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11-15-2019 8:00 PM

November Concert, Lawrence University Choirs, November 15, 2019

Lawrence University

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November Concert

Lawrence University Choirs

Phillip A. Swan and Stephen M. Sieck, conductors

Guest artist:

Professor Carl Rath, bassoon

Friday, November 15, 2019

8:00 p.m.

Lawrence Memorial Chapel



Please donate to **Music for Food** before leaving tonight!

What is **Music for Food**?

Music for Food believes both music and food are essential to human life and growth. Music has the power to call forth the best in us, inspiring awareness and action when artists and audiences work together to transform the ineffable into tangible and needed food resources.

Music for Food is a musician-led initiative for local hunger relief. Our concerts raise resources and awareness in the fight against hunger, empowering all musicians who wish to use their artistry to further social justice.

Donations of non-perishable food items or checks will be accepted at the door. All monetary donations are tax-deductible, and will be processed by the national office of **Music for Food**. 100% will be sent to the food pantry at St. Joseph's.

Each year the St. Joseph Food Program distributes thousands of pounds of food to those who are hungry in the Fox Valley. Lawrence is proud to help.

Concert Choir

As the Sunflower Turns on Her God

Timothy C. Takach
(b. 1978)

Bianca Pratte, soloist

Small Ensemble:

Bianca Pratte, Rehanna Rexroat, Henry McCammond-Watts,
Caro Granner, Tommy Dubnicka, Preston Parker, Baron Lam,
Maxim Muter

Gøta

Peder Karlsson
(b. 1963)

Cum Sancto Spiritu from *Gloria*

Hyo-Won Woo
(b. 1974)

Viking Bass Clef Ensemble

Alleluia

Andrew Steffen
(b. 1990)

Viking Chorale

Fog Elna Khel

arr. Salim Bali
(b. 1946)

Soloists:

Bea McManus, Alex Hadlich, Morgan Donahue,
Pari Singh, Erin Jackson, Cecilia Kakehashi,
Gabriela Hernandez Gonzalez, Maggie Smith

The Star of the County Down

arr. Lawrence University Viking Chorale
with Fiddlers of Lawrence University

Cantata

The End of Troy

Bernard van Beurden
(1933-2016)

Professor Carl Rath, bassoon

Sed Amore (But by Love)

Dale Warland
(b. 1932)

Tango in 5

Sandra Milliken
(b. 1961)

Notes, Texts, and Translations

Concert Choir

As the Sunflower Turns on Her God

Translations

ena, stigme, hex, ena, okto, zephyron....

- decimal equivalent of Phi

Quidam posuit unum par
cuniculorum in quodam loco,
qui erat undique pariete
circumdatus, ut sciret, quot ex
eo paria germinarentur in uno
anno.

- Fibonacci (Leonardo of Pisa)

A certain person placed one pair
of rabbits in a certain place that
was on all sides surrounded by a
wall, so that he might learn, how
many pairs would be produced
from it in one year.

- trans. Anne Groton

As the Sunflower Turns on Her God translates two related mathematical concepts into music - the golden ratio and the Fibonacci sequence.

The golden ratio (Phi) is a precise ratio that occurs when a line segment (A+B) is divided into two smaller segments, and the ratios of the larger segment (A) to the smaller (B) and the whole segment (A+B) to the larger (A) are equal. The brilliant part is that the golden ratio occurs naturally in things like roses, pinecones, and other plants. It is also believed to be one of the most aesthetically pleasing proportions and is sought after and desired in art, architecture, and in this and few other cases, music. In my research, I came across a book called *The Golden Ratio* by Mario Livio. In one of the chapters he shows the presence of the golden ratio in the spatial distribution of leaves on plants and in the spirals found in the head of a sunflower. The chapter's title is "As the Sunflower Turns on Her God," a line from a Thomas Moore poem.

The Fibonacci sequence was discovered by Leonardo of Pisa (Fibonacci) in the early 13th century in his book *Liber Abaci*. He posed a question using the reproduction rate of rabbits as his example, and discovered a sequence of numbers where, starting with 1, one adds the current number to the previous number to get the next number. So $1+0=1$, $1+1=2$, $2+1=3$, $3+2=5$, and so on. The sequence looks like this: 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144...

