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Monday, October 8, 1990 — 8:00 p.m.

Irvine Arditti, *Violin*
David Alberman, *Violin*
Garth Knox, *Viola*
Rohan de Saram, *Cello*

PROGRAM

FRANCO DONATONI LA SOURIS SANS SOURIRE (1990)

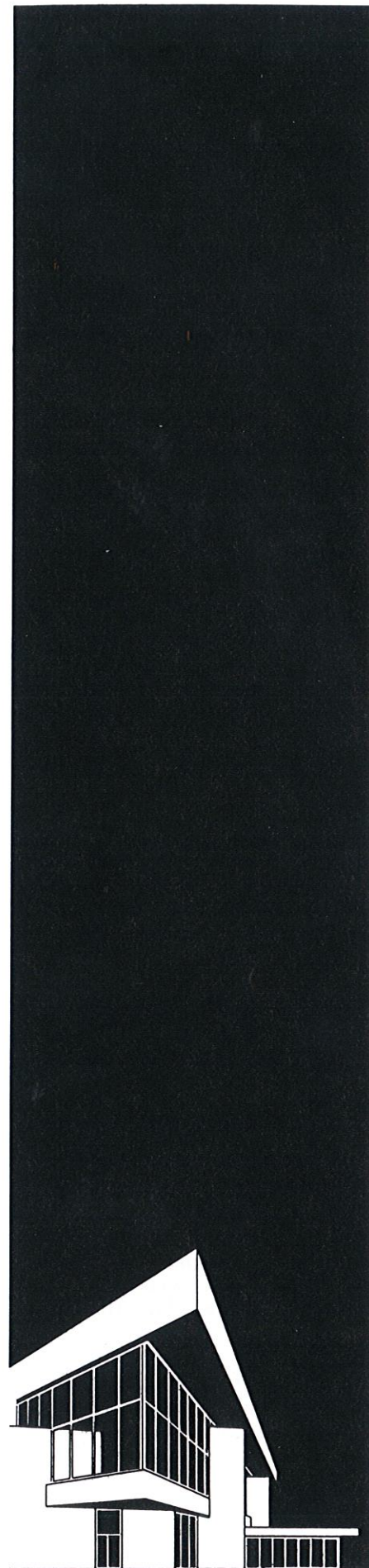
SOFIA GUBAIDULINA QUARTET NO. 3 (1987)

ALEXANDER GOEHR QUARTET NO. 4 (1990)
World premiere
Commissioned by
Hancher Auditorium

INTERMISSION

GYORGY KURTAG OFFICIUM BREVE IN MEMORIUM
ANDREAE SZERVANSKY, OP. 28 (1989)

HENRI DUTILLEUX AINSI LA NUIT (1976)



Arditti String Quartet

THE ARDITTI QUARTET was formed in 1974, when its original players were studying at the Royal Academy of Music, London. They were joined in 1977 by Rohan de Saram, in 1986 by David Alberman, and most recently by Garth Knox.

They have performed extensively throughout Europe, America, Canada, and the Far East. They have played in most major European cities and at many festivals, which include Aldeburgh, Almeida Festival London, Bath, BBC Promenade Concerts, Berlin Festival, Berlin Biennale (East Berlin), Budapest Festival, City of London Festival, Darmstadt Ferienkurse, Edinburgh Festival, Graz Steirischer Herbst, Helsinki Biennale, Holland Festival, Huddersfield Festival, IRCAM Paris, ISCM Festivals in Denmark, Canada and Hong Kong, Festival D'Automne Paris, Festival Estival Paris, Milan Musica del Nostro Tempo, Pan Music Festival Korea, Römerbad Musiktage, Musica Festival Strasbourg, Music Today Tokyo, Turin Settembre Musica, Venice Biennale, Vienna Festival, Warsaw Autumn Festival, Wittener Tage für Neue Musik, and the Zagreb Biennale.

The quartet specializes in the performance of contemporary music and music of this century comprising a vast and varied selection of works in all styles. The members consider it important to work with the composers whose music they play. These composers have included Boulez, Bussotti, Cage, Carter, De Pablo, Dillon, Donatoni, Dutilleux, Feldman, Ferneyhough, Goehr, Henze, Kagel, Kurtág, Lachenmann, Ligeti, Lutoslawski, Nancarrow, Nono, Nunes, Penderecki, Rihm, Reynolds, Scelsi, Takemitsu, and Xenakis. Part of their objective is to encourage young composers to write for their



medium; and in the course of one season, they perform around 50 new pieces, of which about 30 will be receiving their world premieres.

