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KRONOS QUARTET

David Harrington, *violin*
John Sherba, *violin*
Hank Dutt, *viola*
Joan Jeanrenaud, *cello*

Thursday, November 5, 1992 – 8:00 p.m.

PROGRAM

BOB OSTERTAG,
ALL THE RAGE*

PHILIP GLASS
QUARTET NO. 5*

INTERMISSION

SCOTT JOHNSON
HOW IT HAPPENS (WORDS OF I.F. STONE)*
World Premiere

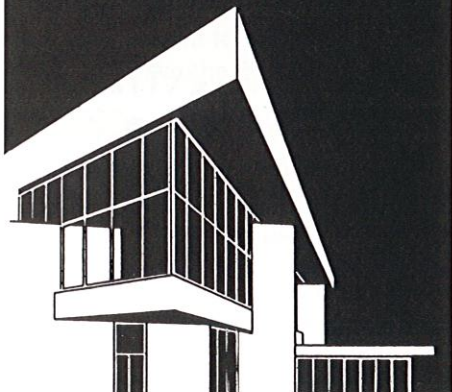
Program Subject to Change

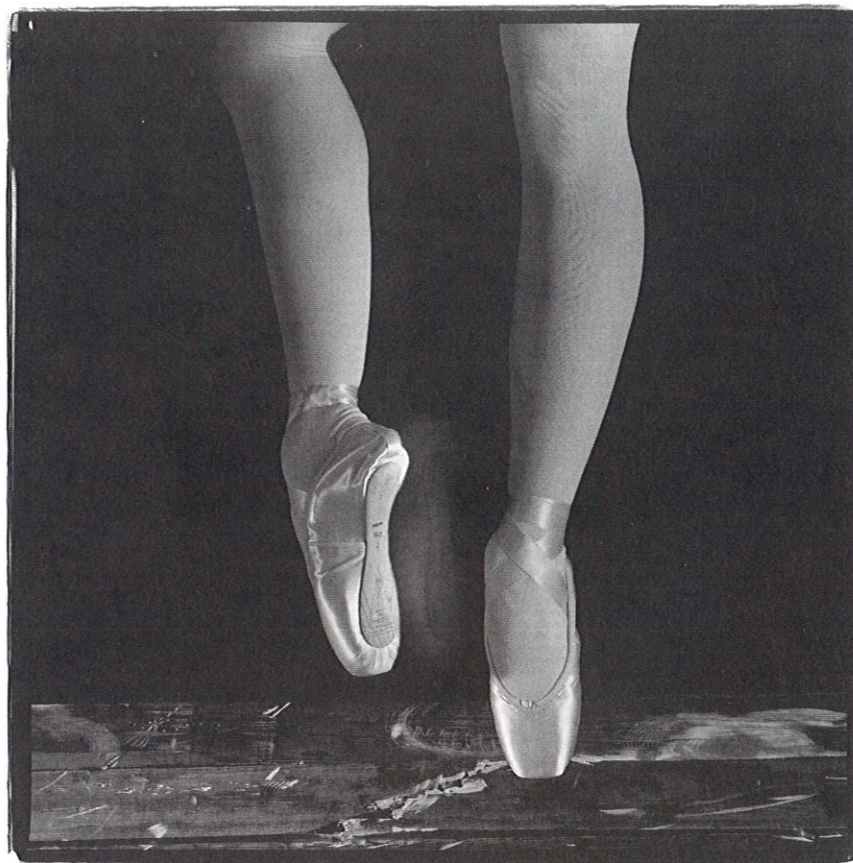
*Written for Kronos

Kronos Quartet
1235-A Ninth Avenue
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This event is supported, in part, by a grant from
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The Musicians

Since its inception in 1973, 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 Shostakovich, Webern, and Ives to Astor Piazzolla, John Cage, and Howlin' Wolf. In addition to working closely with modern masters such as Terry Riley, John Zorn, and H. M. Gorecki, Kronos commissions new works from today's most innovative composers from around the world, extending its reach as far as Zimbabwe, Poland, Australia, Japan, Argentina, and Azerbaijan. The Quartet is currently working with many composers, including Franghiz Ali-Zadeh, Hannibal Peterson, Scott Johnson, Sophia Gubaidulina, Hermeto Pascoal, Diamanda Galas, Thomas Mapfumo, Philip Glass, and Istvan Marta.

Kronos performs annual concert seasons in San Francisco, Los Angeles, 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. Recent tours have included appearances at the Concertgebouw in Amsterdam, Kennedy Center, Montreux Jazz Festival, Carnegie Hall, Sydney Opera House, Tanglewood, London's Royal Festival Hall, and Severance Hall in Cleveland.

The Quartet records exclusively for Elektra Nonesuch, and the catalogue includes *Pieces of Africa* (1992), Henryk Mikolaj Gorecki's *Already It Is Dusk*



(1991), Astor Piazzolla's *Five Tango Sensations* (1991), Kevin Volans' *Hunting: Gathering* (1991), Witold Lutoslawski's *String Quartet* (1991), *Black Angels* (1990) which received a Grammy nomination for Best Chamber Music Performance, *Salome Dances for Peace* (1989) which received a Grammy nomination for Best Contemporary Composition, *Different Trains* (1989) which received a Grammy award 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).

