

 HANCHER AUDITORIUM **50** YEARS
1972-2022

AT WAR WITH OURSELVES — *400 YEARS OF YOU*



KRONOS QUARTET

MUSIC BY **MICHAEL ABELS**

TEXT & NARRATION BY **NIKKY FINNEY**

WITH **TONALITY**, CONDUCTED BY **VALÉRIE SAINTE-AGATHE**

Saturday, February 11, 2023

7:30 pm

HANCHER'S GOLDEN ANNIVERSARY: WE ALL RISE
2022-23 SEASON

THE (BLACK AND) GOLDEN ANNIVERSARY HANCHER SEASON CUP!

JUST \$5

The Hancher Season Cup allows patrons to take drinks purchased in the Stanley Café into the auditorium to enjoy during performances.

Purchase yours at the Box Office, the Hancher Showcase, or the Stanley Café.

Only beverages purchased from the Stanley Café can be taken into the auditorium. The 2021-2022 and 2022-2023 Season Cups can be used. Patrons should not bring beverages from home. Also, alcoholic beverages cannot be taken out of Hancher Auditorium in a Hancher Season Cup as this would violate "open container" restrictions.



CELEBRATING **50** YEARS $\frac{1972}{2022}$

AT WAR WITH OURSELVES — *400 YEARS OF YOU*

Saturday, February 11, 2023, at 7:30 pm
Hancher Auditorium, the University of Iowa

**A rhapsodic modern day song cycle
spun from the skin of history
for string quartet, chorus, and narrator**

KRONOS QUARTET

DAVID HARRINGTON, violin
JOHN SHERBA, violin
HANK DUTT, viola
PAUL WIANCKO, cello

Music by MICHAEL ABELS

Text & Narration by NIKKY FINNEY

with TONALITY, conducted by VALÉRIE SAINTE-AGATHE

Produced by JANET COWPERTHWAITTE

Production Management by KRONOS PERFORMING ARTS ASSOCIATION

BRIAN H. SCOTT, lighting design

BRIAN MOHR, sound design

A HANCHER CO-COMMISSION

At War with Ourselves - 400 Years of You was commissioned by the Kronos Performing Arts Association, funded in part by a Hewlett Foundation 50 Arts Commission and the MAP Fund, in partnership with ASU Gammage at Arizona State University, Hancher Auditorium—The University of Iowa, Krannert Center for the Performing Arts/University of Illinois at Urbana-Champaign, SFJAZZ, Texas Performing Arts at the University of Texas at Austin, the University of South Carolina, and Andrea A. Lunsford.

**NATIONAL
ENDOWMENT** for the **ARTS**
arts.gov

*This project is supported in part by the National Endowment for the Arts.
To find out more about how National Endowment for the Arts grants
impact individuals and communities, visit [arts.gov](https://www.arts.gov).*

For legal reasons and physical safety of the artists and for the comfort of the audience, cameras and other recording devices are not permitted in the theatre during the performance.

HANCHER EVENT PARTNERS

David and Sally Dierks

MidWestOne Bank

Bill Rubright in loving memory
of Karen G. Rubright and Emilie J. Rubright

George and Carrol Woodworth



TONALITY

DR. ALEXANDER LLOYD BLAKE, artistic director

SOPRANOS

Anna Crumley
Gracie Laboy
Molly Pease
Hannah Abraham
Katelyn Dietz
Mariah Maglalang

ALTOS

Kimberly Dawson
Hannah Lewis
Miriam Adhanom
Tehillah Alphonso
Natalie Gonzalez
Vera Lugo

TENORS

Kion Heidari
Nathan Heldman
David Morales
Rohan Ramanan
Darrell Morris Jr.