Composers who have recently written for them include George Aperghis, Alain Bancquart, Gavin Bryars, Gilberto Cappelli, Chris Dench, James Dillon, Pascal Dusapin, Julio Estrada, Michael Finnis, Allain Gaussin, Erhard Grosskopf, Volker Heyn, Vic Hoyland, Klaus Hubler, Jo Kondo, Franc c çois-Bernard Maché, Luigi Nono, Robert H. P. Platz, Emilio Pomarico, Horatio Radulescu, Karl-Aage Rasmussen, Roger Redgate, Wolfgang Rihm, Sven-David Sandström, Salvatore Sciarrino, Bent Sorenson, Tim Souster, James Wood, Iannis Xenakis, and Isang Yun. Recent seasons have included new works from Aperghis, Bussotti, Cage, Carter, Dusapin, Ferneyhough, Gubaidulina, Kagel, Lachenmann, Nancarrow, Penderecki, Pousseur, Rihm, and Von Bose.

The musicians are becoming more and more involved in the teaching of new music and instrumental techniques; and in addition to being the resident string tutors in the Darmstadt Ferienkurse for New Music since 1982, they have taught in Austria, Denmark, Finland, France, Germany, Greece, Italy, Sweden, and Switzerland.

Their list of recordings is ever increasing, and has achieved the

highest possible critical acclaim. Their Ligeti and Manoury/Dusapin records have both been awarded prizes in France, and their Ferneyhough/Harvey/Carter record was awarded "Best Contemporary Record of the Year 1984" by the **Gramophone Magazine** in London. Also in 1984, they were awarded the Italian "Premio Abbiati," a critics' award for the best ensemble of the year. Their recording of the Henze Quartets was awarded the 1987 Deutsche Schallplattenpreis.

In 1987, BBC Television devoted a whole program in the series "Music in Camera" to the work of the Arditti Quartet, and BBC Radio 3 broadcast a series of seven weekly programs with music ranging from Beethoven to Xenakis and Ferneyhough, covering 23 string quartets. This adds to an already vast collection of recordings documented by most European radio networks.

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Tonight's program

by David Alberman

La Souris sans Sourire (The mouse without a smile)
Franco Donatoni (b. 1927)

Donatoni began his musical career in Italy at an early age, attending the Verona Liceo Musicale for violin and composition lessons from the age of seven. After receiving his general education and graduating with a diploma in accounting, Donatoni decided on a career as a composer. He attended the conservatories of Milan and Bologna, the Accademia di Santa Cecilia, and the Darmstadt summer courses. Donatoni has won a

number of international prizes for his compositions and has taught at the Bologna, Turin, and Milan conservatories, the Accademia Chigiana, and the University of Bologna.

The title of this work refers indirectly to the famous grin across the face of the Cheshire Cat in Lewis Carroll's **Alice in Wonderland**. Donatoni, a native Italian speaker, was evidently attracted by the pun formed by playing on the French words "souris" and "sourire" (French speakers, at least in France, apparently do not find the word play particularly amusing). Donatoni claims not to know exactly how the title is related to the work. However, to judge from the scurrying, skittish, and playful nature of the music, he seems to have set himself to write a musical contemplation on the theme of the relationship between cats and mice, from a mouse's point of view. Donatoni also says that he began to muse in a more abstract way on the state of affairs arising when the cat is away, and only its smile remains to haunt the mice, who remain oppressed, even though their oppressor is absent.

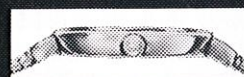
Structurally, the piece is fairly straightforward. Despite the thoughts suggested by the piece's title, there is, evidently, no narrative thread running through the work. Instead, musical fragments are developed in a series of self-contained sections. The musical language contains many features common to much of Donatoni's writing. Perhaps most obvious is the rhythmic brilliance which is created by complicated shifting syncopations—it is hard to believe that the entire piece is written in 4/4 time. Donatoni is also clearly exploring here the possibilities of creating a single voice from the four instruments. That is not to say that the music has no harmonic element—on the contrary, the chords, formed by interlocking large and potentially discordant intervals, are hallmarks of Donatoni's music. He has, however, avoided counterpoint as such between the instruments. Where there is a solo, it is interrupted, rather than balanced or counterpointed by another instrument. And the interjections themselves are often played by the instrument which is carrying the line which is interrupted—this is achieved by lightning quick changes from playing

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on the bridge to playing on the fingerboard, for instance.

Thus, the focus of the music is on a single cohesive voice—the quartet often moves together in rhythmic unison and very close harmony—literally as one instrument. In other passages the four instruments, though playing separate threads, are woven together to form a homogeneous tapestry. At the end of the piece, material from the opening section is repeated and the final measure contains a gesture, which sounds uncannily like the tragic squeaking of a mouse who encounters a mousetrap and then his Maker, in that order.

Quartet No. 3

Sofia Gubaidulina (b. 1931)

The Soviet composer Sofia Gubaidulina was born of Tartar extraction in the town of Chistopol, in the Russian Republic. At 15, she entered the Kazan Academy, later transferring to the Kazan Conservatory where she graduated in 1954. Gubaidulina then enrolled in the Moscow Conservatory to study composition with Nicolay Peyko.

Following her graduation in 1959, she continued at the Moscow Conservatory with post-graduate studies in composition with Vissarion Shebalin.

