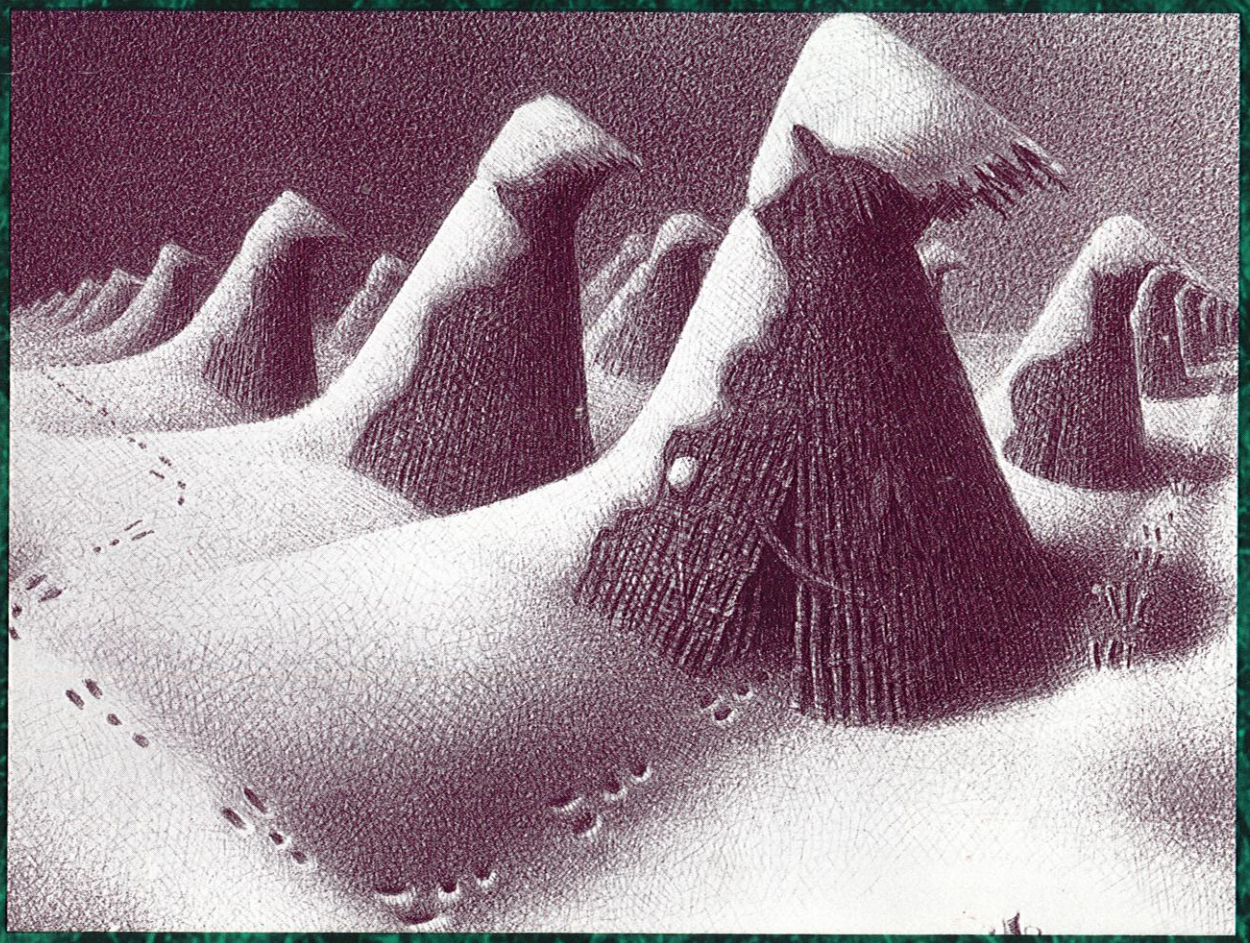

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KRONOS QUARTET

Friday and Saturday,
January 25 and 26, 1991—8:00 p.m.

DAVID HARRINGTON, *Violin*
JOHN SHERBA, *Violin*
HANK DUTT, *Viola*
JOAN JEANRENAUD, *Cello*

Jay Cloidt, *Audio Engineer*
Larry Neff, *Lighting Designer*

Janet Cowperthwaite, *Managing Director*
Tara Karki, *Associate Director*
Melissa Smith, *Development Director*
Maya Roth, *Administrative Assistant*

Kronos records exclusively for Elektra/Nonesuch.