BASSES

Frank Hobbs
Brandon Guzman
Jared Jones
Lorenzo Zapata
Gregory Fletcher
Aaron Jung



Inspired Performances
Start Here

Piano | Orchestra | Band | Percussion | Guitar | Lessons | Repair | Music Therapy



WESTMUSIC

Play Now, Play for Life
westmusic.com

Coralville | Marion | Davenport | Cedar Falls | Dubuque

AT WAR WITH OURSELVES – 400 YEARS OF YOU

Text by Nikky Finney

You are given 10 square feet of space to live and 3 vertical inches of air to breathe. Ankle iron is ordained for your frontal & temporal lobes. Their one desire: your black body in endless service

& performance. You are the new country's newest moving picture show. They will never be disinterested in what your arms, legs, lips, can do on their well-lit screens. The rest of you, the ravishing wondrous

veiled interior: your vermillion quiet, your indigo jar of morning whispers, the midnight calculations of your mother, every smokey algorithm your father ever dreamed, will be, right from the start, thrown overboard

with the sharks, and it will never not rise up through the waves. Your one desire: to stand beyond their brutality, in the same calendar of stars that your mother stood up in. In a flash of slave schooner moonlight,

in a cotton field peculiar, alongside the invention of the TV, the automobile, the camera, the lie, the 13th amendment, the washing machine, the basketball, the blackface, they will dismiss your wailing inventive

mouth, abolish any federal reconstruction projects focused on your wind and solar capacities, order and proclaim your blood to not be human, call for more federal studies that trumpet how your eyes possess no

tear ducts, yes, your heart beats, but with only three-fifths of the necessary four chambers, your neck is believed to be made of leather and it will be stretched & tested before the eyes of their children. {Black}

"skin is the largest organ in the {American} body — and the most erotic."¹ The ravishing wondrous innermost black islands of you, were never sunk, no matter the number of cannon balls sent to sink.

You have re-attached the legs and implanted the flying cells of millions just like you, back into your own. You have run, marched, and fought on behalf of the bones, the cerebellums, the spit, the eyelashes, of the

60 million and more swirling at the bottom of the sea. Your indefatigable zest & quiet has a 4 century strong heartbeat & pulse. With the laws and codes meant to eradicate you, you invented a clock, a better ironing

1 *The Authentic Animal*, (p. 5), by Dave Madden, 2011, St. Martin's Press

board, a third traffic light, a golf tee, a blood bank that everyone but you could use. You are *The Real McCoy* among other McCoys, but other names have instead stuck to your black skin. Refusing to halt their haunting

laughter and Wall Street minuets they reach for the chokehold of their muskets to march you back into place & position & performance every time you write *Senator* or *President* or *Gold Medal* or *thundering original musician*

in front of your name. Now is the great 400th anniversary of your presence in the Republic: you, 4 feet tall in a kerchief, with a shotgun, headed back into the swamp to free more of you, you, your black and balled

leather fists rising & splitting the Olympic air, you, your majestic lunations and almanacs spilling from your pockets like gold coins. The ravishing wondrous private inner bank of you never was on the auction block.

THE RHYTHM OF LANGUAGE

AT WAR WITH OURSELVES AND BULLETPROOF CREATION

By D. Scot Miller

It takes a special kind of courage to confront the white supremacy and anti-Blackness woven into the fabric of American history. Many have feared that the tugging of those particular threads in our national tapestry could unravel the entire thing, but in light of the latest racial awakening that has followed the murder of George Floyd in 2020, and the subsequent protests highlighting decades of unarmed Black Americans dying at the hands of the police with zero accountability, we all must summon the courage to do so. In *At War With Ourselves – 400 Years of You*, Kronos Quartet joins together with composer Michael Abels, poet Nikky Finney, and choral director Valérie Sainte-Agathe to lend voice and vision to the necessary conversation every American must have.

Though *At War With Ourselves* is contemporary and urgent, the seeds of the project were planted a decade ago. “One night in 2011, I was watching the National Book Awards, and they were honoring the winner of the poetry award, Nikky Finney,” recalled Kronos’ Artistic Director, David Harrington. “I had never heard of Nikky. I was all by myself watching her acceptance speech, just weeping.” In her opening remarks, Finney pays homage to “the ones who longed to read and write, but were forbidden, who lost hands and feet, were killed, by laws written by men who believed they owned other men. [...] If my name is ever called out,” she says, “I promised my girl-poet self, so too would I call out theirs.” Harrington knew Kronos needed to find a way to work with this voice. So, when shortly thereafter, the Clarice Smith Performing Arts Center at the University of Maryland invited Kronos to create a piece commemorating the 150th anniversary of the end of the Civil War, Finney immediately came to mind.