Gubaidulina's third string quartet was written in 1987 to a commission from BBC Radio. It was given its premiere by the Arditti Quartet at the Edinburgh Festival on August 22, 1987.

The piece is divided into two sections. In the first, the Quartet plays entirely without the bow—using pizzicato, and tapping the strings with the left hand. In the second section, the bow is used in the usual way. The first section is also characterized by the use of a compositional technique much favored by Gubaidulina. She gives the players musical figures which must be played in the written order and with the written dynamics; however, the precise rhythm and pacing of the music is left flexible, being only vaguely suggested. These elements are to be determined by the interpreter. All of the opening part of the quartet is composed in this way and is set, for much of the time, against an ostinato "riff" of pizzicato harmonics (in a free rhythm) on the

second violin. This produces a feeling of great freedom, and encourages a very poetic interpretation—and is also highly enjoyable to play!

The second part of the quartet is notated normally, and is dominated by waves of gentle singing phrases in 3/4 time, which ebb and flow until the coda. The coda returns to the free rhythmic style of the work's opening. A cello solo is heard against a repeated ostinato played on the other three instruments. The quartet closes with an ethereal glissando on each instrument in turn, the first violin being instructed to glissando up to the highest note possible. So much for the technical description.

In a wider sense, the composer has spoken of a fascination with the simple sounds that can be produced by touching string instruments, without using the bow. Their sounds are fully explored in the first part of the quartet. Gubaidulina goes further: she sees a reflection of the division between her ego and id in the division between the physical parts of the instrument and the living fingertips which coax sound from them. That

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the second part of the quartet gives such a meditative, spiritual impression is also no accident: Gubaidulina is a deeply religious person in the widest sense and speaks of the act of composition as being, for her, a religious act. That the sounds at the end of the quartet ascend toward the heavens seems a fitting and entirely natural conclusion to the work.

The Arditti Quartet has recorded Gubaidulina's Quartet No. 3 on the Gramavision label, for release in Fall, 1990.

Quartet No. 4, "Memorial for John Ogdon"

Alexander Goehr (b.1932)
Commissioned by Hancher Auditorium, and written in 1990 for the Arditti String Quartet.

Alexander Goehr was born in Berlin in 1932, the son of the conductor and Schoenberg pupil, Walter Goehr. Still in his early twenties, he emerged as a key figure in the celebrated "Manchester School" of post-war British composers (a group which also included Peter Maxwell-Davies). In 1955-56, he joined Olivier Messiaen's

masterclass in Paris, where he first made the acquaintance of Pierre Boulez. Thereafter, he worked as a BBC producer and broadcaster and was a director of the Music Theatre Ensemble. In 1971, he was appointed professor of music at Leeds University and was subsequently appointed to the chair at Cambridge in 1976. His later works have explored a sort of twelve-tone technique formed around tonal centers; he remains one of the most innovative and independent of all British composers.

Goehr's Fourth String Quartet bears the title *Memorial for John Ogdon*. John Ogdon, the great British pianist who died in 1989 after a tragic lifelong struggle against mental and physical illness, had been a close friend of Goehr since their student days in Manchester. Ogdon was more than a virtuoso performer: composer and champion of modern music, he had an almost awestruck admiration for the music of Ferruccio Busoni. For this reason, the fourth quartet contains a quotation (marked "as if from afar") from Busoni's haunting *Berceuse élégiaque* for chamber orchestra.

The work is written in a single movement divided into two parts by a short break. The second part of the piece opens with a fugal section which then leads loosely to an improvisatory duo for viola and violoncello, in which a type of written-out "electronic tape-delay" is used. After a trio-like episode, a transformed version of the theme with which the second violin opened the work is heard on the first violin. This subsides into a delicate dwindling of the voices, leaving the first violin alone on a pianissimo note derived from the harmonic pattern of the preceding phrase, which ends the work.

Not much more can be said of the overall formal structure of the work. What is quite special and striking about the writing is the treatment of rhythmic and tonal motifs. In general, Goehr has created a piece which is never settled or still—like a fast-growing jungle, individual rhythms and tonal patterns transform themselves into something quite different and often at an almost bewildering speed. The way in which he produces these organic

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progressions is particularly significant. For his rhythmic development, Goehr uses a technique known as "metric modulation" (much loved, incidentally, by the American composer Elliott Carter). In this technique, notes which continue at the same speed are suddenly notated as having a longer duration, but in a faster tempo; or conversely, as having a shorter duration, but in a slower tempo. In other words, for instance, a half-note at tempo "half-note equals 60" will suddenly become a whole-note at tempo "whole-note equals 60"—but the audible speed of the notes will remain the same, although the underlying music gets faster.

One could think of driving a car where the engine speed is constant, but the speed of the car is altered by changing up or down a gear. Goehr uses this technique to produce a shifting contour of dance-like rhythms and flickering changes of speed which seem to grow naturally out of each other.