Kronos Quartet:
David Harrington, violin
John Sherba, violin
Hank Dutt, viola
Joan Jeanrenaud, cello

Larry Neff, Visual Designer
Scott Fraser, Audio Engineer

For the Kronos Quartet:
Janet Cowperthwaite, Managing Director
Melissa Smith, Development Director
Terrell Kessler, Business Manager
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The Kronos Quartet records exclusively for Elektra/Nonesuch.

Tonight's Program

All the Rage (1992)
Bob Ostertag (b. 1957)
text by Sara Miles
reading by Eric Gupton

Composer/synthesist Bob Ostertag was born in New Mexico, has performed throughout the United States, western Europe and Russia, worked as a journalist in Central America, and currently composes and writes in the San Francisco Bay Area. After studying at the Oberlin Conservatory, Ostertag moved to New York, where he became a central figure in the "downtown" music scene, frequently playing with Fred Frith, John Zorn, Eugene Chadbourne, and others.

Of this piece, Ostertag writes, "*All the Rage* was developed from a recording I made of a riot in San Francisco in October, 1991, which followed California Governor Pete Wilson's veto of a bill designed to protect gays and lesbians from discrimination.

"First I sifted through the recording and isolated those sections that to my ear suggested music. Some of these involved screaming, whistles, or windows being smashed. Two were based on slogans chanted by the crowd ('We're Not Going Back' and 'Queers Fight Back'). Two more were based on individual voices (one shouting 'Go for it,' and several people yelling 'Burn it' as the California state office building caught fire). I then developed these fragments into full musical structures through various digital editing techniques, and added text. Kronos' parts were developed directly from the recorded material. In some cases, this took the form of a minutely detailed transcription of the pitch inflections of the recorded sounds. In other sections, the process from tape to string parts was more complex, and the relationship between the two less obvious.

"Much of the peculiar sound of this music comes from the whistles that many lesbians and gays carry as a basic self-defense tool, and which emerged from peoples' pockets by the hundreds during the riot. (A recent survey estimates that over one million hate-motivated assaults against queer people take place in the U.S. each year.) The whistles used by the Kronos Quartet are provided by Community United Against Violence, a San Francisco-based organization which assists victims of queer-bashings.

"*All the Rage* is part of a trilogy of compositions about anger, grief, and joy. The work about grief, *Sooner or Later*, was completed in 1990 and based on recordings from El Salvador. The final piece, on joy, has yet to be written.

"*All the Rage* is for Vernon, Julio, Jo, Mickey, Matt, Phil, Victor, Bruce, Manuel, Jerry, Vince, Diane, Tim, Raul, and Gregory."

All the Rage was written for Kronos. The commissioning of *All the Rage* 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.

The text for *All the Rage*

The first time someone said queer and I knew they meant me. I'm swinging a stick as I walk past the stoop, eating a popsicle, glancing up and the world breaks open with the single word exploding out of the sentence, my life sentence, the wrong thing I did somehow, the wrong thing I am, queer.

The first time someone I know was killed for it. Back before most of the men I know were dying, Vernon's down by the river one evening and a guy

drives by with a semi-automatic rifle and opens fire, screaming "Faggots die." The first time someone really tries to kill me. With a knife like they tried to kill Julio, a baseball bat like they did Jo, a bottle like Mickey, a two by four like Matt, a fist and a fist and a fist and a foot and a fist.

The first time I watched a friend die. Back when only some government doctors knew what was spreading and they kept quiet. Phil lying by the window scared and surprised, and the priest says Victor can't come in because he's not family. The first time I think this can't keep on happening, maybe I should die too. Like Bruce in the hospital on his last birthday, thirty-one, in a wheelchair with a party hat and a useless IV drip. Manuel mad, spitting blood in the kitchen, because he can't afford the drugs. Jerry going blind and the insurance company cancels his policy. Vince going blind and his folks refuse to talk to him. Diana tossing in pain and no one will hold her hand. Tim propped up in the waiting room, Raul starving at home, Gregory in the back seat of a car, racing, racing towards his death.

The first time I say I love you to a man I haven't said it to before. And I'm mad that it took this long, and I'm queer as hell, and I can feel my heart again, just like the first time, beating. Beating and breaking and beaten and breaking and beaten and beaten and breaking and beating, beating, beating.

Quartet No. 5 (1991)
Philip Glass (b. 1937)

Philip Glass was born in 1937 in Baltimore, Maryland. He discovered music in his father's radio repair shop and began studying violin at six and flute at eight. During his second year in high school he applied for admission to the University of Chicago. He was

admitted and with his parents' encouragement, Glass moved to Chicago where he supported himself with part-time jobs. He graduated at 19 and moved to New York to study composition at The Juilliard School with Vincent Persichetti and William Bergsma, and studied privately with Darius Milhaud, Nadia Boulanger, and Allah Rakha. Glass first composed works in both twelve-tone and modern tonal idioms. In Paris in the mid-1960s, he became interested in Indian music, which profoundly influenced the development of his work.