“David got in touch with me, and *The Battle of and for the Black Face Boy* was made out of our residency with the University of Maryland,” Finney said of her 2013 poem that would eventually inspire the text for *At War With Ourselves*. A “radical libretto made of Civil War history, Black history, and modern American headlines,” *Black Face Boy* examines how “the question of who gets to move like a free person and who gets to move in chains remains ensconced in our everyday American lives one hundred and fifty years later.” Indeed, throughout the development of the project and beyond, the number of Black lives stolen by American law enforcement has continued to surge. Harrington remembers a particular meeting in Maryland that happened to coincide with yet another police killing of a young Black man: “Just as we were right in the middle of thinking about how this project would take shape as an experience, it seemed like, ‘Here our society goes again and again...’” An urgent matter continually becoming more urgent still.

•

David Harrington founded the Kronos Quartet in Seattle in 1973, in part to address and protest the Vietnam War. Since relocating to San Francisco in 1977, Kronos has remained committed to social justice and protesting war and inequality, while tackling a broad range of musical genres through more than 1,000 commissioned

KCRG WELCOMES YOU BACK TO
Hancher



kcrg.com

**YOUR TRUSTED
LOCAL NEWS SOURCE**

works written specifically for them. Now, even with almost 50 years of boundary-pushing collaborations behind them, Harrington still sees this partnership with Abels, Finney, and Sainte-Agathe as one of the quartet's more momentous achievements.

"I've said before that I want to create bulletproof music," reflected Harrington. "I would love to be able to make a piece of music that we could wrap around those that we love, those that need protection in any way that they need protection. Well, we haven't succeeded yet, but I will say that *At War With Ourselves* feels, to me, like it will be the closest Kronos has ever come."

•

After the initial planning phase, the project went into hibernation as the University of Maryland stepped out and the Kronos Performing Arts Association (KPAA)—the non-profit that manages all aspects of Kronos' work—took over as producer. Years went by, but KPAA's Executive Director, Janet Cowperthwaite, kept in touch with the collaborators, each one committed to someday bringing the project to life. Finally, in 2017, it was moved off the backburner when KPAA was awarded a significant grant from the Hewlett Foundation, enabling the piece to move forward. Nikky Finney had since published *The Black Face Boy in Oxford American* in 2015, but when the group came together again, she condensed and reimagined the poem into the smaller piece, *At War With Ourselves – 400 Years of You*.

"The first version was so long but also deeply cinematic," Finney says. "As I wrote, I kept falling into this desire to speak in long, punctuated waves about neglected and profound American history. My history. I wanted to catch and ride the electricity that was and is the African American presence in America for 400 years. There are movements in that longer piece that you don't have time for when you're trying to do a 90-minute concert production. It needed a compression of all of that energy." It's always easier, Finney explained, to go on and on and fall in love with all the words you've written, but as James Baldwin teaches us, "You want to write a sentence as clean as a bone. That is the goal."

•

"The poem is only a single page long. How do I turn this into a complete song cycle?" composer Michael Abels wondered. "I broke down the lines and found the rhythm of Nikky's language, and in doing so, I found myself turning to Google to learn about the references in her lines about 'traffic lights' and 'ironing boards' to find elements of Black American history I didn't know before." By going line-for-line, Abels was able to compose music that captured the spirit of each one. "It incorporates Dixieland and Jimi Hendrix, and I was especially drawn to the sounds of *The Great American Songbook* coming out of Broadway, Hollywood, and the music writers of Tin Pan Alley in the 20th Century."

As a Black male composer, Abels exists in a rarefied space that made composing music for Finney's text a personal experience. "When Nikky used the word 'indefatigable,' I thought it was the whitest word I'd ever seen," he said, "but I had a better understanding of her excavation too. Right now, some Americans are trying to make history illegal in the guise of being against critical race theory. There's an anger that needs to be addressed, but I feel the piece is rooted in hope and change. Looking directly at 400 years of white supremacy and anti-Blackness is an uncomfortable conversation, but necessary if we ever expect this nation to heal."

COMMUNITY


CHEER

for all to hear

Enriching Our Culture for 50 Years



McGrath Toyota is proud to help Hancher Auditorium celebrate winter with the sounds and traditions that inspire togetherness and unite our community.

