



HOPKINS CENTER

presents

Orpheus Chamber Orchestra

with

Ian Bostridge *tenor*

Post-performance discussion

You are invited to remain in the theater immediately following the performance for an informal discussion with the musicians.

This performance is supported in part by the National Endowment for the Arts and is made possible in part by generous support from the Friends of the Hopkins Center and Hood Museum of Art; the Anonymous Fund No. 136; the Kenneth 1952 and Elle Roman Fund in Support of the Hopkins Center's Visiting Performing Artists Program; and the Roesch Family Fund in Support of the Hopkins Center's Visiting Performing Artists Program.

Cosponsored by



Friday, February 2, 2007 • 8 pm
Spaulding Auditorium • Dartmouth College

ORPHEUS CHAMBER ORCHESTRA

Violin

Ronnie Bauch
Laura Frautschi
Noah Geller
Joanna Jenner
Renée Jolles
Sarah Kapustin
Adela Peña
Richard Rood
Calvin Wiersma
Eric Wyrick
Carmit Zori

Viola

Sarah Adams
Christof Huebner
Nardo Poy
Dov Scheindlin

Cello

Susannah Chapman
Julia Lichten
Melissa Meell
Jonathan Spitz

Bass

Jordan Frazier
Donald Palma

Flute

Susan Palma-Nidel
Elizabeth Mann

Oboe

Matthew Dine
Sarah Gillespie Schram

Clarinet

Alan Kay

Bassoon

Dennis Godburn
Cynde Iverson

Horn

Angela Cordell
Brad Gemeinhardt
Stewart Rose

Trumpet

Carl Albach
John Dent

Trombone

Michael Powell

Timpani

Maya Gunji

PROGRAM

Serenade for Chamber Orchestra

Allegro
Andantino moderato
Allegretto
Allegro

Bohuslav Martinů (1890-1956)

Serenade for Tenor, Horn and Strings, Op. 31

Ian Bostridge *tenor*

Stewart Rose *horn*

Prologue
Pastoral
Nocturne
Elegy
Dirge
Hymn
Sonnet
Epilogue

Benjamin Britten (1913-1976)

• INTERMISSION •

PROGRAM CONTINUED

Serenade No. 9 in D Major, K. 320 “Posthorn”

Adagio maestoso – Allegro con spirito

Menuetto – Trio

Concertante

Rondo

Andantino

Menuetto – Trio I – Trio II

Finale: Presto

Wolfgang Amadeus Mozart

(1756-1791)

PROGRAM NOTES

Serenade for Chamber Orchestra

Bohuslav Martinů

Bohuslav Martinů spent most of his first 12 years in the top of a bell tower, while his father supported the family ringing in church services and sounding alarms; it is no surprise then that much of this composer's music reflects a sense of distance and wide-angle perspective. Martinů was always an outsider, first as a sickly child, then as an expatriate most of his adult life, and finally as a musician who still does not fit into tidy categorization. At times his Slavic roots come through, putting him in league with Janacek and Bartok, while other facets of his music reveal more the French stamp of whimsical neo-classicism and crystalline orchestration. The *Serenade for Chamber Orchestra* from 1930 belongs more to the latter class, and is actually dedicated to Martinů's teacher in Paris, Albert Roussel. The work is in four short movements, structured somewhat like an early Classical *Sinfonia*, except with an extra *Scherzo*-like *Allegretto* movement besides the expected Fast-Slow-Fast pattern. Martinů exploits small group combinations and individual colors, especially with the two solo violins, oboes and flute that emerge from the ensemble for featured *Concertante* passages. A common Martinů hallmark present in each of these movements is the breath-

less, churning texture of nearly constant motion passed around the orchestra.

Serenade for Tenor, Horn and Strings, Op. 31

Benjamin Britten

In 1939, Britten retreated from England to North America, sidestepping the war, the implications of his latent homosexuality, the sting of bad reviews and any number of other personal concerns. Over the course of three years spent in foreign lands, Britten developed two attachments that would have a major impact on the rest of his life: a heightened pull toward English nationalism in his music, and a passionate romance with the British tenor Peter Pears.

