

WORKS IN PROGRESS

HANCHER AUDITORIUM





# Time.

# Timeless.

Time passes. The milestones of life are celebrated. Beginnings and triumphs are noted. For 140 years, Hands Jewelers has been here to help you with the mementos for the milestones and triumphs of life.

Lazare Diamond® jewelry has become the crowning standard to mark those occasions. Rings for engaging, necklaces for birthdays, or bracelets for the simplest of reasons. Every Lazare Diamond® has been cut to ideal proportions by a master cutter. You will not find a more sparkling and beautiful diamond anywhere in the world.

Hands Jewelers and Lazare Diamonds® for the timeless treasures of generations to come.

**HANDS** SINCE 1854

Downtown Iowa City ♦ 109 East Washington  
1-800-728-2888 ♦ 351-0333

Hancher Auditorium  
Iowa Center for the Arts  
The University of Iowa



Innovation Afoot

# Susan Marshall and Company

Friday, February 10, 1995—8:00 p.m.

Susan Marshall, *Artistic Director*  
Ryan Gilliam/Downtown Art Co., *Project Producer*

## *The Company*

Andrew Boynton  
Mark DeChiazza  
Allison Easter  
Heidi Michel Fokine  
Krista Langberg  
Andre Shoals  
Eileen Thomas  
Scot Willingham

The dances of Susan Marshall & Company were developed in collaboration with the performers whose ideas have contributed immeasurably to the work.

William Knapp, *Production Stage Manager*  
Karen Dalton, *Assistant Production Manager*

This performance is supported in part by a grant  
from the National Endowment for the Arts.

*Cover photograph by Michael Kreiser*



## Discover the legendary AGA Cooker



### The world's finest stove.

Forget microwaves and convection ovens, nothing else can bake, boil, toast, roast, broil, stew, steam, simmer, fry or grill quite like an AGA Cooker.



For information contact

**KITCHEN, BATH & HOME**

201 Main St. Ames, Iowa 515-233-2604 800-479-2604

## PROGRAM

### SPECTATORS AT AN EVENT

*Choreography by Susan Marshall*

*Photographs by Weegee (Arthur Fellig)*

*Music by Henryk Górecki, Quasi una Fantasia (String Quartet No. 2), Op. 64*

*Lighting Design by Mark Stanley*

*Video Design by Christopher Kondek*

*Set Design by Sarah Lambert*

*Costume Design by Kasia Walicka-Maimone*

#### Performers

Andrew Boynton, Mark DeChiazza, Allison Easter, Heidi Michel Fokine, Krista Langberg, Andre Shoals, Eileen Thomas, Scot Willingham

#### with

Tom Albert, Linda Detroy Alexander, Paul C. Behrend, Doug Busher, Nikki Charns, Sylvia Cruet, Cynthia Yvette Elmer, Lake Gelman, Kent Godfrey, Ann Haagenson, Angie Hayes, Debra Jaffe, Juliet Kaufmann, LisaMarie Malischke, Heather McClellan, Tricia Musel, Dawn Russell, Benjamin T. Schmidt Corbin Sexton, Lucy Sharp, Christopher Soldat, Rebecca Thoene, Ami Turner, Anita Gail Wollison, Ami N Yaro

*Quasi una Fantasia (String Quartet No. 2), Op. 64* by Henryk Górecki was performed by the Kronos Quartet and appears on the Elektra Nonesuch recording Henryk Górecki (String Quartets Nos. 1 and 2).

*Spectators at an Event* was commissioned in part by the Brooklyn Academy of Music and received its New York premiere at BAM at the 1994 Next Wave Festival. *Spectators at an Event* is co-commissioned by the University of Texas, Austin.

**BNK**  
DESIGNS, LTD.

**Barbara Nilausen-K**  
Goldsmith/Designer

Custom jewelry in  
14k, 18k and 22k

By appointment  
319-337-9534

### Intermission

#### FIELDS OF VIEW

*Choreography by Susan Marshall*

*Music composed by Philip Glass, 4th String Quartet*

*Set and Costume Design by Judith Shea*

*Lighting Design by Mark Stanley*

#### Performers

Andrew Boynton, Mark DeChiazza, Allison Easter, Heidi Michel Fokine, Krista Langberg, Andre Shoals, Eileen Thomas, Scot Willingham

*4th String Quartet* by Philip Glass was performed by the Kronos Quartet and appears courtesy of Elektra Nonesuch.

*Fields of View* is commissioned in part by the Brooklyn Academy of Music and received its New York premiere at BAM at the 1994 Next Wave Festival. *Fields of View* is co-commissioned by the University of Texas, Austin, by Full Circle Dance as part of its Partnership Projects program, and by Northrop Auditorium/University of Minnesota, Hancher Auditorium/The University of Iowa, and On the Boards through a grant from the Northwest Area Foundation.