Kronos Quartet
1235-A Ninth Avenue
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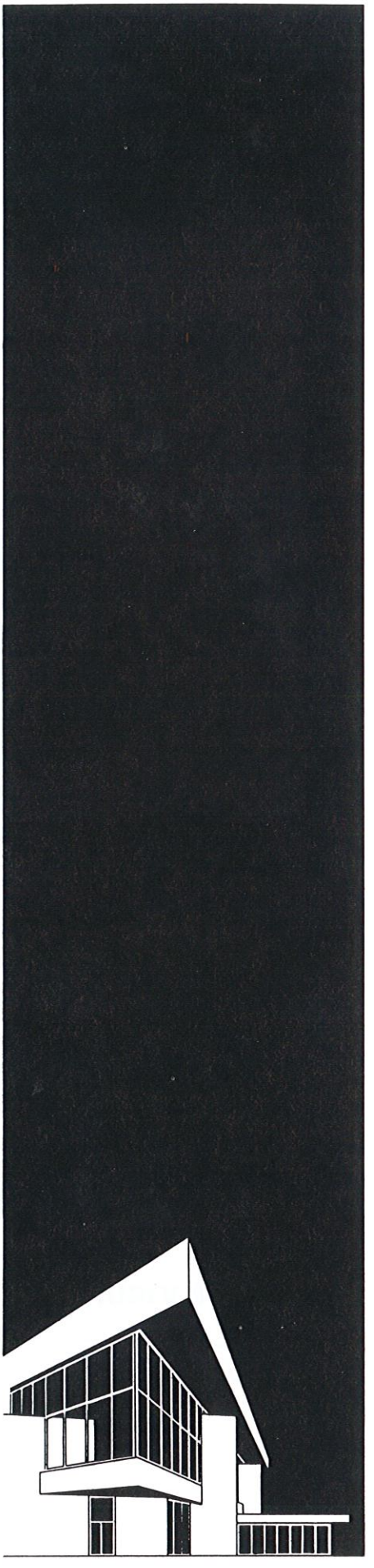
These performances are supported, in part, by a grant from the National Endowment for the Arts, a federal agency.



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PROGRAM

Friday, January 25, 1991—8:00 p.m.

SCHNITTKE QUARTET NO. 1 (1966)
Sonata
Canon
Cadenza
(played without pause)

SCHNITTKE QUARTET NO. 2 (1980)
Moderato
Agitato
Mesto
Moderato
(played without pause)

SCHNITTKE QUARTET NO. 3 (1983)
Andante
Agitato
Pesante
(played without pause)

INTERMISSION

SCHNITTKE QUARTET NO. 4 (1989)
Lento
Allegro
Lento
Vivace
Lento

Tonight's Program

ALFRED HARRIYEVICH SCHNITTKE, along with other major composers such as Denisov, Gubaydulina, Mansuryan, Sil'vestrov, Shchedrin, and Tishchyenko, belongs to that group of musicians which has given new life to Soviet music in the last 25 years. And if Schnittke is one of the best known of these composers internationally, that is due not only to his undoubted musical ability, but also to his peculiar poetic vision; a style and musical language which stand out for their originality in the landscape of modern music.

This originality has become clear above all in the last few years, during which he has moved decisively away from the "aleatory" techniques of his most experimental period and has been increasingly attracted by what is known as "eclecticism." In truth "eclecticism," at least as it is usually understood, is not the most appropriate term to describe his work and indeed can sound somewhat reductive. It would be more accurate to say that Schnittke has made a conscious choice to break across the barriers between different musical languages and remain open to the great variety of sonic stimuli available to the modern composer and to their wealth of cultural and semantic connotations. In no other epoch has the simultaneous "consumption" of widely differing musical styles (classical, popular, consumer, ancient, modern) been so widespread. Alfred Schnittke's work is based on this realization, that in a certain sense and under certain conditions, all music has today become "contemporary" music.

Hence, the intertwining of sonic elements of various origin, his frequent quotation of apparently extraneous (jazz, for example) or historical (at times he even poses as a Romantic) styles, which are immediately absorbed by a musical construction based not only on "contrast" and "discontinuity," but also on the principles of transition, transplantation, intertwining, juxtaposition, and superimposition. These elements bring Schnittke curiously close to the non-purist composers of the "stylistic crisis," to the "gestural" composers of recent and not so recent history. The greatest exponents of this style at the beginning of the century were Mahler and Ives, followed by Shostakovich, Stravinsky, and Berg. On these singular bases, which at times tend towards conceptualism, Schnittke introduces his own rich and often turbulent musical spirit, a taste for appealing, dense sonorities, which have made his works popular with audiences outside the restricted circle of experts and connoisseurs of "new" music, even though he remains in many respects an "experimental" composer.

Alfred Schnittke was born on November 24, 1934 in Engels in the Soviet Union (once German Republic of Volga). His father was a journalist and translator, his mother was a German teacher and later wrote for the German language newspaper **Neues Leben**.

Schnittke began his musical studies in 1946 in Vienna, the city where his father wrote for a Soviet German language newspaper. He studied piano with Charlotte Ruber and worked on his first compositions. In 1948, he moved to Moscow, where he took his diploma first of all as a choirmaster.

From 1953 to 1958, he studied counterpoint and composition with Yevgeny Golubev and instrumentation with Nikolay Rakov at the Moscow Conservatory. He was particularly encouraged by Philipp Herschkowitz, a disciple of Webern's who resided in the Soviet capital.

In 1962, after three years preparation, Schnittke was appointed as an instrumentation teacher at the Moscow Conservatory, a post in which he remained until 1972. Since 1961, he has been a member of the Federation of Composers and since 1970, a member of the Federation of Cinematographers in the Soviet Union. Since 1962, he has published many musicological essays (on Shostakovich, Prokofiev, Stravinsky, Bartók, Webern, Berio, and Ligeti, among others) and has occasionally collaborated with the Studio of Electronic Music in Moscow.

He has undertaken tours abroad, first in the socialist countries, then, from 1967 on, in the Federal Republic of Germany, in Austria, England, and France. His works are performed in all the principal contemporary music festivals and are included in the

programs of the great orchestras.

In 1980, Schnittke was guest teacher at the Vienna Hochschule für Musik und darstellende Kunst. In 1981, he was elected member of the Akademie der Künste of the German Democratic Republic, as well as of the Munich Bayerische Akademie der Schönen Künste.