His harmonic language is equally striking. Goehr was born into the world of twelve-tone music: his father was a pupil of Schoenberg, and as young students in Paris, he and Pierre Boulez began to formulate ways of sending the principles of the second Viennese School forth into the future. However, Goehr's own personal leaning towards tonal schemes (in this quartet the music moves around "pivots" of certain keys, such as G-sharp major) allows him an emotional freedom which he enjoys in a completely personal way; while somehow never abandoning a broad framework of twelve-tone organization. As such, he is able to produce rich moments of harmonic

and rhythmic tension, while leaving a subtle, though lasting impression of musical discipline. As he himself wrote of this work, "*I believe that I should be able to present and integrate everything and anything my imagination provides.*"

Officium Breve Op. 28 for String Quartet, In Memoriam Andreas Szervánsky
György Kurtág (b. 1926)

Kurtág was born in the Romanian town of Lugos on February 19, 1926. As a child, he studied piano, and by the age of 14, he had developed an interest in composition. Kurtág enrolled in the Budapest Academy of Music in 1946, studying piano with Pál Kadosa, chamber music with Leó Weiner (who also taught Georg Solti, George Szell, Sándor Végh, and many others), and composition with Sándor Veress and Ferenc Farkas. It was at this time that Kurtág met Andreas Szervánsky, the Hungarian composer, who encouraged Kurtág to pursue his career as a composer rather than just as a pianist. Between 1957-58, Kurtág studied in Paris with Marianne Stein, Darius Milhaud, and Olivier Messiaen. Following his return to Budapest, he was appointed to the faculty at the Bartók Secondary Music School. Kurtág is now a professor at the Budapest Academy of Music.

Officium Breve was composed in 1988, to mark the retirement of Dr. Wilfred Brennecke, producer of Contemporary Music for West German Radio in Cologne. It was premiered on April 22, 1989, at the Witten Festival by the Auryn Quartet.

Officium Breve typifies in many ways the chief elements of Kurtág's style as

a composer. Firstly, his brevity. The piece is characteristically made up of 15 extremely concise movements (the whole piece lasts less than a quarter hour). Kurtág is an exquisite miniaturist in a way which owes much to the legendary terse style of Webern—a debt which is acknowledged in *Officium Breve*.

Next, this is extremely personal and eclectic music, on several levels. Firstly, Kurtág's music is unmistakably his own—the synthesis of twelve-tone music with Hungarian harmonic, melodic, and rhythmic motifs (though inspired by Szervánsky's attempts to integrate Webern's twelve-tone system with Hungarian music) remains unique. Secondly, Kurtág's music is an unceasing dialogue with his past, his friends, his teachers, and the huge range of composers he has admired—like a musical diary. It is typical that one of the movements from Kurtág's monumental *Jategorok* for piano, for instance, was inspired by the hit song "These Boots Are Made for Walking" by Nancy Sinatra.

Though *Officium Breve*, as a whole, is dedicated to the memory of Andreas Szervánsky (who died in 1977), the piece also contains four personal tributes to close friends; these, like photographs on the wall of a study, recall with a brief glimpse, the life of a deeply missed friend. An example of this is the tiny four-note fragment for the two violins in the second movement, vaguely reminiscent of Bach's *St. John's Passion*, which honors the memory of Kurtág's friend, the recorder player Zsolt Baranyi.

But it is two direct quotations, one from Webern's *Cantata*, Op. 31, and the other from Szervánsky's *Serenade*

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for Strings (used by kind permission of Universal Edition, Vienna and Editio Musica Budapest, respectively), which dominate the structure of the piece, as Kurtág symbolically integrates the worlds of both composers.

The piece opens, as befits a Breviary Mass of the Roman Church ("Officium Breve") with a solemn prayer-like solo for cello. The falling-fifth motif is based on the theme quoted from Szervánsky's String Serenade, which only emerges in its tone colors at the very end of the piece. This falling-fifth is further transformed to a falling-sixth, which forms the basis of movement three, which, as a simple concise duo for viola and cello, blends Szervánsky's music with the style of Webern. Movement five is Kurtág's own version of the harmonies of the canon from Webern's Cantata, Op. 31. In movement seven, the Webern quotation is more direct; but this time the inner voices are transformed. A complete transcription of the canon appears in movement ten, as the centerpiece of the work. From here to the end of the work, the

Szervánsky quotation begins to dominate the music: first through a four-part reworking of movement three, and then by a pair of almost unrecognizable transformations (movements 13 and 14).

Ainsi la Nuit

Henri Dutilleux (b. 1916)

Henri Dutilleux was born in January, 1916, in Angers, France. He won the Premier Grand Prix de Rome in 1938, and from 1945 to 1963, was a departmental director of French Radio; a post he gave up to concentrate on composition. He was appointed professor of composition at the Ecole Normale de Musique, Paris, in 1961, and has taught at the Paris Conservatoire. Following the success of his First Symphony in 1951, his Second Symphony was introduced in 1959, by the Boston Symphony Orchestra under Charles Münch. *Cinq Métales* was commissioned in 1965, by the Cleveland Orchestra who performed it under George Szell. This piece affirmed the composer's interest in original orchestral timbres, and his independent approach to variation form. His interest in variation form is attested by the string quartet *Ainsi la Nuit*, which was commissioned, like the Second Symphony, by the Koussevitzky Foundation, and was premiered by the Parenin Quartet in January, 1977. More recently, Dutilleux has written a violin concerto for Isaac Stern (1987).