 **McGrath** Toyota of Iowa City



Mirroring David Harrington's dream of "bulletproof music," the ideas of healing, protection, and confronting an uncomfortable and brutal history was echoed by all of the artists. Finney's poem, however, is also focused on the causes—both physical and metaphysical—that have created the conditions which allow for anti-Blackness and white supremacy to continue to thrive today. "As Black people in the 21st century, some of us love to say it was so long ago and none of this terrorism exists anymore," Finney said. "Some of us join the chorus of, 'Why do we have to talk about this? We don't study it. We haven't been taught it. Why do you keep talking about it?' And the answer is: because it's still happening."

•

For choral director Valérie Sainte-Agathe, the project took on a scope that reached beyond America's shores. Paired with her primary role working with young voices at the San Francisco Girls Chorus, *At War With Ourselves* has inspired her to reflect on her youth, the global Black struggle for equality, and her personal history.

"This project actually pushed me to look for more Black history in the Caribbean," she said. "I was born in France, and my parents are from Martinique. I lived in Martinique when I was a teenager, and we did not learn of slavery in Martinique or the history of resistance behind Aimé Césaire. We didn't learn any of that. In Martinique, looking at that history is still really new. I think that with projects like this, people are encouraged to look and search and make sure they know what really happened and what is really happening. It's difficult to face that history and I understand that for probably the previous generation, it was easier to just not talk about it."

"Everybody needs to know this history," Sainte-Agathe continued. "It's not only for African Americans or white people. It's not about accusing anybody. We need to have the knowledge to share with future generations, not just to show what happened, but to say that we can do better. It's not about placing blame or accusation. There is something very hopeful about recognizing it and acknowledging it, and then asking what can be done about it. You must begin by looking at a history of victimization without walking through it feeling like a victim. You're not, you never have been, you're powerful."

D. Scot Miller is the Managing Editor of the East Bay Express, author of The AfroSurreal Manifesto, and Founder of The AfroSurreal Arts Movement. He lives in Oakland, CA.

Edited by Reshena Liao

The World Premiere of At War With Ourselves – 400 Years of You took place at Texas Performing Arts at the University of Texas at Austin, November 2021.

Discover the Power of the Arts



Private Wealth
Management

We are proud to support Hancher Auditorium.

The Vander Leest & Wenzel Group

319-365-3397 . 800-365-3397

thevlwgroup.com | vlwgroup@rwbaird.com

Discover the *Baird Difference*

©2021 Robert W. Baird & Co. Incorporated. Member SIPC. MC-687200.



TIM CONROY
— BLANK & McCUNE —

Representing
sellers and buyers
of real estate in
the Iowa City Area.

TIM CONROY
M: 319.321.3679
TIMCONROY.COM

Blank & McCune, The Real Estate Company
506 E. College Street, Iowa City, IA 52240
Licensed to Sell Real Estate in Iowa



ABOUT THE ARTISTS

KRONOS QUARTET

For nearly 50 years, San Francisco’s Kronos Quartet—David Harrington (violin), John Sherba (violin), Hank Dutt (viola), and Paul Wiancko (cello)—has reimagined what the string quartet experience can be. One of the most celebrated and influential groups of our era, Kronos has given thousands of concerts worldwide, released more than 70 recordings, and collaborated with many of the world’s most accomplished composers and performers across many genres. Kronos has received more than 40 awards, including three Grammys and the Polar Music, Avery Fisher, and Edison Klassiek Oeuvre Prizes. Through its nonprofit organization, Kronos Performing Arts Association (KPAA), Kronos has commissioned more than 1,000 works and arrangements for quartet. KPAA also manages Kronos’ concert tours, local performances, recordings, and education programs, and produces an annual *Kronos Festival* in San Francisco. In its most ambitious commissioning effort to date, KPAA has recently completed *50 for the Future: The Kronos Learning Repertoire*. Through this initiative, Kronos has commissioned—and distributed online for free—50 new works for string quartet designed for students and emerging professionals, written by composers from around the world. kronosquartet.org