One of Britten's first works following his return to England was the *Serenade, Op. 31*. It was also among the first of what would become many vocal works composed specifically for Pears' silky voice. The piece is dedicated to Edward Sackville-West, with whom Britten had collaborated on a radio project in America, and who apparently had a hand in suggesting the poems to be set. We also might speculate what literary influence stemmed from W. H. Auden, whose Brooklyn Heights brownstone housed Britten and Pears for part of their sojourn, and who in those

PROGRAM NOTES CONTINUED

years was a constant supplier of his own poems and various other selections for Britten to set. Britten must deserve credit for the text, too, since his massive output of vocal music throughout his career demonstrated just about the finest taste in poetry of any composer. This work sets Tennyson, Blake and Keats; among others, and weaves the disparate texts together under a general theme of night, warranting the apt title of *Serenade*.

The solo horn has a commanding presence in this work. The unaccompanied *Prologue* and matching offstage *Epilogue* frame the vocal movements with an evocative nighttime haze, especially eerie thanks to the instruction for only natural harmonics to be used (meaning that some notes fall just outside of customary tuning). In the songs, the tenor and horn tend to work as equal partners in spirited dialogue, particularly in sections like the bugle calls of the *Nocturne* movement and the nimble interchange throughout the sprightly *Hymn*.

Serenade No. 9 in D Major, K. 320 “Posthorn”

Wolfgang Amadeus Mozart

Mozart’s *Serenades* set the precedent for all works that have followed in the genre. Not to be confused with the suitor-under-the-window type of *Serenade* (which Mozart also put to good use, as in *Don Giovanni*), the instrumental form suggested light-hearted, celebratory music to be performed outdoors (in the evening) at a public gathering. Differentiated from the closely related *Divertimento* primarily by having orchestral rather than chamber music proportions, the Classical-era *Serenade* and other forms of “night music” assembled various movements into collections that fell somewhere between loose Baroque dance suites and more struc-

ured works for the concert hall. Mozart’s great contribution to the form was to raise the level of artistry and polish such that the *Serenade* blended the high spirits of outdoor festivities with the craftsmanship expected of a *Symphony* or *Concerto*. A testament to this fact is that Mozart was able to harvest numerous *Serenade* movements for later concert works, most notably the “Haffner” *Symphony*.

The *Serenade No. 9* is one of the latest and largest of Mozart’s celebratory works. Probably composed for the annual graduation ceremony of the University of Salzburg, the size of the ensemble demonstrates that Mozart’s patrons expected a substantial crowd. The timpani and cellos would have waited on stage while the rest of the ensemble, with their more mobile instruments, entered performing a special march written for the occasion, and following the *Serenade* another march would have accompanied their exit.

This *Serenade*’s nickname comes from the final *Trio* in the second *Minuet*, in which Mozart called for an actual post-horn to play the characteristic calls that announced the arrival of the mail. (A ubiquitous sight and sound at the time, the memory has lingered enough in the region such that German mail receptacles still bear an icon of the cylindrical horn.) Other important musical factors that define this work are the long, surging crescendos—known as “Mannheim Rockets” after the exemplary orchestra that perfected the sound, from the city that Mozart had recently visited—and the inner movements that create a mini *Sinfonia Concertante* for flutes, oboes and bassoons.

Aaron Grad

TEXTS

Serenade for Tenor, Horn and Strings, Op. 31 Benjamin Britten

Pastoral

The day's grown old; the fainting sun
Has but a little way to run,
And yet his steeds, with all his skill,
Scarce lug the chariot down the hill.
The shadows now so long do grow,
That brambles like tall cedars show;
Mole hills seem mountains, and the ant
Appears a monstrous elephant.
A very little, little flock
Shades thrice the ground that it would stock;
Whilst the small stripling following them
Appears a mighty Polypheme.
And now on benches all are sat,
In the cool air to sit and chat,
Till Phoebus, dipping in the west,
Shall lead the world the way to rest.

Charles Cotton (1630-1687)

Nocturne

The splendour falls on castle walls
And snowy summits old in story:
The long light shakes across the lakes,
And the wild cataract leaps in glory:
Blow, bugle, blow, set the wild echoes flying,
Blow, bugle; answer, echoes, dying, dying, dying.
O hark, O hear! how thin and clear,
And thinner, clearer, farther going!
O sweet and far from cliff and scar
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying:
Blow, bugle; answer, echoes, dying, dying, dying.
O love, they die in yon rich sky,
They faint on hill or field or river:
Our echoes roll from soul to soul,
And grow for ever and for ever.
Blow, bugle, blow, set the wild echoes flying,
And answer, echoes, answer, dying, dying, dying.