In 1967, Glass formed his own ensemble to perform his work, and the group continued to perform and record. Glass's celebrated operas, *Einstein on the Beach*, *Akhmatov*, and *Satyagraha*, have become three of the most performed and highly regarded operas of the twentieth century. Glass has written several film scores, including *Mishima*, *Koyannisquatsi*, and *Thin Blue Line*, and Glass continues to collaborate with other artists on theatrical productions such as *1000 Airplanes on the Roof*, *Hydrogen Jukebox*, *The Juniper Tree*, and *Civil War*.

Quartet No. 5 is Glass's first work for Kronos and was commissioned by David A. and Evelyne T. Lennette.

How It Happens (Words by I. F. Stone)
(1991-92)

1. *The Clouds*
2. *It Raged*
3. *Soliloquy*
4. *Lawless Things*
5. *Rainfall/Fragility*

Scott Johnson (b. 1952)

After completing studies in music and visual arts at the University of Wisconsin in Madison in 1975, Scott Johnson moved to New York City where he became an active member of Manhattan's new music community.

He has presented sound installations throughout New York, and as a solo performer and with his ensemble, has toured extensively in Europe and North America. Johnson has collaborated with a wide variety of choreographers and performance artists, including Charles Moulton, Theodora Skipitares, and Rhys Chatham, among others.

Of his work, Johnson writes, "Although most of my work has involved electronic or amplified materials, my first composition for the Kronos Quartet (*Bird in the Domes*, 1986) was for an unaltered string quartet. In this new work, I have combined the two sound worlds using a process which I first developed in my 1980-82 composition *John Somebody* in which the transcription

and analysis of a recorded speaking voice provided the musical materials for its instrumental accompaniment.

"When David Harrington suggested I. F. Stone's voice (in both senses of that term) as a topic, I was at first uncertain that I would find enough points of contact with a life devoted to the world of policies and politics: a field which often strikes me as a peculiar combination of hardball and air guitar. As a little reading soon proved, my vague notion of Stone had been little more than a few adolescent associations from the turmoil of the Vietnam era, and I was quickly won over both by *The Trial of Socrates* and by the sound of Stone's recorded voice.

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Derek Jacobi as Hamlet from Modern Hamlets and Their Soliloquies, just one of our Fall 1992 titles.

"Stone's often expressive and animated voice immediately brought to mind some of the early observations which, in the late '70s, led first to my habit of transcribing the pitches and rhythms of speech, and eventually to *John Somebody*. The desire to convince someone of something seems to create a clear musicality in human speech, both in moments of personal persuasion and in public rhetoric. The speech contours of anyone engaged in oratory, anger, wheedling, or witticism generally show a wider pitch or dynamic range, or more consistent low pedal points, or all of the above. For example, listen to a sales person, your favorite newscaster, or better yet, a preacher. The low notes at the end of sentences will tend to be within a few semitones of each other, as if these people were singing with a rough inclination towards a tonal center, resolving to some fundamental tone at the end of a phrase.

"In his work as Washington journalist/polemicist/political philosopher, Stone was the insider's outsider, able to discuss the state of the emperor's clothing while still commanding the respect of those who preferred not to. His idealistic and democratic vision of the advancement of the human race as a whole was kept sharp by a no-nonsense reporter's eye and an intellectual's sense of history. Add a delight in humor, outrage, and hyperbole, and the combination is as irresistible as Sam Spade casing a Supreme Court justice. To me, Stone seems to have been cut from the same cloth as that strain of maverick American composers who turn conflicting feelings of love for, and disappointment with, their

parent culture into an engine driving their efforts.

"In planning the structure, it very quickly became apparent to me that it was hopeless to attempt to convey all of the intellectual nuances of any particular argument – that is what lectures, debates, and essays are good for, and the special strengths of music operate in a very different way. I therefore thought of opera and its relationship between music and words. Most of the text, plots, and acting found in opera would make bad poetry and wretchedly inadequate theater, but the emotional power particular to music can occasionally transform this lead into gold.

"As a result, I tried to look for the underlying beliefs which motivated Stone's flood of detail. I settled upon the conflict between humanity's more animalistic nationalistic legacy as a self-protective Earth-born species, and the promise of our gradual evolution into a wiser creature of language and history, capable of remembering and remedying the sins of our past. In constructing individual movements, I cinematically thought about camera placement. *The Clouds* is a global landscape shot, delivered by a pessimistic Old Testament prophet. It *Raged* zooms in on the fourth-century Byzantine empire and America in the 1980s. *Soliloquy* is simultaneously a portrait shot and a more hopeful return to the long view. *Rainfall/Fragility* begins from such a distance that no human voice can be heard amid the planetary noise, and then for one person's contemplation of the future of his species."