Photo: Lenny Gonzalez

MICHAEL ABELS, composer

Michael Abels is best-known for his scores for the Oscar-winning film *Get Out*, and for Jordan Peele’s *Us*, for which Abels won the World Soundtrack Award, the Jerry Goldsmith Award, a Critics Choice nomination, an Image Award nomination, and multiple critics choice awards. The hip-hop influenced score for *US* was short-listed for the Oscar, and was even named “Score of the Decade” by online publication *TheWrap*. Abels is co-founder of the Composers Diversity Collective, an advocacy group to increase visibility of composers of color in film, gaming, and streaming media. As a concert composer, Abels has received grants from the NEA and Meet The Composer, and his orchestral works have been performed by the Chicago Symphony Orchestra, the Philadelphia Orchestra, and many others. As conductor of *Get Out in Concert*, Abels has led orchestras like the National Symphony Orchestra and the San Francisco Symphony. Several of his orchestral works have



Photo: Eric Schwabel

COMING HOME COMING HOME

ON VIEW NOW

Always free and
open to all

stanleymuseum.uiowa.edu

IOWA

Stanley Museum of Art



Glory, 1961. Museum purchase with support from the Joyce P. Summerwill Art Fund, 2022.1. Elizabeth Catlett ©2022 Catlett Mora Family Trust/Licensed by VAGA at Artist Rights Society (ARS), NY.

I listen to you.

Serving Iowa City home buyers
and sellers with creativity
and attention to detail

Alan Swanson
319-321-3129
Blank & McCune Real Estate
506 E. College Street, Iowa City, IA 52240

Licensed to Sell Real Estate in Iowa

ABOUT THE ARTISTS

been recorded by the Chicago Sinfonietta on the Cedille label, including “Delights & Dances,” a work commissioned and premiered by the Sphinx Organization. Recent projects include the ballet *Falling Sky* for Butler University, the opera series *Desert In* for Boston Lyric Opera, the docu-series *Allen v. Farrow* for HBO, and the film *Nightbooks* for Netflix. michaelabels.com

NIKKY FINNEY, author

Nikky Finney was born by the sea in South Carolina and raised during the Civil Rights, Black Power, and Black Arts Movements. She is the author of *On Wings Made of Gauze; Rice; The World Is Round; and Head Off & Split*, which won the National Book Award for Poetry in 2011. Her new collection of poems, *Love Child's Hotbed of Occasional Poetry*, was released from TriQuarterly Books/ Northwestern University Press in 2020. nikkyfinney.net



Photo: Forrest Clonts

VÁLÉRIE SAINTE-AGATHE, choral conductor

Valérie Sainte-Agathe is the artistic director of the San Francisco Girls Chorus, which she has conducted since 2013, including in performances with renowned artists such as Deborah Voigt, Laurie Rubin, Philip Glass, Gustavo Dudamel, and Michael Tilson Thomas. She has also performed with the New Century Chamber Orchestra, Kronos Quartet, Magik*Magik Orchestra, Tenet Ensemble, Philip Glass Ensemble, The Knights Orchestra, and Brooklyn Youth Chorus, as well as Taylor Mac and DJ Spooky. After five years in the United States, her first recording as SFGC's Music Director, *Final Answer*, was released on Orange Mountain Music in February 2018. Sainte-Agathe served as Music Director for the Young Singers program of the Montpellier National Symphony and Opera in France from 1998–2011. She participated in eight recordings with the Montpellier National Orchestra and The Radio France Festival. She is a recipient of Victoires de la Musique, and a two-time recipient of the Orphée d'Or award. sfgirlschorus.org/valerie-sainte-agathe



Photo: Carlin Ma

GreenState.org



CONGRATULATIONS



HANCHER AUDITORIUM

Celebrating **50** Years
of Quality Entertainment



with gratitude to
The International
Alliance of Theatrical
Stage Employees,
Local 690

1972-2022
THE FIRST 50 YEARS...
AND MANY MORE TO COME!

International Alliance of Theatrical Stage Employees, Moving Picture
Technicians, Artists and Allied Crafts of the United States, Its Territories and
Canada, AFL-CIO Affiliated

THE UNION BEHIND ENTERTAINMENT

ABOUT THE ARTISTS

TONALITY, choral ensemble

Tonality is an award-winning vocal ensemble established in 2016, known for “open-hearted singing” and commitment to singing and commissioning new works. Led by founder and Artistic Director Alexander Lloyd Blake, the ensemble represents the diverse cultures and ethnicities within the Los Angeles area and uses their collective voices to present concerts on themes of social justice to act as a catalyst toward empathy and community activism. Collaborations include commissioning composers to create diverse voices and perspectives, and performances with notable musicians such as Taylor Mac, Pete Townsend, Björk, and the Kronos Quartet.