Quartet No. 1

Schnittke's First Quartet illustrates the composer's rugged and individual handling of the twelve-tone row, which is characteristic of his early works. The piece reveals a departure from the influences of Shostakovich.

Quartet No. 2

Quartet No. 2, written nearly 15 years after the First Quartet, reveals a radical stylistic transformation. Ghosts of themes can be heard in the work, rather than the themes themselves, while echoes of Russian Orthodox chants are sometimes audible through the dense haze of sound. This moving piece was written in memory of distinguished film director Larissa Shepitko for whose films some of the best Soviet composers have written music. Schnittke composed the music for two of Shepitko's films.

Quartet No. 3

Schnittke's Third Quartet is consistent with his characteristic pattern of moderation, order, and economy, and progresses from simplicity to complexity in a series of new, contrasting textures. The three movements, played without pause, unfold a transformation of sorts, highlighting the influential roots of the composer's voice within the context of his own autonomous creativity.

Quartet No. 4

Quartet No. 4 is one of Schnittke's most recent works. Following the composer's long, intense phase of arrangements in traditional harmonic and melodic form, Quartet No. 4 renews the style of the second Viennese school, which has been one of Schnittke's major influences.

Arts Outreach

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PROGRAM

Saturday, January 26, 1991—8:00 p.m.

With *Guest Artists:* Dumi Maraire and Christian Marclay
Larry Neff, *Visual Designer*
Jay Cloidt, *Sound Designer*

JUSTINIAN TAMUSUZA	MU KKUBO ERY' OMUSAALABA (1988)*
HAMZA EL DIN (Adapted by Tohru Ueda)	ESCALAY—THE WATER WHEEL (1989)*
FODAY MUSA SUSO	TILLIBOYO (SUNSET) (1990)*
DUMI MARAIRE	MAI NOZIPO (MOTHER NOZIPO) & OTHER WORKS (1990)* World Premiere with guest artist, Dumi Maraire
	INTERMISSION
ISTVAN MARTA	THE GLASSBLOWER'S DREAM (1990)*
JOHN ZORN	THE DEAD MAN (1990)*
JOHN OSWALD	SPECTRE (1990)*
NEW WORK	Music by Kronos Quartet, Christian Marclay and Jay Cloidt, and Visual Design by Larry Neff World Premiere with guest artist, Christian Marclay

*Written for Kronos

The commissioning of *Mai Nozipo* was made possible by a grant from Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund, along with a consortium of presenters including Hancher Auditorium.

The *New Work* was commissioned for the Kronos Quartet by Hancher Auditorium.

Tonight's Program

Mu Kkubo Ery' Omusaalaba
Justinian Tamusuza (b. 1951)

Justinian Tamusuza was born in 1951 in Miyana, Uganda. He studied composition with Kevin Volans at Queens University in Belfast, Northern Ireland. Currently, Tamusuza teaches music and composition at Makere University in Kampala, Uganda.

Mu Kkubo Ery' Omusaalaba, Tamusuza's first string quartet, was commissioned for Kronos by Lincoln Center for the Performing Arts.

Escalay—The Water Wheel
Hamza El Din (b. 1929)

Hamza El Din was born in Nubia, Sudan in 1929. He studied music in Cairo at the Fouad Institute of Music and at Rome's Academia di Santa Alighieri. El Din has performed concerts throughout the world and has composed for numerous television programs and film scores, including Francis Ford Coppolla's *Black Stallion.*

Escalay—The Water Wheel, which was adapted for the Kronos Quartet by Tohru Ueda with El Din, is the composer's first work for Kronos. Of the work El Din writes, *"Escalay means the waterwheel in Nubian, my mother tongue. The waterwheel is an antique machine used for irrigation. This piece shows a scene where an old man is sitting and urging oxen to move and turn the waterwheel in the fields. The sound of the gears on the waterwheel, the rhythmical steps of oxen and other repeated sounds hypnotize the old person so that he himself starts making his own sound. He is singing a song as follows: He is singing a very religious song thinking of Prophet Abraham who is the father of the three major religions. After the pilgrimage season to Mecca, every family of Moslems has to sacrifice a healthy male sheep and they have to share it with the poor. As the waterwheel is moving, he repeats this song as if the moment is eternal. The message of the piece is that God doesn't want the sacrifice of human beings, but till now it is still happening everywhere."*

Escalay—The Water Wheel was commissioned for the Kronos Quartet by Lincoln Center for the Performing Arts.

Tilliboyo (Sunset)
Foday Musa Suso (b. 1950)

A virtuosic kora player and drummer, composer Foday Musa Suso was born in the Sarre Hamadi Village of the West African nation of Gambia. Born into the griot lineage, Suso began his musical training as soon as he could speak. After studying with his father until age 11, Suso undertook training with master kora player, Saikou Suso, and tama (talking) drummer Jalimadi Suso. He has performed concerts throughout the world, as a solo artist, and on tours with his own band, Mandingo Griot Society. From 1975 through 1977, Suso taught at the University of Ghana's Institute of African Studies, and since the late 1970s, he has lived in the United States.

Suso's collaborations with American jazz artists Don Cherry and Herbie Hancock have led to many recording and performance projects, including the duet album *Village Life*, developed with Hancock. In 1984, Suso, Hancock, and Bill Laswell composed the official theme music for the Olympic Games field events. More recently, he has worked in collaboration with Philip Glass to compose the score for the American premiere of Jean Genet's *The Screens* and developed the African instrumentation for the motion picture, *Mountains of the Moon.*

Foday Musa Suso's work was commissioned by Lincoln Center for the Kronos Quartet.