How It Happens (Words of I. F. Stone) was written for the Kronos Quartet and was commissioned by the National Endowment for the Arts, Hancher Auditorium at The University of Iowa, and the Lincoln Center for the Performing Arts.

The text for *How It Happens* (Words of I. F. Stone)

The Clouds

The clouds are gathering and the planet has never been in greater danger ever before. The plain and simple truth is time is running out on the human race. The basic enemy is our primitivism, our tribalism, our anthropoidal paranoia, that streak of homicidal mania that runs the species.

And if the universe sat in judgement upon us, it might very well decide that it would be better to get rid of a species too close to barbarism and savagery to be trusted with the weapons of modern war.



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It Raged
(primitivism, tribalism, paranoia,
showdown)

You look back, you'll see: there's
nothing more unholy in human history
than holy war.

The earliest in the Christian era, as you
know, was the war between the Arians
and the Athanasians. And as you know,
the terrible difference between these
two groups of Christians, the irreconcilable
difference, the difference that made it
impossible for them to live together,
that made it necessary for them to
slander each other and to murder each
other was one Greek letter, an iota.

It's very hard for a non-Greek to explain
this, it's so subtle.
(one side claimed, the other side said,
both sides believed, they all agreed)

They all agreed there was a Father and
a Son and a Holy Ghost, but one side
said they were all one substance, and
the other side said they were three
different manifestations of the Godhead.

It's beyond me, and it's probably
beyond most of the Christians who
killed each other for it, but it raged, it
raged in Christendom.

It would have been very strange to
people a few centuries ago to think
that Catholics and Protestants could
live safely together. History lives in the
present; but, here we had a Polish
Pope, deeply anti-communist, going to
Central America, and pleading for a
political solution, for reconciliation,
for negotiation; not for preaching holy
war at all. And at the same time, unlike
the Pope, Ronald Reagan, a great
theologian... This splendid theologian,
he went down to Orlando Florida and
talked about holy war. There's a lot of
evil in the Soviet Union, but if there's
peace, and if there's survival, I'm sure
that the ideas will penetrate Russia
and penetrate China.

Every people has committed its sins;
in every people there are two souls
contending. Once you talk holy war,
you condemn yourself to death. If
you're up against pure evil, and you

claim with true Christian humility to be
pure good, then there's no way out
except murder, and murder means
mutual suicide
(1983).

Soliloquy

You know, I have so little new to say
here this evening, but there's so many
things that have been said over and
over again that need to be said again
and again. And, it's too small a planet
— it grows smaller all the time in terms
of travel time. We are becoming one
family. We share each other's
technology and culture and poetry and
philosophy. And we have to begin to
think of ourselves as a family. We have
to begin to enjoy the differences in the
human family like we enjoy the
differences in a garden of flowers.

And there's a race on — and the real
race and the real ideological conflict is
between those Universalists who want
to think in terms of mankind and those
reversions to barbarity and tribalism
who are still hung up in ancient,
anachronistic hatreds like we see in

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Ulster, like we can see in Israel, Palestine. That we can see in so many parts of the world. Without some system of world law we're lost. And we can't have a system of law without a sense of community. And we can't have a sense of community without the underpinning of recognition of ourselves as parts of one family.

And there's very little time left to muster this broader vision against the ancient, conditioned reflexes and psychoses of mankind and his homicidal tendencies. But either we learn to live together, or we die together. Is it necessary – is it necessary to have to repeat after 2000 years all the things you people read in Sunday school?! How – how absent-minded – how forgetful!

Rainfall/Fragility
rainfall...

If you think of what a few degrees difference in temperature, relatively few inches difference in rainfall, can do to our farm country...
(If you think) of how little our technology can do to protect us from nature and the weather and fate. Recent events: they have illustrated the fragility of human life on the planet.

*The audio excerpt was taken from a lecture given by I. F. Stone at the Ford Hall Forum and broadcast on National Public Radio on April 12, 1983, and is used with the permission of National Public Radio. Any unauthorized duplication is prohibited.

The Showcase

Volunteers from Hancher Guild are waiting to serve you in the Showcase gift shop, located on the river side of the lobby. The Showcase is open before and after all Hancher performances and during intermissions, featuring gifts with performing arts themes and associations, such as recordings by faculty artists and student ensembles from the UI School of Music. Many of the gifts commemorate recent performances in Hancher.

Services for Persons with Disabilities

Hancher is committed to making its events accessible and rewarding to everyone. Large print format copies of the Hancher playbill are available on request at the program stands in the lobby. Ushers will serve as playbill readers for the visually impaired, if requested in advance at the box office.

Patrons who require accommodation for wheelchairs are urged to notify the box office at the time of ticket purchase. Parking for people with disabilities is reserved on the drive outside the auditorium's main entrance. Elevators on the east and west sides of the lobby serve the Hancher Cafe.

Patrons who are hearing impaired may check out free hearing augmentation devices by leaving a driver's license or similar ID at the main floor coatcheck area. The unobtrusive hearing augmentation units operate on a FM frequency, and can be used anywhere in the auditorium.