Ainsi la Nuit (Thus the Night) is divided into seven sections. These are linked, with the exception of sections five through seven, by bridge passages which Dutilleux calls "Parentheses." Within this overall structure, the dominant formal feature

of the piece is Dutilleux's use of variation form. As if looking down a genetic family tree, each of the "Parentheses" contains allusions to what has come before, and also what is to come after. These elements often consist of chords or rhythms, which are derived from a preceding passage and are then repeated in the next section. While Dutilleux makes these allusions admirably clear, the progression from one variation to another is never abrupt—each flows smoothly and organically to the next. One reason for this is Dutilleux's particular approach to variation form. Unlike the Schoenberg/Adorno school, who happily viewed the progress of a theme through a musical composition as the adventures of a particularly intrepid hero, Dutilleux takes a more gentle approach. His opening material emerges from silence, hesitantly; the subsequent transformations of melody, harmony, and rhythm happen as though filtered through the slightly blurred memories of the composer (or is it the listener?). This approach works particularly well in the sensuous, dreamlike, nocturnal atmosphere of *Ainsi la Nuit*—the passage of time, as in a dream, does not always occur at the expected rate, or in the expected direction. And though the titles of the individual sections (given below) do not seem to refer directly to particular events or to programmatic ideas in the music, it is quite clear that each refers to the general poetic and spiritual ambience of the visionary sections that make up the piece.

The titles of the sections (translated from French) are as follows: Nocturne, Mirror of Space, Litanies, Litanies 2, Constellations, Nocturne 2, Suspended Time.

On the Cover

In keeping with the theme of the 1990-91 Hancher season brochure, *Cultivating the Arts*, we feature the work of Grant Wood on the covers of this season's Playbill. Four of his lithographs have been reproduced, *Fertility*, *January*, *March*, and *July 15th*. All are in the permanent collection of The University of Iowa Museum of Art and were a gift of the late Edwin B. Green of Iowa City.

Located just north of the Art Building complex along the west bank of the Iowa River, the Museum of Art is a major element among the cultural resources of eastern Iowa. The permanent collection totals more than 8,500 paintings, prints, drawings, sculptures, photographs, and decorative art.

Admission is free to all exhibitions. Museum hours are 10:00 a.m. to 5:00 p.m. Tuesday through Saturday; noon to 5:00 p.m. on Sunday.

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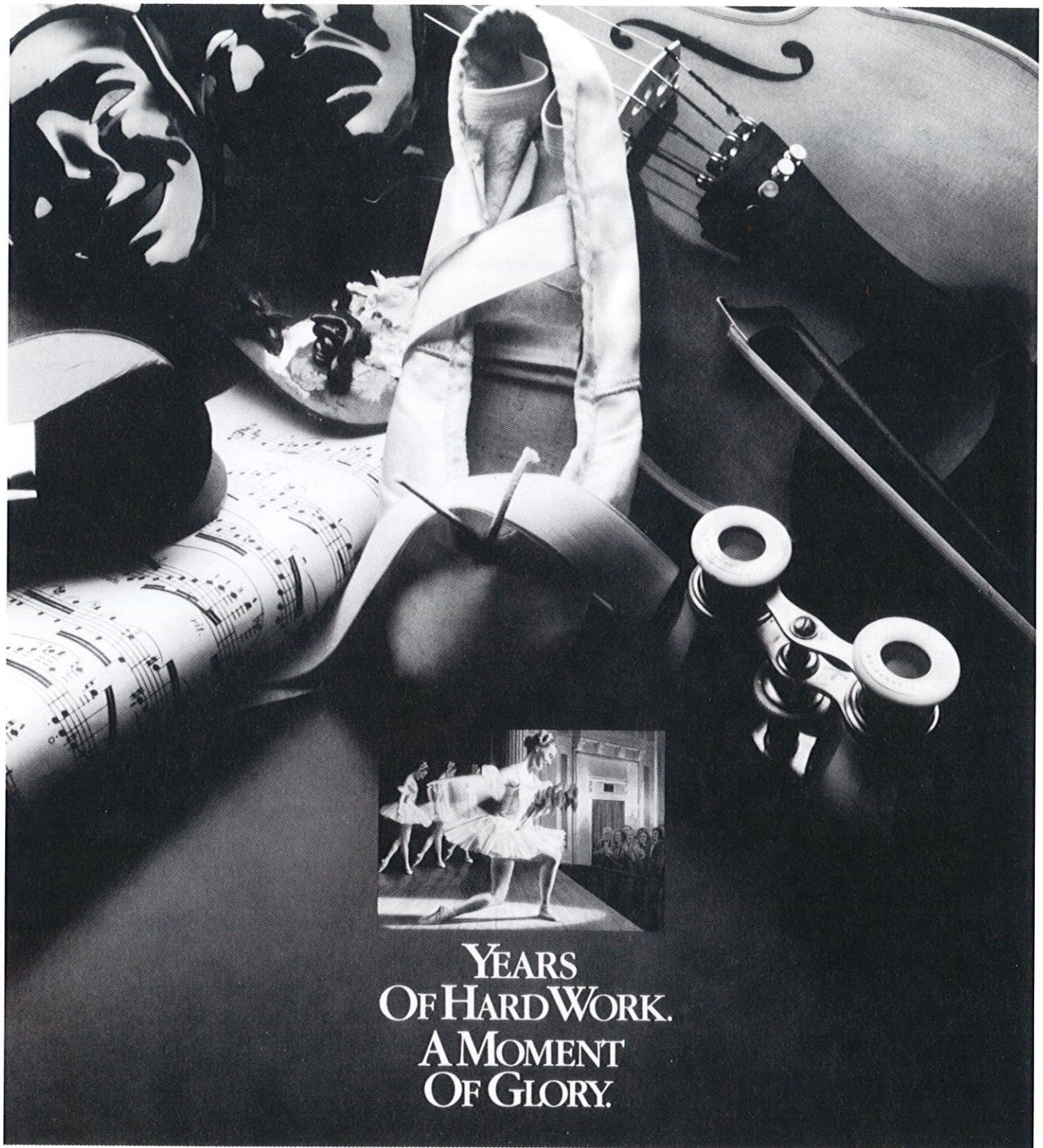
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Nina Wiener's "Harmonic Landscapes"