Dividing a number in the Fibonacci sequence by its predecessor gives us a close approximation to Phi. As you perform this function higher and

higher in the sequence, the answer is alternately higher and lower than Phi; approaching it, but never reaching it. I assigned each number in the Fibonacci sequence (up to 34) to a chord based off of its corresponding scale degree. The 8th scale degree returns to tonic, so 1=i, 2=II, 3=iii, 5=v, 8=i, 13=vi, 21=vii, and 34=vi. These chords formed the progression of the piece; starting with one chord in the first phrase, and then adding an additional chord of the sequence to it in each successive phrase: i, i-i-i, i-i-II-i, i-i-II-iii-II-i, i-i-II-iii-v-iii-II-i, etc. As the piece began to take form, I took liberties in the major or minor tonality of each chord, decidedly crossing the line from science into art.

Having made this decision, I still needed a text. Part of the intrigue behind Phi is that the decimal approximation goes on forever without repeating, so the choir sings this number in Greek (usage of Phi can be traced back to Euclid and Pythagoras in ancient Greece) to 74 decimal places (the first “ena” and “stigma” (1.) don’t count). By the end, the rhythmic alto pedal point has extended that to 82 decimal places. I also wanted to include Fibonacci’s original question about rabbits, so I gave that text to the soprano solo. It is the original Latin text from his book, *Liber Abaci*.

- Timothy C Takach

Gøta

This song was inspired by the people and the nature in the Faroe Islands. In 2002, The Real Group sang there and I stayed on for an extra week to have a chance to know the island better. Eivor Palsdottir is a young singer there. We met and played guitar and sang our songs to each other, and she took me on a tour of her home village, Gøta. I was intrigued by the stories I heard from Eivor and others, how the Faroese have maintained their language in spite of Danish influence, and how the generations with time have become more and more assertive. Many people are involved in the arts - not as a full-time profession, but as very active side projects. You find a painter, or a musician, or a poet in every other house you visit.

After coming home I listened to a lot of Faroese music, especially Eivor’s records. When she sings, she becomes a voice of her people. Eivor’s music stayed with me for a long time, especially songs about the mothers and daughters, family and roots, like *Foroyar min modir* from her first CD.

Then early one morning I woke up with a melody in my head that sounded like nothing I had heard or written before. I got up, turned on

the computer, grabbed a microphone and recorded the melody. A couple of weeks later I came up on the track in my computer. My children heard me humming the melody, and we started to have “breakfast jam sessions”; singing the melody, and adding drum sounds - all just for fun.

But I never sang the song to anyone else, not until the spring of 2004, when I was in the Faroe Islands again, to rehearse with Eivor for some gigs later in the summer. The first performance was in Gøta - the village where she lives - Eivor sang it and I played guitar, and the song got its name. The melody had a funny meter, and I like the way it found its way back to the root. I added a B-part, where melody indicates harmonies, in contrast to the A-part, that I wanted to be harmonized as little as possible.

When Katarina Henryson in The Real Group suggested that I write an arrangement of Gøta for The Real Group CD *In the middle of life*, I didn't see it as a song for The Real Group at all. But I wrote a draft score, there was feedback - as usual - from the other singers, and the result was this arrangement.

- Peder Karlsson, Dec. 2008

Peder Karlsson, born 1963, grew up in Stockholm where he played violin at a young age, to shift to the guitar when he was 13. He read music, but the guitar playing was mostly by ear. This was also the time when young Peder became a song writer. He gained his vocal insights while being a student at the famous Adolf Fredrik's Music School in Stockholm, where choral singing is a mandatory pleasure. In high school, Peder applied his guitar skills to performance with various jazz/fusion groups.

Since his graduation in 1989 in music education and arranging-composing at the Royal Academy College of Music in Stockholm, Sweden, Peder Karlsson has become a full-time singer with The Real Group. He is also a sought-after clinician, giving seminars on arranging at Royal College of Music, Stockholm, and at Bundesakademie, Wolfenbüttel, Germany.

Cum Sancto Spiritu from Gloria

Translation

Gloria in excelsis Deo

Glory in the highest to God.

Et in terra pax hominibus bonae voluntatis.

and on earth peace to people of good will.