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"I have always been intrigued by billboards as I've traveled the highways and byways of America," explains Gerald Arpino, artistic director of The Joffrey Ballet. *"From the Long Island Expressway to Sunset Strip – on Joffrey tours to over 400 cities in the past 35 years. Billboards represent our time, and I consider them to be an American folk art."*

The Joffrey Ballet has always been on the cutting edge of modern ballet, and sometimes just beyond it. They'll make that clear yet again in their world premiere performances of *Billboards* on January 27-31 at Hancher. This quintessential American ballet company has joined forces with the extraordinary pop musician Prince to create a rock ballet that expresses the energy and freedom of American music and dance.

Peter Pucci, whom Hancher audiences will remember from his performances with Pilobolus, has already choreographed a sizzling pas-de-deux for *Billboards*. The Joffrey has also chosen three other choreographers – Laura Dean, Charles Moulton, and Margo Sappington – to bring the billboards to life. Each of the ballet's four sections will reflect bits of American life and culture, just as we take in bits of information from the billboards that line our roads and highways.

Prince's interest in composing music for The Joffrey Ballet was sparked when he attended, with a Joffrey board member, a performance which included Charles Moulton's *Panoramagram*, the

BILLBOARDS

ingenious ball-passing work that has been performed in two versions at Hancher. He was so impressed by the dancers' energy and flair that he immediately offered to give music to the company for a new work. *Billboards* will include "Thunder" and "Live for Love" from his recent album *Diamonds and Pearls*, as well as "Question of U" from *Graffiti Bridge* and "IT" from *Sign O' the Times*. But *Billboards* also includes newly written music which will also have its world premiere at Hancher.

Both Prince and The Joffrey have always blazed their own trails. Prince once explained that when everyone else went out and got drum machines and computers, he knew it was time to throw his away and strike out in a new direction. While most ballet companies were dancing *Giselle* and *The Sleeping Beauty*, The Joffrey boldly stretched beyond the classical tradition to explore American traditions and popular culture in works such as Robert Joffrey's *Astarte*, Arpino's *Trinity*, and Twyla Tharp's *Deuce Coupe*, all choreographed to rock music. Their trailblazing has helped to bring a large new audience – both young and old – to dance. *Billboards* promises to be a power-packed show that will race across the American landscape with speed, energy, and excitement.

Billboards is Hancher's third commission for The Joffrey and further strengthens the connections between the company and its dancers and the people of Iowa.

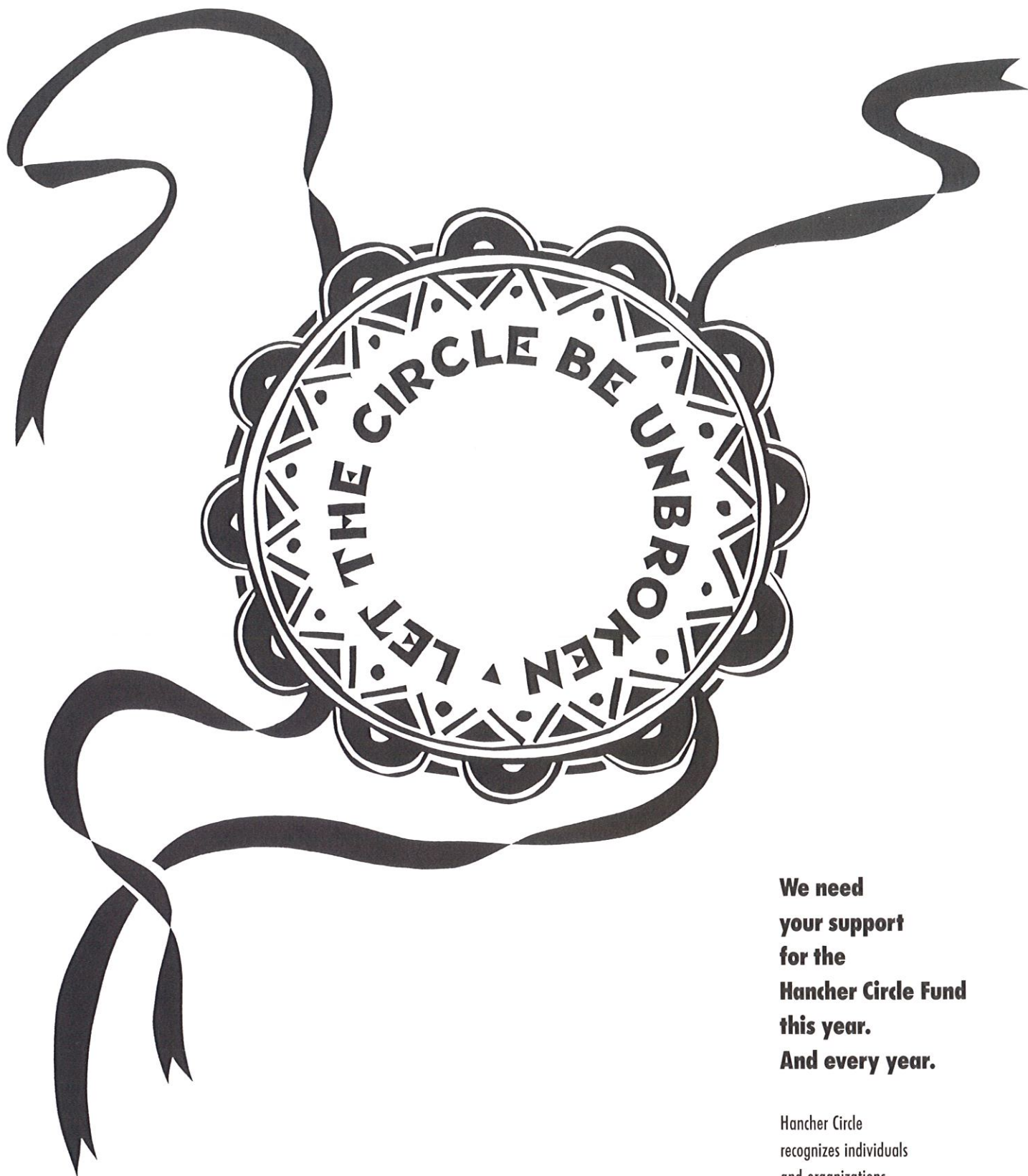
The company has returned to Iowa City on a regular basis since 1978. With each return, the association has grown closer and deeper. The relationship was firmly cemented in 1987 when Hancher co-commissioned the company's new production of *The Nutcracker*. Since then, "Iowa's Holiday Gift to the Nation" has been performed all over the United States and abroad where it carries the name of Hancher Auditorium and the people of eastern Iowa.