Mai Nozipo
Dumisani Maraire (b. 1943)

Dumisani Maraire, known as "Dumi," came to the United States in 1968 as an artist-in-residence, ethnomusicology at the University of Washington, Seattle. A native of Zimbabwe, Dumi had years of experience and training in the musical traditions of his people, the Vatapa (Shona), the largest ethnic group in Zimbabwe.

Dumi has toured extensively throughout the United States and Canada with his own marimba bands and has released many recordings. In spring 1990, Dumi received his doctoral degree at the University of Washington and has recently returned to Zimbabwe to establish an ethnomusicology program in the African language and literature department at the University of Zimbabwe.

The commissioning of *Mai Nozipo* was made possible by a grant from the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund.

The Glassblower's Dream
Istvan Marta (b. 1952)

Istvan Marta was born in Budapest in 1952. He studied composition at the Bartók Secondary School and is now a

member of the jazz faculty there. He composes for ensembles, theater, film, and television. *The Glassblower's Dream*, Marta's second work for Kronos, was commissioned by the Beigler Trust and Lincoln Center.

The composer's first work for Kronos, *Doom. A Sigh*, appears on the Quartet's most recent Elektra/ Nonesuch release, *Black Angels.*

The Dead Man
John Zorn (b. 1953)

Over the last several years, John Zorn has developed a compositional method in which he jots down diverse ideas and images—musical "moments"—on filing cards, which are then sorted and ordered to provide the composition's structure. Zorn's method of composition has been influenced by cartoon soundtracks and their composers, particularly Carl Stalling (of the Warner Brothers' cartoons), whom Zorn equates with Stravinsky for the ability to compose a piece from disparate musical elements. Noteworthy too is Zorn's realization that, *"like it or not, the era of the composer as an autonomous musical mind has just about come to an end."*

Born in New York City in 1953, Zorn played a variety of instruments before studying saxophone and composition at Webster College in St. Louis in the early 1970s. Six months each year he lives in Tokyo, absorbing a culture he admires for its ability to borrow and mirror other cultures, to devour and process information with breathtaking rapidity.

Speed, the increasing rate at which the world changes, is a critical concern of Zorn's, and he expresses and also controls this concern via the pace at which his musical "moments" give way to or collide with one another. Marked at first by his own remarkably versatile alto saxophone, John Zorn's music over the last decade has incorporated other instruments, unconventional sounds, and musical "information" from around the globe. From the example of Duke Ellington (or to use a more current example, Sun Ra), Zorn thinks of the musicians who play his work as essential collaborators in his compositions—and also as an extended family.

"Kaleidoscopic" has been used to describe John Zorn's approach to composition, because his pieces present a quick-changing array of disparate sound elements. Readily admitting he has a short attention span, Zorn constructs his music to reflect a mercurial fascination with the fast-paced flow of information. Overall, the individualistic efforts of the performers are essential to the success of each piece, as their personalities become discrete musical elements, like chord, meters, or themes, to be orchestrated by the composer. Of necessity, such a composition is difficult to perform in concert, and in fact, most of Zorn's large compositions exist only in their recorded renditions, which are assembled, "moment" by "moment" in the studio. *"In some sense,"* says Zorn, *"it is true that my music is ideal for people who are impatient, because it is jam-packed with information that is changing very fast."*

John Zorn dedicated this piece to Robert Mapplethorpe. *The Dead Man* was commissioned for the Kronos Quartet by Lincoln Center and the Beigler Trust. This is Zorn's third work for Kronos: in 1988, he composed *Cat O' Nine Tails* and Zorn's *Forbidden Fruit* appears on the Kronos Quartet's recording *Winter Was Hard.*

Program note by Neil Tesser.

Spectre
John Oswald (b. 1953)

In 1980, Canadian composer John Oswald founded the Mystery Laboratory, an audio and sensory research, production, and dissemination facility and is currently a professor of music at York University in Toronto. For the past 15 years, Oswald has coordinated the creation of "Mystery Tapes," experimental tape collages, in which he electronically reworks and distorts sound. His latest project, known as *plunderphonics*, has led to the production of several controversial CDs featuring thoroughly reworked soundtracks by musical artists as diverse as the Beatles, Count Basie, Beethoven, Dolly Parton, Elvis Presley, and Stravinsky. In developing "audioquoting" techniques, and lecturing widely about copyright morality, Oswald has actively challenged contemporary notions of artistic ownership. Since 1987, Oswald has also served as music director for the North American Experience Dance Company and as composer-in-residence for the Quebec theater company RectoVerso.

Spectre was commissioned for the Kronos Quartet by the Wexner Center, Canada Council, and Lincoln Center.

Biographies

In the past 12 years, the **KRONOS QUARTET** has emerged as a leading voice for new work. Combining a unique musical vision with a fearless dedication to experimentation, Kronos has assembled a body of work unparalleled in its range and scope of expression, and in the process, has captured the attention of audiences world-wide.

The quartet's extensive repertoire ranges from Bartók, Webern, and Ives to Charles Mingus, John Cage, and Howlin' Wolf. In addition to working closely with modern masters such as Terry Riley and John Zorn, Kronos commissions new works from today's most innovative composers and mines the wealth of musical cultures from around the world, extending its reach as far as Uganda, Australia, Japan, Argentina, and the Soviet Union.