Dr. Alexander Lloyd Blake is a conductor, composer, vocal contractor, singer, and music activist. He is the founding artistic director of Tonality, choir director at Los Angeles County High School for the Arts, and principal associate conductor of the National Children’s Chorus. He has extensive experience in film and TV projects and has been recognized for his work as an arranger. He holds a Doctorate in Musical Arts degree from the University of Southern California.

For the Kronos Quartet/Kronos Performing Arts Association:

Janet Cowperthwaite, Executive Director
Mason Dille, Development Director
Dana Dizon, Business Manager
Sarah Donahue, Operations Director
De’Ja Jenkins, Production & Marketing Associate
Reshena Liao, Creative Producer
Nikolás McConnie-Saad, Artistic Administrator

Contact:

Kronos Quartet/Kronos Performing Arts Association
P. O. Box 225340
San Francisco, CA 94122-5340 USA
kronosquartet.org
facebook.com/kronosquartet
instagram.com/kronos_quartet
twitter.com/kronosquartet

Booking direction by David Lieberman Artist’s Representatives
PO Box 10368, Newport Beach CA 92658 | info@dartists.com

The Kronos Quartet records for Nonesuch Records.

LifeCare is the difference!



Call me today for your personal tour
 Steve Roe
 Executive Director

319-351-1720
 Learn more at www.oaknoll.com




An active LifeCare Life Plan community since 1985
 1 Oaknoll Court • Iowa City, IA 52246 • www.oaknoll.com • oaknoll@oaknoll.com • (319) 351-1720

DO YOU LOVE HANCHER LIKE WE DO?

Your support makes our work possible! Become a donor to Hancher today—without even leaving your seat. To make a gift now, point your smartphone camera at the image here!



IOWA



HANCHER AUDITORIUM

THANK YOU

We thank our 2022-2023 Partners for their unwavering loyalty and crucial support. Their generosity enables us to bring the world's finest performing artists to university students, staff, our community, and the region.

François M. and Doris E. Abboud

Terry and Johanna Abernathy

Kent and Kay Ackerson

Bill and Fran Albrecht

Lee and Kazi Alward

Barrie Anderson

Loretta Angerer

Anonymous Donors

Anonymous Family Foundation

Artemus Bush-Helen Jones Trust

Dale and Linda Baker

Wayne (1928–2022) and Nora Lee Balmer

Douglas and Linda Behrendt

Jo Ann Bell in memory of Jim Bell

John and Carrie Bernat

Loanna and Orville Bloethe /
HLV Community School Fund

Warren and Maryellen Boe

Susan and Sandy Boyd

Jeff and Sara Braverman

Mace and Kay Braverman

Carolyn Brown and Jerry Zimmermann

Alicia Brown-Matthes

John and Ellen Buchanan

Deborah K. and Ian E. Bullion

Richard and Ann Burton

Mary K. Calkin

Norma and David Carlson

Wendy Carter and Don Heistad
in honor of Chuck Swanson

CBI Bank and Trust

Joseph N. Christopher

City of Iowa City

Charles Richard and Barbara S. Clark

Ralph H. and Marcia A. Congdon

Dale and Cyndy Crider

Brad and Peggy Davis

Denise DeLorme in memory of Scott Hagen

Ellie and Peter Densen

The Chris and Suzy DeWolf Family

William Dickinson

David and Sally Dierks

Peggy Doerge

The Dreusicke Family

Edward and Linda Dykstra

Jack and Nancy Evans

Everybody's Whole Foods

Michael S. and Renee Favo

Dan Feldt in memory of Natalie Feldt

Robert and Karlen Fellows

Ed and Patricia Folsom

Charlie and Connie Funk

Bruce Gantz

Pat Gauron





HANCHER SHOWCASE



The Hancher Showcase offers unique items perfect for gifts—or for yourself! All proceeds support Hancher’s educational programs.

The Hancher Showcase is open one hour before performances, during intermission, and after.