Alfred, Lord Tennyson (1809-1892)

Elegy

O Rose, thou art sick!
The invisible worm,
That flies in the night
In the howling storm,
Has found out thy bed
Of crimson joy:
And his dark secret love
Does thy life destroy.

William Blake (1757-1827)

Dirge

This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle-lighte,
And Christe receive thy saule.
When thou from hence away art past,
Every nighte and alle,
To Whinny-muir thou com'st at last;
And Christe receive thy saule.
If ever thou gavest hosen and shoon,
Every nighte and alle,
Sit thee down and put them on;
And Christe receive thy saule.
If hosen and shoon thou ne'er gav'st nane
Every nighte and alle,
The whinnes sall prick thee to the bare bane;
And Christe receive thy saule.
From Whinny-muir when thou may'st pass,
Every nighte and alle,
To Brig o' Dread thou com'st at last;
And Christe receive thy saule.
From Brig o' Dread when thou may'st pass,
Every nighte and alle,
To Purgatory fire thou com'st at last;
And Christe receive thy saule.
If ever thou gavest meat or drink,
Every nighte and alle,
The fire sall never make thee shrink;

TEXT CONTINUED

And Christe receive thy saule.
If meat or drink thou ne'er gav'st nane,
Every nighte and alle,
The fire will burn thee to the bare bane;
And Christe receive thy saule.
This ae nighte, this ae nighte,
Every nighte and alle,
Fire and fleet and candle lighte,
And Christe receive thy saule.

Lyke Wake Dirge, Anonymous (15th century)

Hymn

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.
Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close:
Bless us then with wishèd sight,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

Ben Jonson (1572-1637)

Sonnet

O soft embalmer of the still midnight,
Shutting, with careful fingers and benign,
Our gloom-pleas'd eyes, embower'd from the light,
Enshaded in forgetfulness divine:
O soothest Sleep! if so it please thee, close,
In midst of this thine hymn my willing eyes.
Or wait the "Amen" ere thy poppy throws
Around my bed its lulling charities.
Then save me, or the passèd day will shine
Upon my pillow, breeding many woes,
Save me from curious conscience, that still lords
Its strength for darkness, burrowing like a mole;
Turn the key deftly in the oilèd wards,
And seal the hushèd casket of my Soul.

John Keats (1795-1821)

ABOUT THE ARTISTS

The Grammy Award-winning **Orpheus Chamber Orchestra** is internationally renowned for its fine artistry and distinctive approach to music-making, with a performing and recording legacy spanning 34 years. Performing with many of today's most dynamic and esteemed soloists, Orpheus presents an annual concert series at Carnegie Hall that illuminates both classic orchestral repertoire and new works by contemporary composers. Noted by critics and audiences alike for their unsurpassed energy, sensitivity and connection to listeners, Orpheus is considered one of New York's cultural treasures. In addition to a prestigious concert series at the

Metropolitan Museum of Art, Orpheus tours on a regular basis throughout the United States, Europe and Asia, and offers education and outreach programs for children and adults from diverse communities.

In the 2006-2007 season, Orpheus collaborates with world-renowned artists, including pianists Emanuel Ax, Garrick Ohlsson and Jeremy Denk, tenor Ian Bostridge and violinists Gil Shaham, Sarah Chang and Janine Jansen. The Orchestra will premiere commissioned works by Ingram Marshall and Stephen Hartke. Marshall's *Orphic Memories* is the

ABOUT THE ARTISTS CONTINUED

second commission in *The Cheswaty New Music Initiative*, a collaborative partnership between NPR, WNYC Radio, The Cheswaty Foundation, The American Music Center and Orpheus.

The Orpheus recording legacy consists of more than 70 albums and a 2001 Grammy Award for *Shadow Dances: Stravinsky Miniatures*. Their extensive catalog for Deutsche Grammophon includes the Baroque classics, works by Haydn, Mozart, Dvorák, Grieg and Tchaikovsky, as well as a number of 20th century masterpieces. Additional releases include a recording of English and American folk songs with countertenor Andreas Scholl (Decca); *Creation*, a collection the jazz-inspired music from 1920s Paris with saxophonist Branford Marsalis (SONY Classical); and a critically-acclaimed series of Mozart's greatest piano concerti with Richard Goode (Nonesuch).