Kronos performs annual concert seasons in San Francisco and New York, and tours extensively with more than 100 concerts each year in concert halls, clubs, and at jazz festivals throughout the United States, Canada, Europe, Japan, South America, New Zealand, Hong Kong, and Australia. The quartet produces its own radio series, Radio Kronos, which is broadcast throughout the country. Kronos records exclusively for Elecktra/Nonesuch, and recent recordings include *Black Angels* (1990); *Salome Dances for Peace* (1989); *Different Trains* (1989), which received a Grammy for Best Contemporary Composition; *Winter Was Hard* (1988); *White Man Sleeps* (1987), which received a Grammy nomination for Best Chamber Music Performance; and *Kronos Quartet* (1986).

DUMISANI ABRAHAM MARAIRE, known as "Dumi," came to the United States in 1968 as an artist-in-residence, ethnomusicology at the University of Washington, Seattle. A native of Zimbabwe, Africa, Dumi had years of experience and training in the musical traditions of his people, the Vatapa (Shona), the largest ethnic group in Zimbabwe.

Dumi's classes at the University of Washington were so popular and the music so enthusiastically received that he continued to teach mbira, marimba, Shona African singing, dance, and drumming. He subsequently taught both ethnomusicology and African music at Evergreen State College in Olympia, Washington, for three years before starting his own private school of music in Seattle. During his residencies, Dumi became known not only for his teaching, but for his lecture demonstrations and performances. He also gave solo performances all over the United States and Canada.

In 1976, Dumi started his first serious marimba band, Dumi and the Minanzi Marimba Ensemble, which toured

nationally. He also released his first marimba album *Rufaro*. In 1979, Dumi started his second marimba band, Dumi and the Maraire Marimba Ensemble, which toured the Pacific Northwest and the west coast. This band later toured Dumi's homeland of Zimbabwe and also performed in Mozambique (Political Solidarity Tour). While in Zimbabwe, Dumi and the Maraire Marimba Ensemble released a 45 single, *Vamugabe Ndivo Votanga* (Mr. Mugabe is now the ruler of Zimbabwe).

In 1987, Dumi began working on his Ph.D. at the University of Washington, Seattle and also started a new band, Dumi and Minanzi III, the third chapter of Dumi's musical experience.

The infectious music played by Dumi and Minanzi III is drawn from both traditional and contemporary styles. Minanzi is a Vatapa word meaning "sounds;" and in the context of music, it refers to beautiful sounds, the old traditional modes that typify Shona mbira music.

For the last decade, parallel to his sculptural work, **CHRISTIAN MARCLAY** has been experimenting, composing, and performing with phonograph records. In performance, he mixes a wide variety of "prepared records" on multiple turntables, fragmenting, repeating, altering speeds, playing the records backwards, etc. Ranging from the haunting to the humorous, his theater of found sound has been performed in Japan, Europe, Canada, the United States, and in New York City, where he lives. His frequent collaborators include John Zorn, Elliott Sharp, Shelly Hirsh, David Moss, and Fred Frith, among others.

LARRY NEFF has designed for many San Francisco Bay Area companies and productions including the Kronos Quartet's *Salome Dances for Peace*, *Black Angels*, *Live Video*, and *Different Trains*, George Coates Performance Works' *Right Mind*, *Actual Sho*, and *Rare Area*, the Paul Dresher Ensemble's *Pioneer*, *Power Failure*, *Slow Fire*, and *Was Are/Will Be*, and ODC/San Francisco's *Secret House*. His work was recently featured in **Lighting Dimensions** magazine.

Composer **JAY CLOIDT** has worked as sound designer and engineer for many San Francisco Bay Area companies including the Margaret Jenkins Dance Company, the Kronos Quartet, and the Paul Dresher Ensemble. He has received a Bay Area Critics' Circle Award for his work on the Paul Dresher Ensemble's *Slow Fire*, and an Isadora Duncan Award with Rinde Eckert for the sound design of Eckert's *Dry Land Divine*. He has recently completed several compositions including *Love it to Death* for the Gary Palmer Dance Company, *Light Fall* for the Margaret Jenkins Dance Company, *Kole Kat Krush* for the Kronos Quartet, and *The Secret House*, which was composed with Paul Dresher, for ODC/San Francisco.

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The Moving Visions of Bill T. Jones

This interview by John Killacky, director of performing arts at The Walker Art Center in Minneapolis, with Bill T. Jones took place just prior to the premiere in April, 1990 of "The Promised Land," the last section of The Last Supper at Uncle Tom's Cabin/The Promised Land. *"The Promised Land" was developed as part of a residency by Bill T. Jones/Arnie Zane & Co. in Minneapolis. The full work premiered in November, 1990 at The Next Wave Festival at the Brooklyn Academy of Music in New York City and will be performed in its entirety at Hancher Auditorium on February 2, 1991.*

Killacky, as co-commissioner of "The Last Supper" and co-host of the Minneapolis residency, hoped to allow Jones himself to shape the public's perceptions of the piece by giving him the opportunity—before the public had seen the work or heard about it in the media—to speak frankly about the ways in which "The Last Supper" reflects the uncertainty of his Christian faith, his anger about homophobia and racism, and his sense of loss after Zane's death in 1988.