Laudamus te, benedicimus te, adoramus te, glorificamus te

We praise you, we bless you, we adore you, we glorify you,
Gratias agimus tibi propter magnam gloriam tuam,
Thanks we give to you for your great glory.
Quoniam tu solus Sanctus, tu solus Dominus, tu solus Altissimus,
For you alone are holy, you alone are the Lord, you alone are the highest,
Jesu Christe, Amen.
Jesus Christ, Amen.

One of Korea's most prominent composers, Hyo-won Woo has emerged as a formidable voice in choral music. Her groundbreaking works blend traditional Korean musical elements and Western technique, and include settings of the Latin text, playful spatial music, and arrangements examining wordless human encounters. Ms. Woo has been composer-in-residence with the Seoul Ladies' Singers since 1996, and with the Incheon City Chorale, led by Hak-won Yoon, from 1999-2014. For over twenty years, the collaboration between Ms. Woo and Mr. Yoon has forged a new path for choral music in Korea. Ms. Woo's works are highly sought after worldwide and have been critically acclaimed. Ms. Woo previously taught at the Seoul Theological Seminary and Hansei University. She is currently faculty at the Chorus Center Academy in Seoul and a visiting fellow at the University of Michigan.

Cum Sancto Spiritu is the third movement from Hyo-won Woo's *Gloria* which combines both western musical concepts and the traditional Korean musical scale, along with rhythmic patterns called Jangdan (meaning long-short). *Cum Sancto Spiritu* repeats the text and theme from the first movement of *Gloria*, but this time set to a lively homophony, which emphasizes the joy and praise for the glory of God. The "Amen" section is expanded into a call and response often found in the western contrapuntal practice of imitation - from the published score

Viking Bass Clef Ensemble

Alleluia

Andrew Steffen is a conductor and composer in the Dallas/Fort Worth area. He holds a Master's degree in Choral Conducting from Oklahoma State University with Dr. Z. Randall Stroope. Currently, Andrew serves as the Choir Director at Richland HS in Birdville ISD.

Prior to his move to Texas, Andrew served as the composer-in-residence for The Master Singers from 2011-2013 in Eau Claire, WI.

Andrew's works are performed with increasing frequency and featured at reading sessions and conventions across the US. His compositions have won several prestigious competitions including the Raymond W. Brock Student Composition Competition, sponsored by ACDA. The winning work, *Spells of Herrick*, was premiered at the 2015 national convention in Salt Lake City.

Viking Chorale

Fog Elna Khel

English Translation

There above I have an intimate friend.

Is it his cheek that shone? Or is it the moon up above?

By God, I do not want him; his love troubles me.

Your cheek shone, my love, and lit over Baghdad.

God took his time creating you, and was indeed generous.

By God, I am taken with him; I don't know what to do with myself.

By God, o water course, give my regards to them.

It's so hard being apart; I do long for my loved ones.

By God, I do not want him; his love troubles me.

Salim Bali heard the song *Fog Elna Khel* for the first time in a Syrian Arab Television broadcast in 1966, when the great Iraqi singer Nazem al-Ghazali was hosted in a special TV program in Damascus. Initially, and as is the case with most Syrians, the homonymous nature of its title phrase led Bali to think that the words were "Fog el-Nahkel" ("High above the palm trees"), despite the fact that the remainder of the lyrics did not have much to do with palm trees. This belief persisted until 2006 when a musician friend informed him of the little known fact that it really is spelled *Fog Elna Khel* ("there above, I have an intimate friend"), which, in the Iraqi accent, is pronounced the same.

Salim Bali was born in 1946 in Aleppo, Syria. A self-taught professional musician since 1970, he spent twenty-five years arranging traditional Arab music to be performed by Aleppo's Zvartnots choir. In 1980 and 1981, he arranged music for the Syndicate Big Band, the first ever band of its kind to be formed in Syria and the Arab world. He also co-founded the Aleppo Jazz Quartet, for which he composed several Arab jazz pieces. He is a pioneer in this field and there is no precedent for this type of composition

in the Arab world. Among the pieces written for this ensemble, *Hijaziyat* and *Nakriz* have become widely known. In 1998 and 1999 he taught oriental musicology at the Université Saint Esprit-Kaslik in Lebanon. He served as a lecturer in the Arabic Scale Committee of the 16th Conference of Arabic Music. He is a researcher and lecturer on the history of Arab scales and rhythms, with a particular focus on the general Arab scale. Since 1976, he has been a member of the Admissions and Membership Examination Committee of the Syrian Guild of Artists. He composes and arranges Arab classical music for the piano as well as music for recording studios and the Syrian Song Festival.