"Nina Wiener is an *imagemaker extraordinaire . . . she creates mesmerizing works that transport you to rich landscapes of the mind.*" So wrote a critic from the **Atlanta Constitution** about dances performed almost two years ago. The relationship between landscape and dance continues to pervade Wiener's work. "Harmonic Landscapes," which will receive its world premiere at Hancher on October 12 and 13, is an abstract work that takes its inspiration from the Australian aboriginal concept of "singing the land."

For the Aborigines, their vast landscape is mapped and defined by their own pattern of vocalizations as they travel through it. Sometimes the vocalizations take the form of simple vowels; at other times intonations. But their mental map of the landscape is dependent on their own movements through and response to it.

Fascinated by this relationship between people and their landscape, Wiener went to Australia last year for a month to see if she was as stimulated by the environment as she had been by Bruce Chatwin's book, **Songlines**, which had first sparked her interest. The landscape was, of course, breathtaking. In preparation for this work, she immersed herself in aboriginal culture, studying rock paintings and reading about 500 myths, absorbing them and integrating their underlying ideas into her own concepts of dance.

"Harmonic Landscapes" does not illustrate the concept of "songlines." But just as the Aborigine maps his landscape through sound and language, Wiener explores her landscape—the stage—through



movement. The full evening's work evokes the feel of landscape, and often conveys a primitive quality, but it is about dancing.

Her style is lush and richly sensuous, filled with intricate, highly demanding movements that her dancers seem to perform with throw-away ease. Throughout her dances, there are recognizable images that carry a resonating emotional impact, but as quickly as they appear, they recede into the almost perpetual flow of pure movement.

Having grown up in Arizona, Wiener is comfortable with the vast panoramas of landscape, and has worked with landscape in one way or another in several of her works. In one of her early and most explicit dances, the audience seems to accompany cowboys on a ride on the range. In another, we're transported to a land where there is water everywhere, from splattering rain to crashing waves to gentle ripples. In yet a third, a physical journey leads to spiritual understanding.

Lighting for "Harmonic Landscapes" has been designed by Jennifer Tipton, whose designs have created and defined spaces for Twyla Tharp, Paul Taylor, and The Joffrey Ballet, to name just a few of the many companies with whom she has worked. Andy Tierstein has composed the music, and Keso Dekker, the Dutch visual artist, has designed the sets and costumes.

United States and Europe, teaching, performing, and choreographing. She is recognized for her uniquely sensual technique and style, and for her fast-paced images that provide a full range of emotions in thematically rich landscapes.

She was named a John Simon Guggenheim Memorial Foundation Fellow for choreography, and has

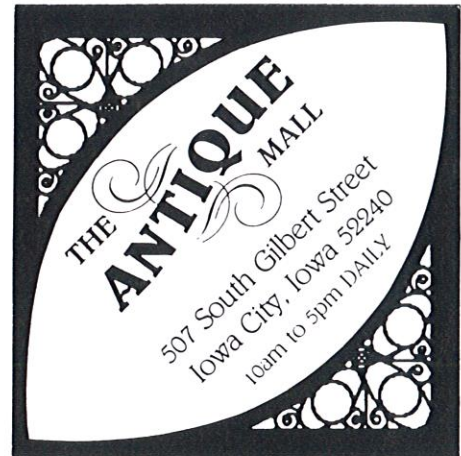
1987. She has been closely associated with the Holland Festival, and other presenting organizations in The Netherlands where she also served as artistic advisor to the company Dance Reflex.