ADDITIONAL HOURS

January–May: Wednesdays, 11 a.m. – 2 p.m.



Shorten your wait at the Stanley Café!

Now you can order entrées and desserts online before you arrive at Hancher Auditorium.

We’ll have dedicated staff members ready to quickly fill your order—and you can order your beverage and snacks for intermission when you pick up your refreshments.

You will save money, too! **Each entrée and dessert is \$1 less on the pre-order site compared to ordering in-person.**



Molly and Joseph Gaylord
The Gazette
Miriam Gilbert
Luke and Hillary Granfield
Daryl K. and Nancy J. Granner
GreenState Credit Union
George A. and Barbara J. Grilley
Mitchell and Melanie Gross
Peter and Vera Gross
Brent Hadder
Leonard and Marlene Hadley
Hancher Showcase / Hancher Guild
Hancher Student Alumni
Kevin and Pat Hanick
Bruce and Melanie Hauptert
James P. Hayes
Vernon Hein Fund
Donald W. Heineking
Hills Bank and Trust Company
Arnold and Darcy Honick
Albert B. and Jean M. Hood (1931–2022)
H. Dee and Myrene Hoover
Jim and Judy Houghton
Richard and Judith Hurtig
Cassim and Julie Igram
Iowa City Community School District Foundation
Iowa City / Coralville Area
Convention and Visitors Bureau

Terry and Jone Johnson
Kris Jones
William and Susan Jones
Will and Wendy Keen
Nancy Kennedy and Family
The family of Richard E. Kerber
Kenneth K. Kinsey Family Foundation
Skip Klintworth in memory of Tim Terry
Roger and Gayle Klouda
Jean Koch
John and Patricia Koza
Tim and Sarah Krumm
Jon and Carma Kuhl
Karl Kundel and Allison Kundel
Phillip Lainson
Greg and Meredith Lamb
Mary Jo and John Langhorne
Lynne Lanning and Richard Smith
Robert J. and Sue B. Latham
Bryan and Jan Lawler
Michael and Chelle Lehman
Valdean and Lois Lembke
Lensing Funeral & Cremation Service
Gary and Randi Levitz
Little Village
Jerry and Carol Litton
Ed and Ann Lorson
Lowell A. Luhman, M.D.



Mark and Fran Lundy
Nancy Lynch
Casey D. Mahon
Yvonne McCabe
The McIntyre Foundation
Meardon, Sueppel & Downer PLC and Security
Abstract Company
John Mehegan and Pamela Geyer
John R. Menninger
MidWestOne Bank
Mary Mixdorf
Kevin and Julie Monson
Frank and Jill Morriss
Jerry and Judy Musser
Ray and Linda Muston
Margaret Neumann
Jeffrey and Kristine Nielsen
Arthur and Ginger Nowak
Oaknoll Retirement Residence
Gregg Oden and Lola Lopes
Michael W. O'Hara and Jane Engeldinger
Lamont D. and Vicki J. Olson
OPN Architects, Inc.
Robert A. Oppliger
Gary and Nancy Pacha
Parsons Family
Dorothy Paul
Douglas and Linda Paul

Pelli Clarke & Partners
Chuck Peters
Mary Ann Peters
Margaret Polson
John Raley / American Family Insurance
Mindy Ramsey
Robert and Cheryl Reardon
Alan and Amy Reed
Mark and Sheila Reed
Chad and Erica Reimers
Herm and L. Dianne Reininga
David and Noreen Revier
Gretchen Rice in memory of Tim Terry
Jean E. and Renée Robillard
Tom Rocklin and Barbara McFadden
Trudi and Jack Rosazza
Gerald and Nancy Rose
Jo Ellen Ross
Bill Rubright in loving memory
of Karen G. Rubright and Emilie J. Rubright
Jeff and Susan Sailors
Frank and Mary Scamman
Scheels
Steve and Janie Schomberg
Ralph Schultz Family Foundation
Charlotte and Rudy Schulz Directors Fund
Marvin and Helen Schumacher
Julie K. Scott