Star of the County Down

Viking Chorale has arranged this Irish folksong.

The lyrics to this song are:

Near Banbridge town, in the County Down
One evening last July
Down a *bóithrín* green came a sweet *cailín*
And she smiled as she passed me by.
She looked so neat in her two bare feet
To the sheen of her nut-brown hair
Such a coaxing elf, I'd to shake myself
To make sure I was standing there.

CHORUS: From Bantry Bay down to Derry Quay
From Galway to Dublin town
No maid I've seen like the fair *cailín*
That I met in the County Down.

As she onward sped I shook my head
And I gazed with a feeling queer
And I said, says I, to a passerby
"Who's your one with the nut-brown hair?"
He smiled at me, and with pride says he,
"She's the gem of old Ireland's crown.
Young Rosie McCann from the banks of the Bann
And the star of the County Down."

CHORUS

I've travelled a bit, but never was hit

Since my roving career began
But fair and square I surrendered there
To the charms of young Rose McCann.
I'd a heart to let and no tenant yet
Did I meet with in shawl or gown
But in she went and I asked no rent
From the star of the County Down.
CHORUS

At the harvest fair she'll be surely there
and I'll dress my Sunday clothes
With my hat cocked right and my shoes shone bright
for a smile from the nut-brown Rose.
No horse I'll yoke, or pipe I smoke,
'til the rust in my plough turn brown
And a smiling bride by my own fireside
sits the star of the County Down.
CHORUS

Cantata

The End of Troy - excerpt from the *Trojan Women* by Euripides (480-406 B.C.)

O son of Cronos, prince of Phrygia, father of our race, dost thou behold our sufferings now, unworthy of the stock of Dardanus? He sees them, but our mighty city is a city no more, and Troy's day is done.

Woe! thrice woe upon me! Ilium is ablaze; the homes of Pergamos and its towering walls are now one sheet of flame.

As the smoke soars on wings to heaven, so sinks our city to the ground before the spear.

With furious haste both fire and foeman's spear devour each house.

Hearken, my children, hear your mother's voice.

Thou art calling on the dead with voice of lamentation.

Yea, as I stretch my aged limbs upon the ground,
and beat upon the earth with both my hands.

I follow thee and kneel, invoking from the nether world my hapless husband.

I am being dragged and hurried away.

O the sorrow of that cry!

From my own dear country, to dwell beneath a master's roof.
 Woe is me! O Priam, Priam, unburied, left without a friend, naught dost
 thou know of my cruel fate.
 Now for o'er his eyes black death hath drawn his pall a holy man by
 sinners slain!
 Woe for the temples of the gods! Woe for our dear city!
 Woe!
 Murderous flame and foeman's spear are now your lot.
 Soon will ye tumble to your own loved soil, and be forgotten.
 And the dust, mounting to heaven on wings like smoke, will rob me of the
 sight of my home.
 The name of my country will pass into obscurity; all is scattered far and
 wide, and hapless Troy has ceased to be.
 Did ye hear that and know its purport?
 Aye, it was the crash of the citadel.
 The shock will whelm our city utterly. O woe is me! trembling, quaking
 limbs,
 support my footsteps! away! to face the day that begins thy slavery.
 Woe for our unhappy town! And yet to the Achaean fleet advance.
 Woe for thee, O land that nursed my little babes!
 Ah! Woe!

Sed Amore - Benedict de Spinoza (1632-1677)

Hominibus apprime utile est,
 consuetudines jungere,
 seseque iis vincullis astringere,
 quibus aptius de se omnibus unum
 efficiant;
 et absolute ea agree,
 quae firmandis amicitiiis inserviunt.
 Animi tamen non armis,
 sed Amore et Generositate
 vincuntur.

*Above all, it is useful for people
 to establish relationships,
 to bind themselves by those bonds,
 which are most apt to unite them as
 one;
 and without exception,
 to do those things which serve to
 strengthen friendship.
 Hearts, therefore, are won not by arms,
 but by love and greatness of soul.*

Tango in 5

Tango in 5 is a distortion of the Latin American tango, with an occasional five-beat bar and vocal percussion effects. Scat syllables form the basis of the text in the first and last sections. The middle section features new words - a combination of Italian, Spanish and French. The tango is a sensual and evocative dance, and the piece itself provides some moments for dramatization, especially as the main melody begins with a portamento octave. The composition was inspired by a night of dancing, in Finland, with a few of my choral music colleagues and two broken ribs!