Orpheus is in the vanguard of a growing national trend to provide conservatory students with experiences that enhance their professional competitiveness through the Orpheus Institute. By sharing their unique artist-centered philosophy, methodology and skills with students at the Juilliard School and Manhattan School of Music, Orpheus musicians are building significant bridges between conservatory training and the professional music field. A year-long comprehensive set of seminars and courses provides opportunities for students to develop artistic and administrative leadership skills that will enhance their ability to participate fully in any performing arts organizations that might employ them.

Founded in 1972 by cellist Julian Fifer and a group of fellow musicians who aspired to present musician-led performances of standard and contemporary orchestral repertoire, Orpheus is a self governing organization. Central to its distinctive personality is its practice of sharing and rotating leadership roles.

For every work, the members of the orchestra select the concertmaster and the principal players for each section.

The Orpheus Chamber Orchestra website, www.orpheusnyc.org, provides information on the ensemble, the musicians, performances and special events. The Orchestra also maintains a web log, located at orpheusnyc.blogspot.com.

Orpheus Chamber Orchestra last performed at the Hopkins Center in 2005.

Ian Bostridge *tenor* was a post-doctoral fellow in history at Corpus Christi College, Oxford, before embarking on a full-time career as a singer. His international recital career includes the world's major concert halls and the Edinburgh, Munich, Vienna, Aldeburgh and Schubertiade Festivals. In 1999 he premiered a song-cycle written for him by Hans Werner Henze. In 2003/04 he held artistic residencies at the Vienna Konzerthaus and the Schubertiade Schwarzenberg, in 2004/2005 he shared a Carte-Blanche series with Thomas Quasthoff at the Amsterdam Concertgebouw and in 2005/2006 he had his own Perspectives series at Carnegie Hall.

He made his operatic debut in 1994 as Lysander in Britten's *A Midsummer Night's Dream* with Opera Australia at the Edinburgh Festival; in 1996 he made his debut as Tamino at the English National Opera; in 1997 he sang Quint in Deborah Warner's award-winning production of Britten's *The Turn of the Screw* for the Royal Opera; in 1998 he made his debut at the Munich Festival singing Nerone in David Alden's production of *L'Incoronazione di Poppea*; and he returned to the Royal Opera as Vasek in *The Bartered Bride* under Bernard Haitink. He sang Janacek's *Diary of one Who Vanished* in a new translation by Seamus Heaney, staged by Deborah Warner in London, Paris, Munich, Amsterdam and

ABOUT THE ARTISTS CONTINUED

New York. Most recently he sang Tom Rakewell in Munich and Peter Quint in London.

His recordings include Schubert's *Die schöne Müllerin* with Graham Johnson (Gramophone Award 1996); Tom Rakewell with Sir John Eliot Gardiner (Grammy Award, 1999); and Belmonte (William Christie). Under his exclusive contract with EMI Classics, he has recorded Schubert *Lieder* and Schumann *Lieder* (Gramophone Award 1998), English song and Henze *Lieder* with Julius Drake, Britten's *Our Hunting Fathers* with Daniel Harding, *Idomeneo* with Sir Charles Mackerras, Janacek with Thomas Ades, Schubert with Leif Ove Andsnes, Noel Coward with Jeffrey Tate, Britten Orchestral cycles with the Berlin Philharmonic and Sir Simon Rattle, Wolf with Antonio Pappano and, for EMI/Virgin, Bach cantatas with Fabio Biondi, Britten's *Canticles* and Britten's *The Turn of the Screw* (Gramophone Award, 2003).

His concert engagements include the Berlin Philharmonic, Vienna Philharmonic, Chicago Symphony, Boston Symphony, London Symphony, London Philharmonic, BBC Symphony, Rotterdam Philharmonic, Royal Concertgebouw, New York Philharmonic and Los Angeles Philharmonic orchestras and the Orchestra of the Metropolitan Opera under Sir Simon Rattle, Sir Colin Davis, Sir Andrew Davis, Seiji Ozawa, Riccardo Muti, Mstislav Rostropovich, Daniel Barenboim, Daniel Harding, Donald Runnicles, James Levine and Antonio Pappano.