Pelli Clarke & Partners



SCHEELS

Thomas R. Scott
Nancy J. Sereduck
Shive-Hattery Architecture + Engineering
Richard and Vicki Siefers
John and Dyan Smith
William and Marlene W. (1933–2021) Stanford
Daniel R. And Beth Holden Stence
Anna and Jeff Stone
Edwin and Mary Stone
Sue and Joan Strauss
Lyse Strnad and Tom Leavenworth
Kristin E. Summerwill
Suzanne Summerwill and James Flitz
W. Richard and Joyce Summerwill
Alan and Liz Swanson
Chuck and Kim Swanson
The Chuck Swanson Executive Directorship
of Hancher Auditorium Fund
Mary Susan Taylor
Nancy Delahooke Thayer
James and Robin Torner

Jeffrey R. and Tammy S. Tronvold
Douglas and Vance Van Daele
Rhoda Vernon
Bill Waldie and Pat Heiden
Larry and Miechelle Weber
Stuart L. Weinstein, M.D. and Mrs. Lynn Weinstein
Paul Weller and Sara Rynes-Weller
Stephen and Victoria West
West Music
LaDonna and Gary Wicklund
Ellen M. Widiss
Candace Wiebener
Derek and Pamela Willard
Sara and Sherwood Wolfson Educational Fund
Stephen Wolken, M.D. and Sue Montgomery
Wolken
George and Carrol Woodworth
Patty and Steve Yeater
Catherine Zaharis and Robert Michael
Deborah and Rodney Zeitler

SCHOOL OF MUSIC / DEPARTMENT OF DANCE / DEPARTMENT OF THEATRE ARTS /
HANCHER AUDITORIUM / PERFORMING ARTS PRODUCTION UNIT

PERFORMING ARTS AT IOWA

UPCOMING EVENTS

THEATRE ARTS

Pierogi Play

By Christopher Lysik

Friday–Saturday,

February 10–11, 12:00 p.m. & 7:00 p.m.

Sunday, February 12, 12:00 p.m.

MUSIC

DMA Qualifying Recital:

McKenna Blenk, percussion

Sunday, February 12, 7:30 p.m.

MUSIC

Guest Artist Recital:

Jason Hausback, trombone

Monday, February 13, 7:30 p.m.

MUSIC

Guest Chamber Recital: Harlem Quartet

Wednesday, February 15, 7:30 p.m.

THEATRE ARTS

Ten-Minute Play Festival

Thursday–Saturday, February 16–18, 8:00 p.m.

Sunday, February 19, 2:00 p.m.

HANCHER

Dan + Claudia Zanes

Let Love Be Your Guide

Saturday, February 18, 2:00 p.m.

MUSIC

Band Showcase

Saturday, February 18, 6:30 p.m.

MUSIC

Iowa Honor Band

Sunday, February 19, 1:30 p.m.

The Bacchae: A Tragedy in One Act
(from Kneehigh Theatre) was
performed in the Department of
Theatre Arts in November 2022

(Photo: Miranda Meyer)

MUSIC

UI Symphony Orchestra

Wednesday, February 22, 7:30 p.m.

DANCE

UI Dance Company Home Concert

Thursday–Saturday,

February 23–25, 8:00 p.m.

MUSIC

Lunch Series Concert

Friday, February 24, 12:00 p.m.

→ LEARN MORE AT [ARTS.UIOWA.EDU](https://arts.uiowa.edu)

IOWA

Individuals with disabilities are encouraged to attend all University of Iowa sponsored events. If you are a person with a disability who requires a reasonable accommodation in order to participate in this program, please contact the sponsoring department or contact person listed in advance of the event.

“

BRINGING WORLD- CLASS HEART CARE

TO YOUR BACKYARD.

**Because when minutes matter,
trust the experts close to home.”**

As Iowa's only center for advanced cardiac care, patients come to us not only because we're nearby but because we're leaders in providing specialized heart treatment. Treatments like less-invasive surgery to keep you comfortable and recovery therapies to get you on your feet faster. Full-service heart care right next door. Because your heart matters. Schedule your appointment with a specialist.

➔ **Open appointments
available at uihc.org**

Mohammad Bashir, MBBS

CARDIOTHORACIC SURGEON



m.c. ginsberg

OBJECTS OF ART
110 E. Washington St. Iowa City, IA 52240
319-351-1700 | www.mcginberg.com

only
**NATURAL
DIAMONDS**