Billboards grows out of Robert Joffrey's and Gerald Arpino's vision of American dance as responsive to American technology and culture. Its antecedents go back to the 1960s and 1970s. The Joffrey introduced rock music into ballet, first in Robert Joffrey's psychedelic hit *Astarte*. This multimedia work, featuring an award-winning rock score, strobe lights, film, and a kinetic backdrop, was such an innovation that it made the cover of *Time* magazine. Following *Astarte* was Arpino's *Trinity* with music by Alan Raph and Lee Holdridge. Twyla Tharp, whose entire career has been powered by the energy of popular American culture, was commissioned by The Joffrey to create what has become an American classic, *Deuce Coupe*, to music by the Beach Boys. All of these works express a unique American culture. Their performance has helped to convince American audiences of the ongoing vitality and relevance of ballet and international audiences of the power of American artistry.

Several of the choreographers chosen by The Joffrey for *Billboards* have close Hancher connections. Laura Dean's own company has performed at Hancher several times, including the world premiere performance of *Equator*, commissioned by Hancher. Robert Joffrey chose Hancher to premiere her *Force Field* which The Joffrey had commissioned. Charles Moulton will be remembered for his witty dance *Panoramagram*, which was performed in two versions, once by The Joffrey in 1991 and again by The University of Iowa Dance Department in Dance Gala, 1991. Some Iowans will recognize the name of Margo Sappington who choreographed the off-off Broadway hit of the late '60s, *Oh! Calcutta!*.

Peter Pucci, who now has his own company, both performed with and choreographed for Pilobolus Dance Theatre. The Joffrey danced his *Pas-de-Deux* in Detroit and San Francisco this past summer to rave reviews. The San Francisco Chronicle had this to say about this snippet from *Billboards*, "In dancing to the Prince songs 'The Question of U' and 'IT',...dancers Jodie Gates and Philip Gardner crackled like lightning in a seductive display of force." The Detroit Free Press writer wondered, "I don't know what this billboard is supposed to be selling, but I want it."

Tickets for the world premiere performances of *Billboards* are on sale now. The Joffrey Ballet puts you in the driver's seat and makes the billboards come to life.



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VOICE OF THE TURTLE: PATHS OF EXILE

On August 2, 1492, the day before Columbus set sail on his momentous voyage, the ports of Spain were busy with other departures. The Sovereigns had decreed the Jews expelled. "Every Jew-bearing ship" was to leave port on that day. The Jews of Spain—the Sephardim—left their country hurriedly, with little more than their language and customs, songs, and stories to remind them of their homeland. While Columbus was discovering a New World, the displaced Sephardim would struggle for centuries to hold onto whatever they could from the old.

Prior to their exile, the Spanish Jews had created one of the most magnificent cultures the world has known – a triumph of accomplishments in literature, music, science, and art, the so-called Golden Age. It is from this rich heritage that Voice of the Turtle finds its soul.

Inspired by the Quincentenary of the expulsion of the Sephardim, the Boston-based quartet created a program designed to expand the public perception of the significance of the events of 1492. In its new concert series, Paths of Exile, Voice of the Turtle explores the musical traditions of the Jews of Spain, tracing the history of the Sephardim through music and song.