His opera engagements include *Semele* for English National Opera, *Don Giovanni* and Adès' *The Tempest* for the Royal Opera, Covent Garden, *The Rape of Lucretia* in Munich, *Don Giovanni* for the Vienna State Opera and *Death in Venice* for English National Opera.

In 2001 he was elected an honorary fellow of Corpus Christi College, Oxford and in 2003 he was made an Honorary Doctor of Music by the University of St Andrew's. He was created a CBE in the 2004 New Year's Honours.

This is Ian Bostridge's first performance at the Hopkins Center.

Stewart Rose horn is a native of New York City. He has been a member of the Orpheus Chamber Orchestra, has been a Principal with the Orchestra of St. Luke's since 1983 and has been Principal Horn with the New York City Opera Orchestra since 1989. He has also performed as Guest Principal Horn with the Metropolitan Opera Orchestra on numerous occasions, and at the Marlboro, Tanglewood, Mostly Mozart and Eastern Shore Festivals. He recently released, to great acclaim, his first solo CD, *From the Forest*, a collection of early Classical works for Horn and Orchestra by Haydn, Telemann, Leopold, Mozart and Christoph Forster with St. Luke's on Arabesque Records.

Mr. Rose has made over 60 recordings of the chamber music and orchestral literature for BMG, Sony Classical, Deutsche Grammophon, EMI and Music Masters. Recent recordings include works for wind ensemble by Beethoven, Mozart, Pleyel and Rossini with Mozzafiato on Sony Classical, Paul Simon's recent releases *You're the One* and *Songs From the Capeman*, and solo horn on Pat Metheny's soundtrack for *A Map of the World* and *Tony Bennett Sings Ellington Hot & Cool*. He has appeared on numerous *Live from Lincoln Center* broadcasts with the Orchestra of St. Luke's and the New York City Opera, and he can be heard on other television programs including *ABC World News Tonight*, *NBC Dateline* and *The Late Show with David Letterman* on CBS.

CONNECTING HOP ARTISTS TO THE COMMUNITY

At Dartmouth, members of Orpheus Chamber Orchestra and Ian Bostridge lead a post-performance discussion; and Ian Bostridge teaches a vocal master class. For more info about Hopkins Center Outreach and Arts Education, call (603) 646-2010 or visit hop.dartmouth.edu.



**MASTER CLASS
WITH
IAN BOSTRIDGE**

Observe the renowned tenor as he coaches a select group of vocal students.

**Saturday, February 3 • 11 am
Spaulding Auditorium • Free**

HOPmail! Sign up at hop.dartmouth.edu for the latest on live performances, film and outreach events, breaking news and special offers exclusively for HOPmail subscribers.

**FREE EVENT
TOMORROW**



The Hop salutes the Friends of Hopkins Center and Hood Museum of Art on their 40th Anniversary

The Friends helped support this evening's performance. Support from The Friends also enables the Hop to offer arts learning opportunities free of charge to the community...and Friends get great access to Hop tickets! Find out how to join The Friends at **603.646.2006** or email **HHFriends@valley.net**.

COMING EVENTS



SECOND
SHOW
ADDED!

ANNE GALJOUR

Hurricane

Award-winning solo play about six characters from the Louisiana bayou just before a storm.

Tuesday, February 6 & Wednesday, February 7 • 7 pm

Warner Bentley Theater

\$20 • Dartmouth students \$5 • General admission

Part of Class Divide, a three-year Hopkins Center initiative examining social and economic class issues.



BARBARY COAST JAZZ ENSEMBLE

Coast Goes Latin

Hot salsa and Latin jazz with special guests Jimmy Bosch, trombone; Ray Santos, composer/arranger; and Giovanni Hidalgo, congas.

Saturday, February 10 • 8 pm • Spaulding Auditorium

\$14 • Dartmouth students \$3 • All other students \$6 • General admission



ALTAN WITH PAUL BRADY

A rare convergence of Irish musical giants.

Tuesday, February 13 • 7 pm • Spaulding Auditorium

\$28 • Dartmouth students \$5



Dartmouth Theater Department

ARMS AND THE MAN

by George Bernard Shaw

directed by Jamie Horton

Shaw's romantic comedy satirizes idealism in love and war.