- Notes by the composer

SPECIAL THANKS

To Lawrence alumna **Amel Abbas** (LU '14), for her guidance in Arabic for *Fog Elna Khel*

To Professor **Leila Ramagopal Pertl**, for her guidance in Celtic dancing and fiddling for *The Star of the County Down*

To **Fiddlers of Lawrence University**, for their collaboration and artistry in *The Star of the County Down*

To **José Encarnación**, for his guidance with *son clave* rhythm with *Alleluia*.

To **Alex Medina**, for their guidance in Eurhythmics with *Alleluia*.

To Professor **Margaret Paek**, for her guidance in ensemble movement and creativity with Concert Choir

To **Tim Takach**, for his generous time and insight with Concert Choir for *As the Sunflower Turns on her God*.

To Professor **Estelí Gomez**, for her guidance in small ensemble singing for *Gøta*

To Professor **Carl Rath**, for his collaboration and insights on *The End of Troy*.

In 2018 all lighting in Memorial Chapel was updated to LED. Spray foam insulation with an R-value of R40 was added to the attic. The savings associated with these projects are estimated to be more than 105,000 kilowatt hours and \$10,000 per year. Project funded in part by the LUCC Environmental Sustainability Fund.

Concert Choir

Stephen Sieck, director

Noah Vazquez, piano

Soprano	Alto	Tenor	Bass
Emily Austin	Samantha Gibson*	Joseph Dennis	Stephen Deeter*
Jena Bliss	Caro Granner	Tommy Dubnicka	Jesse Grace
Grace Drummond	Frances Lewelling	Susie Francy	Ben Johnson
Amanda Karnatz	Lizzy Lynch	Preston Parker	Baron Lam
Emma Milton	Katie Mueller	Logan Willis*	Maxim Muter
Bianca Pratte	Henry McCammond-		Tyler Nanstad
Rehanna Rexroat	Watts		Noah Vazquez
Emily Richter*	Gianna Santino		

*Section leaders

Concert Choir Board

President: Bianca Pratte

Attendance: Susie Francy

EOC: Emma Milton

Social Team: Jena Bliss, Tommy Dubnicka, Lizzy Lynch

Outreach Team: Caro Granner, Emily Austin

Communications/Media: Katie Mueller, Rehanna Rexroat

Viking Bass Clef Ensemble

Stephen Sieck, director

Tyler Jaques and Victor Montañez-Cruz, assistant conductors

Tenor I	Tenor II	Baritone	Bass
Cade Braynen	Kyree Allen	Daniel Boyd	Zachary Adams
Kiet Nguyen	Leo Mayer	Nick Fahrenkrug	Matt Demers
Victor Montañez-	Alex Medina	Tyler Jaques	Roland Eckhart
Cruz	Michael Murphy	Chris Hinrichs	Nick Mayerson
Addison Reynolds	Nysio Poulakos	Mark Lorentz	Ethan Wilmes
		Henry Roach	
		Shan Lee Rowe	
		Ethan Schaner	
		Owen Vincent	
		Cameron Wilkins	
		David Womack	

Viking Chorale

Stephen Sieck, director

Maggie Smith, Alex Hadlich, assistant conductors

Soprano I

Claire Chamberlin
Willa Dworschack
Gabriela Hernandez
Gonzalez
Madeleine Meade
Kelli Quick
Ha Pham
Pari Singh

Soprano II

Margaret Bice
Camille Copp
Morgan Donahue
Hanna Dougherty
Alex Freeman
Julia Hackler
Erin Jackson
Lydia Jesse
Cecilia Kakehashi
Katie Larson
Brianna McCarthy
Hazel Musto
Mahina Olores
Ashley Ondoua
Elena Santin
Maggie Smith
Spencer Sweeney
Rebecca Tibbetts
Imani Williams
Lili Xu
Shiyi Yang

Alto I

Taylor Blackson
Trang Doan

Alto I, cont.