Performed on a variety of folk instruments from the Near and Middle

East, as well as on instruments from medieval and Renaissance times, their program reflects the paths of exile – the history, geography, and daily life of this Judeo-Hispanic culture which has sustained its compellingly beautiful musical traditions throughout 500 years of exile. The concert includes an imaginative, dramatic, and entertaining narrative, which provides a context for this rarely performed repertoire of *romancas*, *canticas*, and paraliturgical songs.

Judith Wachs, who co-founded the group in 1978, travels each year to Israel to collect Sephardic folk music, which is sung in a Spanish that predates Columbus's voyage. Thanks to Wachs and Voice of the Turtle, this rich and colorful music has been kept alive. The quartet of singers and instrumentalists is one of a handful of groups in the world specializing in Sephardic music. "It's music that really stands on its own," said Wachs. "Otherwise it wouldn't have survived as long as it has."

Voice of the Turtle draws its name from a verse in Song of Songs that tells of the time when the "voice of the turtle dove shall be heard throughout the land." The turtle dove is the symbol of exile, the harbinger of spring, and of peace. Thanks to public radio broadcasts of their live concerts, the group has been heard throughout the land by millions and has just released its seventh album.

The Voice of the Turtle performance is the culmination of a public conference, "Spain's Jewish Legacy, The Sephardic Journey: 1492-1992," at The University of Iowa and Temple Agudas Achim, November 7 and 8. As part of a commemoration of 1492, the conference will explore the events of the expulsion of the Jews from Spain and the new communities they formed over the next 500 years.

The conference begins Saturday, November 7, with a cantoral concert Two Worlds "Sephardic and Ashkenazic Liturgical Music," featuring Tamara Ostfield and Cantor Neil Newman of Minneapolis at 7:00 p.m. at Temple Agudas Achim, 602 East Washington Street, Iowa City. The temple will also house an exhibit, "Voyages of Freedom."

On Sunday afternoon, various lectures and panel discussions are scheduled in the Illinois Room of the Iowa Memorial Union, beginning at 1:00 p.m. These events are free and open to the public. At 5:30 p.m., there will be a Sephardic Gala Dinner in the Triangle Ballroom of the Iowa Memorial Union. For further information call Lawrence Gelfand, 351-2445 or Alan Weinstein, 354-0796.

The Voice of the Turtle concert is at 8:00 p.m., Sunday, November 8, in Clapp Recital Hall. Tickets are available from the Hancher Box Office.



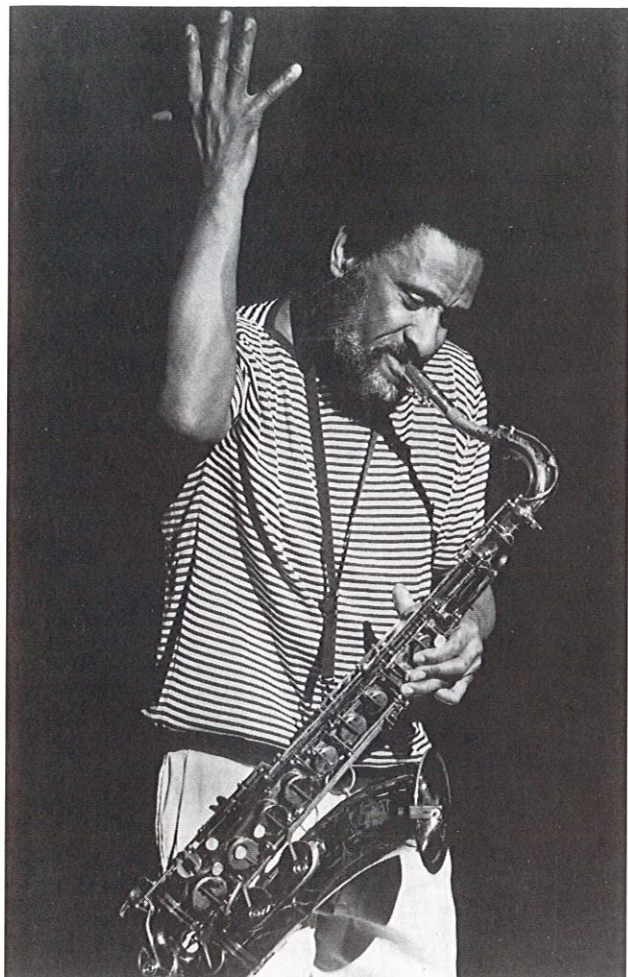
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Sonny Rollins —BIGGER THAN LIFE

He's a tall, imposing man, with a body, toned through discipline, diet, and exercise, that belies his 62 years. The stories of his strength and flowing creativity are legendary; like how he played on 37 albums in under four years. Or the amazing two days back in December, 1956 when he recorded in one day *Sonny Rollins Volume I* and the very next day played with Thelonious Monk on what is certainly one of Monk's classic records, *Brilliant Corners*. Or just a few years ago when he invited Branford Marsalis to join him at Carnegie Hall and just about blew the young saxman off the stage.

But Sonny Rollins is even more than just a phenomenally powerful and continually creative musician. In a career that spans more than 40 years, he seems to embody the history of jazz.