Like an unpainted canvas, the empty stage seems to call for definition. The Nina Wiener Dance Company will travel through that space, and their high-energy movement will give it shape and clarity. Tickets for this choreographic exploration are on sale now.

"An astonishing range of dancing . . . a combination of rigorous form and nonsense delivery with sensuously appealing and witty movement." **The Village Voice**

Wiener moved to New York in 1969, and studied with a remarkably diverse group of choreographers, including Lester Horton, Bella Lewitsky, Merce Cunningham, Paul Taylor, Alvin Ailey, Martha Graham, Leon Danelian, and George Balanchine. In 1976, she formed her own company, and has since toured widely throughout the

received numerous awards and grants. In 1983-84, she won the Bessie Award for her choreography of "Wind Devil," which premiered at the Brooklyn Academy of Music's Next Wave Festival. Hancher audiences will remember "Enclosed Time" which also premiered at the Next Wave Festival, and was performed in Iowa City in



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Iowa Center for the Arts

CALENDAR

Performance time is 8:00 p.m., except as noted. For ticketed events, tickets are available from the Hancher Box Office, except as noted. Ticket price listings are current as of the playbill printing day, and zone availability can change rapidly. Check with the box office for current information.

MUSEUM OF ART EXHIBITIONS

August 25-October 21

In Praise of Shadows

October 6-December 2

The Presence of Absence: New Installations

October 20-December 16

Masters of Nineteenth-Century Color Printing

November 3-April 21

Art from the Wilderness

MUSIC, THEATRE, AND DANCE

■ October 9 Tuesday

Arditti String Quartet

Lecture/demonstration

11:30 a.m.

Harper Hall, Music Building

■ October 10 Wednesday

Alex Slobodyanik

Youth \$3.50

UI students \$5.00

Nonstudents \$7.00

Clapp Recital Hall

■ October 11 Thursday

Noises Off

UI students, 18 and under, and senior citizens \$8.00

Nonstudents \$11.50

Mabie Theatre

■ October 12 Friday

Nina Wiener Dance Company

Youth \$10.00/\$9.00

UI students and senior citizens

\$16.00/\$14.40

Nonstudents \$20.00/\$18.00

Hancher Auditorium

(Preperformance discussion, 7 p.m.,

Hancher greenroom; free tickets required)

Old Gold Singers

Fall Festival

UI students, 18 and under, and senior citizens \$3.50

Nonstudents \$4.50

Clapp Recital Hall

Noises Off

UI students, 18 and under, and senior citizens \$8.00

Nonstudents \$11.50

Mabie Theatre

■ October 13 Saturday

Nina Wiener Dance Company

Youth \$10.00/\$9.00

UI students and senior citizens

\$16.00/\$14.40

Nonstudents \$20.00/\$18.00

Hancher Auditorium

(Preperformance discussion, 7 p.m.,

Hancher greenroom; free tickets required)

Old Gold Singers

Fall Festival

UI students, 18 and under, and senior citizens \$3.50

Nonstudents \$4.50

Clapp Recital Hall

Noises Off

UI students, 18 and under, and senior citizens \$8.00

Nonstudents \$11.50

Mabie Theatre

■ October 14 Sunday

Noises Off

UI students, 18 and under, and senior citizens \$8.00

Nonstudents \$11.50

2 p.m.

Mabie Theatre

UI Opera Theater

Opal

UI students, 18 and under, and senior citizens \$5.00

Nonstudents \$8.00

2 p.m.

Clapp Recital Hall

(Preperformance discussion, 1 p.m., Harper Hall; no tickets required)

Claudia Anderson, flute

Richard Gloss, piano

Clapp Recital Hall

■ October 16 Tuesday

Paul Drescher Ensemble

Slow Fire

Youth \$7.50/\$6.50

UI students and senior citizens

\$12.00/\$10.40

Nonstudents \$15.00/\$13.00

Hancher Auditorium

(Preperformance discussion, 7 p.m., Hancher greenroom; free tickets required)

■ October 17 Wednesday

Stradivari Quartet

Clapp Recital Hall

Hancher Auditorium Information

Box Office: Open from 11:00 a.m. to 5:30 p.m. Monday through Friday, 11:00 a.m. to 3:00 p.m. Saturday, and 1:00 to 3:00 p.m. Sunday. On nights of performances, the box office remains open until 9:00 p.m. If a performance falls on a Saturday or Sunday, box office hours are 1:00 to 9:00 p.m. Telephone: 319/335-1160, or toll-free in Iowa 1-800-HANCHER.

Seating Policy: To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted in the auditorium. If you wish to smoke during intermissions, you may do so only in the designated areas of the cafe and of the west end of the lobby.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.