The last three years have not been easy ones for Jones. In addition to the loss of Zane, his partner in life and art, to AIDS-related lymphoma, company member Demian Acquavella also has died. Jones has responded to these tragedies by creating some of his greatest, most personal work, including the tribute to Acquavella, D-Man in the Waters, *and a number of works that celebrate Zane's memory, including* Forsythia *and* Absence.

All these works have attempted to translate Jones' personal grief—and affirmation of life—into universal statements. But never have his emotions been so conspicuous, or his artistic and thematic ambitions so broad, as they are in "The Last Supper." "You can find antecedents to this piece in his earlier work; his themes have always been quite personal," Killacky says. "It's the scale of this work that's such a departure for him, the depth of what he's trying to get across."

John Killacky: Bill, let's begin with the conception of the work. What's the meaning of the title, *Last Supper at Uncle Tom's Cabin?*

Bill T. Jones: The project started out with a whimsical, collage title developed by Arnie Zane and myself. In January, 1988, we were on a tour, and we were sitting in a hotel room and discussing a number of things. Arnie had just had one of those daydreams—a vision of opera singer Jessye Norman on an ice floe. And I think he thought that was very funny. It reminded him of a section in Harriet Beecher Stowe's book **Uncle Tom's Cabin**, in which the character Eliza is jumping from one ice floe to another, from slavery on one shore to freedom on the other shore. He had also been

talking a bit about one of his favorite paintings from his art history studies, which was "The Last Supper." So he, as he was prone to do, said, *"Oh, the Last Supper at Uncle Tom's Cabin."* And we all laughed.

One of the dancers in our company had a deck of cards, and on the box were the words *"52 Handsome Male Nudes."* From that we extrapolated the *"male nude"* part and made it just *"nude,"* and we thought that would be a nice collage title. So it was *The Last Supper at Uncle Tom's Cabin Featuring 52 Handsome Nudes.*

Arnie died that spring, but not until after getting a commitment from Harvey Lichtenstein that we would do this piece at the Brooklyn Academy of Music. And when Arnie died, I was left with the title and I had to think: was it still a joke to me, was it an ironic title, what did each part of the title mean? For the last year and a half, I've been exploring that title and its different aspects.

JK: The full work has four sections, correct?

BTJ: The sections of the piece are titled "The Cabin," "The Last Supper," "Eliza on Ice," and "The Promised Land."

"The Cabin" is an attempt to bring our audience up to date on what the book **Uncle Tom's Cabin** really is. The book is a touchstone; it is the thing that I am reacting to, as many people have. I've been overwhelmed with the number of literary references to the book that you find in contemporary fiction. Most people think they know the work, but they do not in fact.

So, in "The Cabin," I am attempting to tell the story in an interesting way that will be understood both by very young people and by older, scholarly people, so that we can get on to some understanding of the ramifications of the story as a kind of meditation on liberalism, on hope, and on the philosophy and theology of liberation and how the two affect each other.

"The Last Supper" is oriented more toward pure movement and will provide the sort of movement-vocabulary underpinning that will propel the rest of the piece.

The human body is our common denominator—and it is the place where we find our ultimate commonality.

JK: How about "Eliza on Ice?"

BTJ: "Eliza on Ice" is the section that is very exciting to me and a bit frightening right now, because I really want it to be about women. It should be about the impulse to nurture and protect, as the character of Eliza does when she's jumping from one ice floe to another. My piece is going to be centered on at least four, if not five, Elizas, one of whom may in fact be a man.

I recently had a discussion with a number of women in Munich about this. I feel that gay men, in particular men who have had crises of identity about their sexuality—who are, let's say, effeminate men, or transsexuals, or transvestites—face a dilemma that is similar to the dilemma faced by women, yet is also different. Why a male Eliza should be included remains to be discussed, but I do think it seems somehow right for me, in my attempt to integrate the disenfranchised and the persecuted, and it seems right in the context of making this leap to freedom, as Eliza does.

JK: The final section is entitled "The Promised Land." How did you jump from the previous title, "52 Handsome Nudes?"

BTJ: The last section is now called "The Promised Land" because it was somehow too distracting under its former title. "The 52 Handsome Nudes" drew so much attention to the title, and I decided to try to understand what I was hoping to achieve in the piece and to figure out what would be the best way of stating that in the title.

The piece wants to be a summation, and it wants not to be an ironic title, but it wants to be a true vision of pulling together the disparate strains of the conflict we're in right now. And, for me, the human body was our common denominator—and a grand one at that—and it is the place where we find our ultimate commonality. The body is what we all possess, and the body is in fact the thing that carries us through life and that will—that must—die.

The most I can say about an ideal world—a "promised land"—is that it's a world where there is acceptance of each other's differences, as represented by the body as metaphor. I make a big distinction between "acceptance" and "tolerance," because I find "tolerance" to be a word that incenses me; it makes me angry. Acceptance implies a deeper commitment to each other and a deeper understanding of each other.

JK: Some very impressive

collaborators have joined you for this project. How did you arrive at your choices of music and sets?

BTJ: Initially, I had thought to use the music of the World Saxophone Quartet. Because of artistic differences, I did not. Arnie and I had both heard this improvisational music at the Brooklyn Academy of Music two or three years ago. Now we're working with one of the group's founding members, Julius Hemphill, who is a composer in his own right with broad-based experience in contemporary music. It's very useful for me to work with a person with his background.