Rollins grew up on 145th Street in Harlem. Duke Ellington lived on the block and Coleman Hawkins lived around the corner. He and his buddies bought all the records and hung out at the Apollo Theater, often arriving for the first afternoon show and staying till the place closed. In those glory days of the Harlem Renaissance, jazz was everywhere, played in clubs and on street corners. Simply walking the streets offered a musical education that today's tuition can't buy.

From the very beginning, Rollins was blessed with great discipline. He could easily put in five to six hours of practice each day and continues to practice at the same

rate even today. He has confessed that he always felt that he was a self-taught musician and therefore never quite good enough. As a result, there has always been an enormous drive for self-improvement at the core of his musical and personal growth.

Over the years, Rollins has played with all the greats — Charlie Parker, Miles Davis, his close friend Thelonious Monk, John Coltrane, Max Roach, Art Blakely, Dizzy Gillespie, Elvin Jones, Milt Jackson, and the list goes on. It is not surprising then that among Rollins's greatest achievements is his mastery and integration of styles from every corner of jazz. From the speed and accuracy of bebop, through lush, romantic balladry, into lively dance rhythms, and out by way of startling melodic and harmonic inventions, Rollins has proven time and again that he has integrated all of the currents in jazz as the basis for his own innovations.

To this rich mix Rollins brings an immense wit and a prodigious memory

which have enabled him to range through the world of popular culture and give it back as something surprisingly fresh. There are few jazz musicians who could breathe such life into such corny bits of Americana as "Toot Toot Tootsie," "Rock-a-Bye Your Baby with a Dixie Melody," or "The Tennessee Waltz." Rather than using the melody as a jumping-off point for improvisation as most jazz musicians do, Rollins pulls the melody repeatedly into the improvisation, continually embellishing it so that chorus after chorus builds into a coherent structure propelled by a powerful, swinging rhythmic drive.

His combination of a raucous yet human tone and an animated stage presence makes for scintillating performances. He plays with passion which is continually cut by his sense of humor. His years of rigorous practice have paid off in a quicksilver technique that is capable of playing lines that seem to careen like a race car. But he can also develop an almost gut-bucket bluesiness that permeates the heart of his solos, making them cook whether the tempo's a simmer or a rolling boil.

Through it all the sound is so personal. A Village Voice critic went so far as to suggest that Rollins no longer plays tenor saxophone in the conventional manner. After 40 years of practice and exploration, the horn has become an appendage of the man, as if somehow surgically implanted. "*His sound is Gargantua himself come to life. It's so capacious you could step into its palm and never see all the fingers.*"

Waxing somewhat philosophical, the critic for the Richmond, Virginia, Times-Dispatch described jazz at its best as having a split personality. "*It explores the meaning of life as deeply as poetry or philosophy. But it wants to be the life of the party, too. It takes a special breed of artist to scrape the psyche raw and still make the hips swivel. Sonny Rollins is one of the best of the breed.*"

Sonny Rollins invites you to his party at Hancher, February 11. Tickets are available at the Hancher Box Office.

IOWA CENTER FOR THE ARTS Calendar

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

September 19-April 18
Joan Mannheimer Collection of Contemporary Ceramics

September 19-February 28
Art and Life in Africa

October 10-February 28
Art from the Underworld

November 7-December 27
Inscapes: Annette Messager

November 7-January 3
Contemporary Drawings and Monoprints

MUSIC, THEATRE, AND DANCE

■ **November 6** Friday
Symphony Band
8:00 p.m.
Clapp Recital Hall

In the Shadow of the Terminal Tower
UI students, 18 & under, and senior citizens \$5.00
Nonstudents \$11.50
8:00 p.m.
Theatre A, Theatre Building

■ **November 7** Saturday
In the Shadow of the Terminal Tower
UI students, 18 & under, and senior citizens \$5.00
Nonstudents \$11.50
8:00 p.m.
Theatre A, Theatre Building

■ **November 8** Sunday
In the Shadow of the Terminal Tower
UI students, 18 & under, and senior citizens \$5.00
Nonstudents \$11.50
3:00 p.m.
Theatre A, Theatre Building

Voice of the Turtle
Youth \$7.50
UI students \$12.00
Nonstudents \$15.00
8:00 p.m.
Clapp Recital Hall

■ **November 11** Wednesday
Scott Yoo
Youth \$5.00
UI students \$8.00
Nonstudents \$10.00
8:00 p.m.
Clapp Recital Hall

In the Shadow of the Terminal Tower
UI students, 18 & under, and senior citizens \$5.00
Nonstudents \$11.50
8:00 p.m.
Theatre A, Theatre Building

■ **November 12** Thursday
In the Shadow of the Terminal Tower
UI students, 18 & under, and senior citizens \$5.00
Nonstudents \$11.50
8:00 p.m.
Theatre A, Theatre Building

■ **November 13** Friday
Dance Gala
Youth \$7.00/\$6.00
UI students and senior citizens \$10.00/\$8.00
Nonstudents \$14.00/\$12.00
Patron \$30.00
8:00 p.m.
Hancher Auditorium

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 anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

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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