Jamie Dong
Ella Donovan
Sharon Edamala
Jackie Feldy
Georgia Greenberg
Amber Gu
Elsa Hammerdahl
Damian Islas
Myles Jones
Moeka Kamiya
Rinako Kishi
Bea McManus
Erin O'Brien
Callie Ochs
Molly Reese
Savon Williams
Morgan Taylor
Yanni Yang

Alto II

Alex DeBello
Jaelynn Franklin
Michele Haeberlin
Jin Han
Sadie Hennen
Elizabeth Hermann
Rebecca Page-McCaw
Brinna Rasmussen
LaDora Thomas
Macy Veto
Maxine Voss
Jialun Yang
Xiyue Zhang

Tenor

Sterling Ambrosius
Spencer Bunch-Hotaling
Christopher Chang
Jacob Deck
Sheldon Xie
Michael Zhang

Baritone

Tyler Antoine
Matt Balfe
Jonathan Bass
A.J. Bryant
Alex Hadlich
Julian Hofstetter
Jonathan Ibach
Ryan Johnson
Ben Lunzer
Joey Magyar
Alex Wetzel
Isaac Wippich
Matthew Wronski

Bass

Tim Dieter
Sullivan Shubert
Willem Villerius

Viking Board

Attendance: Georgia Greenberg • Social Chair: Molly Reese

EOC: Spencer Sweeney, Callie Ochs

Communications/Media: Morgan Donahue

Cantala

Phillip A. Swan, conductor

Ami Hatori, accompanist

Soprano I

Dana Abbo
Layne Eklund
Lili Hull*
Sarah Elise Navy*
Sudha Schultz
Samantha Victor

Soprano I/II

Emmeline Sipe*
Margaret Slavinsky
Layna Wang

Soprano II

Izzy Beltz
Colleen Bur
Clare Conteh-Morgan
Maren Dahl*
Jamie Hammer
Kinri Watson

Soprano II/Alto I

Marion Hermitanio
Olivia Hoekstra
Kelci Page*

Alto I

Carly Beyer
Mae Capaldi
Madeline Guest
Charlotte Hall
Marissa Lake*
Kol Peduk

Alto I/II

Casey Kollman
Lauren Turner*

Alto II

Holly Beemer
Ellie Calhoun*
Brittany Hunter
Hannah Jones*
Riley Seib
Erika Sostre
Maggie Walker

*Section leaders

Cantala 2019-20 Advisory Team

Master of Attendance: Lili Hull (fall), Lauren Turner (winter), Kol Peduk (spring)

EOC: Maren Dahl (fall), Kelci Page (winter), Carly Beyer (spring)

Door Dec/Bulletin Board: Marion Hermitanio and Sudha Schultz (fall),
Riley Seib and Charlotte Hall (winter), Mae Capaldi and Sam Victor (spring)

Honk! Organizers: Kelci Page and Lauren Turner (fall), Madeline Guest and
Maren Dahl (winter), Emmeline Sipe and Colleen Bur (spring)

Group Grounding: Maggie Walker and Layna Wang

Cantala PR: Brittany Hunter, Olivia Hoekstra, and Sarah Elise Navy

Cantala Merch: Ellie Calhoun and Casey Kollman

Attire Guru: Marissa Lake

Riser Set-Up Crew

Susie Francy and Colleen Bur

Choral Librarians

Emma Milton and Colleen Bur

We gratefully acknowledge the important role all of the Lawrence faculty play in preparing our students academically and musically, from our colleagues in musicology and music theory, to our colleagues in sight-singing, aural skills and keyboard skills and to our colleagues in the liberal arts. We particularly wish to recognize and thank the voice and piano studio faculty members:

Voice Faculty

Andrew Crooks, vocal coach and musical director of opera
Dale Duesing, artist-in-residence
John T. Gates, bass
Esteli Gomez, soprano
John Holiday, countertenor
Karen Leigh-Post, mezzo-soprano
Steven Paul Spears, tenor
Copeland Woodruff, director of opera studies
Esther Oh Zabrowski, soprano

Keyboard Faculty

Bruce Bengtson, organ
Catherine Kautsky, piano
Michael Mizrahi, piano
Anthony Padilla, piano

As a courtesy to the artists and to those in attendance, please be aware that sounds such as whispering and the rustling of programs and cellophane wrappers are magnified in the hall. Please turn off all watch alarms, pagers, and cellular telephones. And please, no flash photography.