The sets and costumes are by Huck Snyder. I chose him because Huck has become known as someone who can start from a kind of ad hoc, improvised collection of poor materials, and create sets from those materials that are both imaginative and visionary. And that's what I want the work to be; it should be sumptuous, maybe, in terms of his ideas, and it shouldn't be expensive. It should be put together in a way that seems almost naïve.

JK: There has already been much discussion in the field about what you're saying with this piece. What are some of the issues that you've been dealing with in the creation of *The Last Supper?* Why this piece now?

BTJ: It's hard for me to talk about my work without talking about myself. This is a problem that I have all the time, because I immediately get center stage in all the discourse about my work.

I am having a crisis of faith. Why—what is the reason of living? Why do I want to continue living, and what do I fear about dying? The death issue is something that people deal with in different ways. Harriet Beecher Stowe's vision of death, as represented by Uncle Tom, is a place that is sort of a relief from a world that is full of sorrow. I was drawn to her character as a man, which he was; as a black man, which he was; but not as a Christian. Christianity is my mother's religion, and I am having an intense dialogue with it right now. It is the one religion in which I am well-versed. It is the one that is supposed to be answering my questions about life and death, but it does not answer all of my questions. I want to articulate those questions in the piece.

Is Christianity a slave religion? What does it mean to have faith? What does it mean not to have faith? What is fear? Why do we fear? When we are without belief, can we live without it? These are questions that the book brings up for me.

What does it mean to have faith? When we are without belief, can we live without it?

Another question is about the philosophy of liberation. Harriet Beecher Stowe was already espousing it in 1851, the same impulse that liberal persons have relied on throughout the Civil Rights movement. Now, we live in a time where we find greater polarization between all sorts of groups, at least three of which I am a member. Blacks and whites are greatly polarized. Gay people have been compromised by a host of things, one of them being the AIDS epidemic. There's also the issue of sexuality in general, the division of how we define ourselves and our bodies. I wanted to look at these differences, and I wanted to air my frustration and anger at how marginalized I have felt, and how marginalized many groups of people have become in our society.

Harriet Beecher Stowe and her characters are not conflicted about these things but, ironically, here we are some hundred years later, deeply conflicted.

JK: What other source materials were you responding to in creating the work?

BTJ: Visually, "The Last Supper" is something that is very, very important to me, because this painting has found its way into the homes of so many believing persons, poor persons. And I think, why does my mother have this Renaissance painting on her wall, painted on velvet? Does she know what it took, politically and otherwise, for that work to be in her home as a so-called sacred icon? I distrust the process that put that painting there, and I distrust her faith that she would accept it so readily.

Another source from which I've been working—and I'm reluctant to talk more about this until we get something more solid—is LeRoi Jones' play *The Dutchman*, a work that I read back during the Sixties and was shocked by. At that time, I was not at all into the Black Nationalist rhetoric of separation, and this venting of anger. I was involved in the alternative culture of peace and acceptance and love, and *"we are not our bodies"* and *"let's avoid our differences."*

So now I've come back to it as a grown man, and I find the writing extremely provocative. Recently in Minneapolis, when "The Promised Land" was premiered, I used a segment of the play. And one of my dancers—a young black woman who is, I think, from a middle-class background and who is a good 11 years younger than I am, if not more—couldn't see the relevance of the language, of the anger. I was trying to explain to her that the relevance is understood when we see Harriet Beecher Stowe's treatment of racial issues, sexual issues, the play between a black man and a white woman; and then we see LeRoi Jones' treatment of those same issues from 100 years later. What I want to do is to set up a kind of dialogue between those two points of view, so that viewers can ask themselves what happened during the time in between.

I can't tell people what the truth is. I want to give people an indication of some of the forces that are at work on them. Like most of my work, it's personal—I'm trying to find out something about my own identity.

JK: During the Minneapolis residency, you were also working

with one of Martin Luther King's speeches.

BTJ: I have used the "I Have a Dream" speech, and I have inverted all the language, turned it around so that it's backwards. Conceptually, it's like looking into a mirror—or through a glass darkly, if you will—so that this theology of liberation is reversed, as I feel the efforts of affirmative action have been reversed in recent years. It becomes still a stirring, emotional cry, but one that is illogical and frightening, even. And I have directed the actors to deliver it as if there are two people speaking—in other words, we are now a split mind.

And they're saying, there was once a charismatic leader called Martin Luther King who incorporated all the aspirations of about a hundred years of liberation and struggle. And the world listened intently, and things were changed, and he was given a Nobel Prize. But we look now, and we see that many of these rights we've obtained are being rolled back, and that, in fact, King himself might be dismayed and even angry to see that what began as a beautiful statement about hope now is full of distrust and fear.

I'm not quite sure right now how that speech will fit into the whole piece, since the piece is being developed section by section.

JK: How have you and the company been developing the four sections? You spent about a month with us in Minneapolis; where do you go next?

BTJ: As we speak now (early June), I'm about to go off to England, and I'll be working with the company there on the "Supper" section, which is being commissioned by Hancher Auditorium. This is an opportunity for me to get out of the States, to spend time with the company in the English countryside and concentrate on vocabulary.

The "Eliza on the Ice" section will be developed in part at Arts Awareness, a residency in the Catskills that we've been offered. Then, later, when we are in residence at Jacob's Pillow, we will put the whole piece together. "The Promised Land," which was originally commissioned by the Walker Art Center and Northrop Auditorium (at the University of Minnesota) in Minneapolis, will be revised during our final residency at the Brooklyn Academy of Music from the last three weeks of October until we open in November at the (BAM) Opera House.