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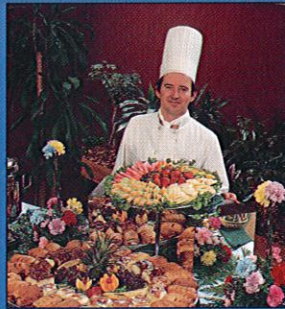
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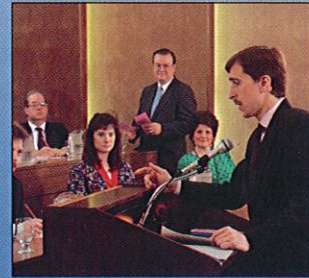
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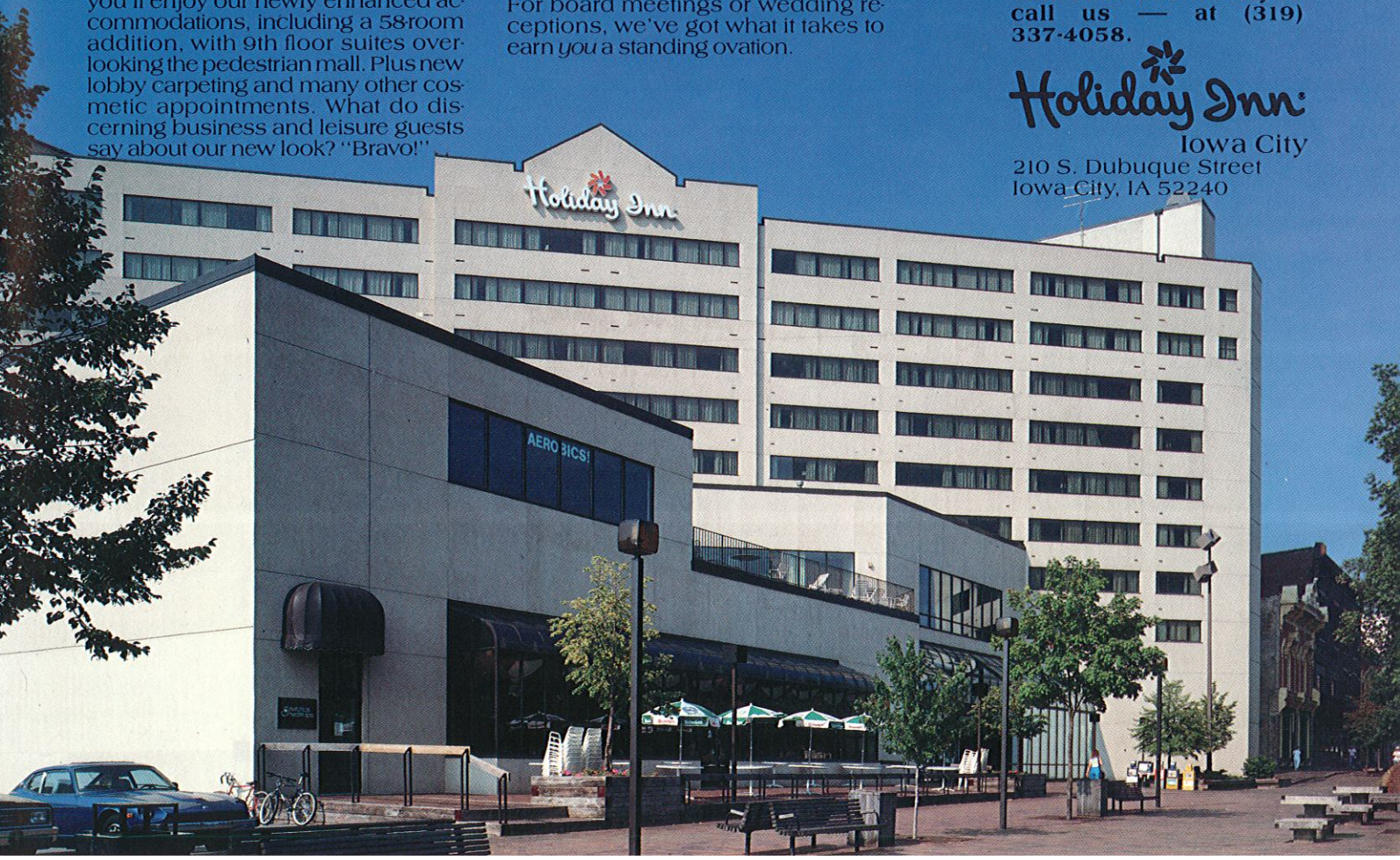
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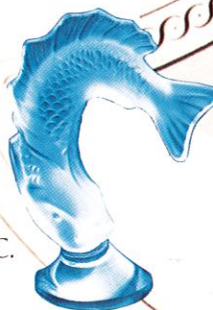
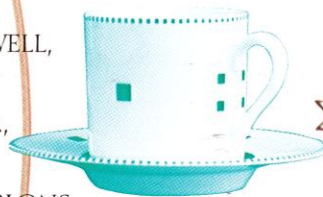
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