will be making a region-wide effort to attract people from around the state to our events through an "outreach grant" from Ms. Hixson. This grant will allow our neighbors to experience the extraordinary array of events that appear on our stage. In addition, the Lied Foundation has given us a grant to purchase a number of tickets for those in our community who might not otherwise be able to attend events because of cost.

When we begin the season, we have a list of artists whose names are somewhat familiar to us. By the end of the season, we have made friends with those artists who, because of your warm response to their work, want to be invited to the Lied Center again and again. For your support and warm response to our artists, the Lied Center staff and I sincerely thank you.

Sincerely,

Jackie

Jacqueline Z. Davis
Director



photograph by: Tim VonHoltten

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FROM THE DEAN

The School of Fine Arts produces nearly 300 exhibitions, lectures, and performances annually. These programs are an integral part of the School's mission, and range from student class activities and degree requirement projects to the presentations of faculty research efforts and the offering of visiting artist programs for our students and for the community. In recent years, we have been most fortunate to have been able to expand our facilities for our instructional programs and performance activities.

Opened in the fall of 1993, the Lied Center has surpassed expectations as an outstanding performance facility both for our

academic programs and for the public. As the home of our Concert, Chamber Music, and New Directions Series, it offers the quality professional performance space that these programs have long deserved. Since opening we have developed a new Broadway Series and Family Series, and have expanded our educational offerings to the public schools, bringing thousands of school children to the Lied and putting performing artists from the series into the Lawrence classrooms. By the end of this past year, a half million people had attended events at the Lied. Totally constructed with private funds, 85% of the facility's operating budget is funded by revenue and private giving.

While the greatest amount of public attention has gone to the various performance series of nationally known artists, the importance of the Center as a working 'laboratory' for our students is less well understood. In fact, performances by the students in the department of Music & Dance constitute a majority of the performing events at the Lied, and are attended by many thousands of people annually. The facility offers the students a truly professional environment for their education.

The Dane and Polly Bales Organ Recital Hall opened in October of 1996. Built specifically to provide a perfect acoustical setting for the \$700,000, 45 stop mechanical-action organ built by Helmuth Wolff & Assoc., the facility has few, if any, equals in the country. With fixed seating for 200, the hall also has a performance platform for small orchestral and vocal ensembles. The acoustics have proven to be equally favorable for orchestra and voice, and the hall promises to be an excellent space for professional quality recording. While it is a magnificent space in which to hear performances, the main purpose of the project is to provide our students with an ideal setting for the study of organ literature. In this light, Bales Recital Hall is probably the finest practice room and teaching studio in higher education.

The 1996 Legislature approved a massive program to address the facility needs of the Regents' system, including a \$9 million addition to Murphy Hall. Now in the design development stage, the addition will include ensemble rehearsal space, faculty offices, and a new music library. The long-awaited project will correct the crowded conditions, health and safety issues, and lack of accessibility in Murphy which compromise the educational process daily.

These exciting developments are possible only because of the outstanding effort and achievement of our faculty, staff, and students, as well as the loyal and dedicated support of our alumni and friends.

Peter G. Thompson

Dean, School of Fine Arts

THE UNIVERSITY OF KANSAS SCHOOL OF FINE ARTS

The Lied Center of Kansas is proud to be part of The University of Kansas School of Fine Arts under the leadership of Dean Peter G. Thompson. In addition to the Lied Center, the School of Fine Arts includes academic and public programs in the Department of Art, the Department of Design, the Department of Music and Dance, and the Dane and Polly Bales Organ Recital Hall.

GRATEFUL ACKNOWLEDGEMENTS

About the Lied Foundation Gift and Performance Fund

The Lied Center of Kansas, officially opened on September 28, 1993, was built through the generosity of the Lied Foundation Trust. It is dedicated to Ernst F. Lied's parents, Ernst M. and Ida K. Lied. Ernst F. Lied

attended the University of Kansas from 1923-25, and later graduated from the University of Nebraska. His financial success was created through real estate investments. Upon Mr. Lied's death in July 1980, Christina Hixson was appointed executrix of his estate and now serves as the Lied Foundation trustee. Ms. Hixson continues to provide exceptional support for worthy projects through the Lied Foundation Trust.

In June 1995, the Lied Foundation contributed \$1 million to establish a performance fund to enable the Lied Center to create new performance experiences for the students and citizens of Kansas. The Foundation agreed to provide \$100,000 each year for five years and if, through the KU Endowment Association, an additional



Christina Hixson,
Lied Foundation
Trustee

\$500,000 could be raised from private gifts, the foundation would match those gifts up to a total of \$500,000. Thus, an opportunity to build a performance fund with a nucleus of \$2.5 million was developed. Through the assistance of the Lied Performance Fund Board of Governors, three new funds have been established in the last three years, each funded with \$100,000 contributions from the following:

- 1995 — Robert K. and Dale Jellison Weary
- 1996 — Dean and Marjean Sparling Werries
- 1997 — Louis L. and Adelaide C. Ward

In the succeeding years, two additional endowments at this level must be raised to qualify for a match in a like amount by the Lied Foundation Trust.

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