Thursday–Saturday, February 15–17 • 8 pm

Wednesday–Friday, February 21–23 • 8 pm • Saturday, February 24 • 2 pm

The Moore Theater • \$12 • Dartmouth students \$3 • All other students \$6

★ *Post-performance discussion with director and cast members, Friday, February 16*

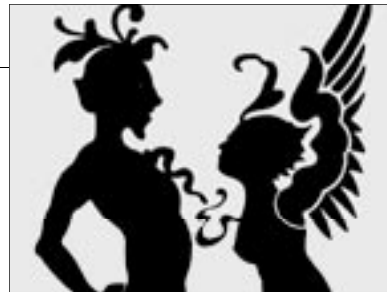
For tickets or information call the Box Office at 603.646.2422 or visit hop.dartmouth.edu

COMING EVENTS

DARTMOUTH COLLEGE GLEE CLUB

Gilbert & Sullivan's Iolanthe or The Peer and the Peri
The fully staged comic operetta and political satire.

Friday, February 16 & Saturday, February 17 • 8 pm
Spaulding Auditorium
\$18 • Dartmouth students \$3



HopStop Family Series

POPPIN' PUPPETS PRESENTS

"THE SPIRIT OF THE RAINFOREST"

A magical program of puppets, tribal folklore, music and rainforest sounds, with important environmental lessons.

Saturday, February 17 • 11 am • Alumni Hall • Free
Recommended for children preschool through third grade.



DARTMOUTH WIND SYMPHONY

Blowin' in the Wind

Music both stormy and gentle with special guest, the University of Southern Maine Chamber Winds Ensemble.

Sunday, February 18 • 2 pm • Spaulding Auditorium
\$14 • Dartmouth students \$3 • All other students \$6

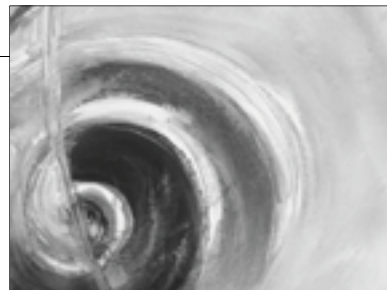


CHAMBERWORKS

French Connections

Violinist Kathy Andrew, cellist John Dunlop and pianist Gregory Hayes perform French chamber masterpieces.

Sunday, February 18 • 3 pm • Rollins Chapel • Free



For tickets or information call the Box Office at 603.646.2422 or visit hop.dartmouth.edu

COMING EVENTS

EMPTY BOWLS: AN ANTI-HUNGER FUNDRAISING EVENT

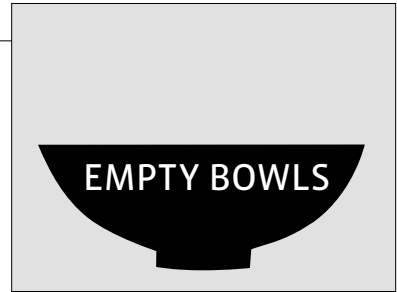
A simple meal served in handmade ceramic bowls as part of an international grass-roots anti-hunger endeavor.

Tuesday, February 20 • 5 & 7 pm • Alumni Hall

\$10 minimum donation

Tickets go on sale at the Hop Box Office.

Part of Class Divide, a three-year Hopkins Center initiative examining social and economic class issues. Organized by Hopkins Center's Davidson Pottery Studio and Dartmouth's Studio Art Department. Cosponsored by the Hanover Inn.



DARTMOUTH COLLEGE GOSPEL CHOIR

A Celebration of Life

Music of love, faith and inspiration in a spiritually uplifting, emotionally charged concert.

Wednesday, February 21 • 7 pm • Spaulding Auditorium

\$12 • Dartmouth students \$3 • All other students \$6 • General admission



DARTMOUTH CHAMBER SINGERS

Baroque & Classical Connections:

Music of Scarlatti & Mozart

Mozart's Missa Brevis in C, KV 220 (Sparrow Mass) and sacred choral works by Scarlatti.

Friday, February 23 • 8 pm • Rollins Chapel

\$16 • Dartmouth students \$3 • All other students \$6 • General admission



For tickets or information call the Box Office at 603.646.2422 or visit hop.dartmouth.edu

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If you do not wish to keep your playbill, please discard it in the recycling bin provided in the lobby. Thank you.