UCLA and Cal Performances in Berkeley have commissioned the "Cabin" section, and they are in fact making it possible for us to use their shops to develop the sets and costumes. This will be one of the most theatrical sections of the whole piece, the section that essentially tells the story. And the University of Arizona is also helping us develop "Eliza on the Ice."

JK: That's a rather extensive list of co-commissioners.

BTJ: This is one of the big opportunities for me—it's the first time I've ever had so many co-commissioners, and so many varied players involved in a piece that I am developing. But I expect that, as with most projects, we will lose money. We always do—it's the nature of the arts in this country. However, I am more than pleased that we have been able to find places like the Walker Art Center and Northrop Auditorium, who contacted the Andy Warhol Foundation to make it possible to begin making the sets. And it has been wonderful to find a consortium of dance companies and community groups that would volunteer their time and personnel, at their own expense, to help develop a work. Hancher Auditorium has made it possible for me to take the company where I would like to take them, and to work in the way I like to work. We all know that things always cost much more than we think they're going to, but this is one of the most well-funded projects I have ever embarked upon.

JK: You and your co-commissioners have also received generous funding from a multitude of sources, including the NEA. You've also gotten support from several regional foundations.

BTJ: I'm not at all so arrogant as to think that, well, I just deserve it. Maybe I should be. Does the work deserve it? What is there about the work that has captured the imaginations of these people? I lie awake at night and think about that. Maybe the times are such that people are looking for a work that attempts to deal with issues like these, and that does so in the realm of contemporary art.

This is what I think I'm getting—a message of affirmation, and of hope, from all these presenters and funders that we've mentioned. I have the same hope for the audiences: that we'll be able to present a sophisticated, vital, and aesthetic experience that has guts and a voice—and that we'll be asking very hard questions about the world we live in, not an idealized or transcendental world.

This article was reprinted, with permission, from **Inside Arts**, *September 1990.*

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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

November 3-April 21
Art from the Wilderness

MUSIC, THEATRE, AND DANCE

■ **January 27** Sunday
Marc-André Hamelin, piano
Clapp Recital Hall

■ **January 28** Monday
Honor Choir
7 p.m.
Clapp Recital Hall

■ **January 30** Wednesday
All-City Choral Festival
7:30 p.m.
Clapp Recital Hall

University Symphony Orchestra
Hancher Auditorium

■ **January 31** Thursday
Colorado String Quartet
Youth $8.00/$7.00
UI students $12.80/$11.20
Nonstudents $16.00/$14.00
Hancher Auditorium
(Preperformance discussion by the members of the quartet, Hancher greenroom, 7 p.m.)

■ **February 2** Saturday
Bill T. Jones/Arnie Zane and Co.
Last Supper at Uncle Tom's Cabin
Youth $10.00/$9.00
UI students and senior citizens $16.00/$14.40
Nonstudents $20.00/$18.00
Hancher Auditorium

■ **February 4** Monday
Billy Taylor Trio
Lecture/Demonstration
1:30 p.m.
Harper Hall
Music Building

City High Orchestra
7:30 p.m.
Clapp Recital Hall

■ **February 5** Tuesday
Billy Taylor Trio
UI students $18.00/$16.40/$14.80
Nonstudents $22.50/$20.50/$18.50
Hancher Auditorium

■ **February 6** Wednesday
West High Concert and Symphonic Bands
7:30 p.m.
Clapp Recital Hall

■ **February 7** Thursday
Medea
UI students, 18 and under, and senior citizens $8.00
Nonstudents $11.50
Mabie Theatre

■ **February 8** Friday
Collegium Musicum
Clapp Recital Hall

Paul Dresher Ensemble
Pioneer
Youth $10.00/$9.00
UI students and senior citizens $16.00/$14.40
Nonstudents $20.00/$18.00
Hancher Auditorium
(Preperformance discussion, Hancher greenroom, 7 p.m.)

Medea
UI students, 18 and under, and senior citizens $8.00
Nonstudents $11.50
Mabie Theatre

■ **February 9** Saturday
Paul Dresher Ensemble
Pioneer
Youth $10.00/$9.00
UI students and senior citizens $16.00/$14.40
Nonstudents $20.00/$18.00
Hancher Auditorium

Medea
UI students, 18 and under, and senior citizens $8.00
Nonstudents $11.50
Mabie Theatre
(Preperformance discussion, Theatre B, Theatre Building, 7:15 p.m.)

■ **February 10** Sunday
Preucil School Concert
3 p.m.
Hancher Auditorium

Scott McCoy, tenor
Clapp Recital Hall

■ **February 12** Tuesday
Leontyne Price
UI students $24.00/$22.40/$20.00
Nonstudents $30.00/$28.00/$25.00
Hancher Auditorium

■ **February 13** Wednesday
Medea
UI students, 18 and under, and senior citizens $8.00
Nonstudents $11.50
Mabie Theatre

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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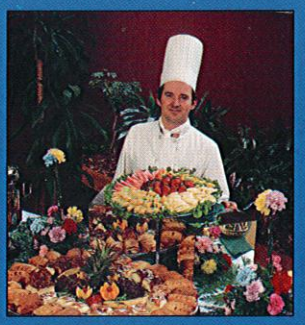

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