### Spectators at an Event

**SUSAN MARSHALL** (*Choreographer*) is the artistic director/choreographer of Susan Marshall & Company which has performed her work since 1982 in theaters and major dance festivals throughout the U.S., Europe, and Japan, including the Brooklyn Academy of Music's Next Wave Festival (1988, 1990, 1994), the Festival International de Nouvelle Danse in Montréal, Vienna Tanz '88, the Los Angeles Festival, the Spoleto Festival U.S.A., Pepsico Summerfare, Springdance Festival (The Netherlands), Jacob's Pillow Dance Festival, and a Dance Umbrella-sponsored tour of England. In the spring of 1992, Arts America sponsored a five-week tour by the company to eastern Europe, Cyprus, and Turkey. In 1991, "Alive From Off Center" commissioned the creation of the film *Contenders* from Marshall and director Mark Obenhaus. Marshall has collaborated with director Francesca Zambello on two operas, *Les Troyens* (1991) at the Los Angeles Music Center and *Midsummer Marriage* (1993) with the New York City Opera. Marshall has also created dances for the Lyon Opera Ballet, Frankfurt Ballet, and the Boston Ballet. She received a Guggenheim Fellowship (1990), was one of the first artists to receive the American Choreographer Award, and is a recipient of the Brandeis University Creative Arts Citation. Following the company's 1985 Dance Theater Workshop concert, Marshall received a New York Dance and Performance Award (Bessie) for Outstanding Choreographic Achievement. She has also been granted fellowships from the National Endowment for the Arts (1986-1991) and the New York Foundation for the Arts (1985).

**ANDREW BOYNTON** (*Performer*) grew up in Massachusetts and Oregon and moved to New York in 1983, after getting his B.A. in art history from Stanford University. He joined Susan Marshall & Company in 1985.

**MARK DECHIAZZA** (*Performer*) received his B.F.A. from North Carolina School of the Arts. He has worked with a variety of artists, including Susan Marshall, John Jasperse, Hilary Easton, Jennifer Muller, and Mark Dendy. This is his first season as a member of Susan Marshall & Company. He continues to train with his parents Joseph and Vicki DeChiazza, and in New York with Marjorie Mussman.

**ALLISON EASTER** (*Performer*) joined Susan Marshall & Company after dancing in the New York City Opera production of *Midsummer Marriage* in 1993. Raised in Northfield, Minnesota, she began dancing there with Toni Sostek and with her mother, Mary Easter. Allison has worked with

Meredith Monk since 1985, and performed off-Broadway in *Stomp*. She received a B.A. from Sarah Lawrence College.

**HEIDI MICHEL FOKINE** (*Performer*), raised in Southold, New York, danced with Mark Dendy and Co. and with the David Gordon Pick-Up Co. before joining Susan Marshall & Company in 1990.

**KRISTA LANGBERG** (*Performer*), in her first season with Susan Marshall & Company, came to New York from Minneapolis where she was a member of the New Dance Performance Laboratory for three years. Prior to that she was a member of the Zenon Dance Company and The Cleo Parker Robinson Dance Ensemble (Denver). She is also a co-founder and member of P.O.L.K.A., a collaborative performance group based in Minneapolis since 1990.

**ANDRE SHOALS** (*Performer*), born and raised in Minnesota, danced with Zenon Dance Company before moving to New York in 1990. He joined Susan Marshall & Company in 1991.

**EILEEN THOMAS** (*Performer*) originally from Des Moines, began dancing with her mother Mary Joyce Lind. She first worked with Susan Marshall & Company in 1985. She has been choreographic assistant on Ms. Marshall's commissions for the Lyon Opera Ballet,

ESPECIALLY BEAUTIFUL **THINGS** FOR THE HOLIDAYS

Christopher Radko glass ornaments  
Exquisite boxed greeting cards  
Elegant gift wrap • candles • gifts

**THINGS & THINGS & THINGS**



Montréal Danse, Frankfurt Ballet, and the Boston Ballet. In 1993, she received a New York Dance and Performance Award (Bessie) for sustained achievement in the works of Susan Marshall. Ms. Thomas would like to dedicate these performances to Alfred, Mary Joyce, and Betsy Thomas for their years of support, enthusiasm, mileage, and love.

**SCOT WILLINGHAM** (*Performer*) has performed as a dancer throughout North and South America, Europe, and Japan with companies from New York including Creach/Koester, Jane Comfort, Gina Gibney, David Parsons, and Stephanie Skura. Currently he works with Ms. Marshall and Martha Bowers. He received a 1992 New York Dance and Performance Award (Bessie) for his work with Ms. Bowers and Ms. Skura. His own choreography, in collaboration with Mauri Cramer, has been presented in New York and the Northeast. He also works with Vince Liebhart as the associate casting director for the Obie-winning show *Stomp* at the Orpheum Theatre. His theater credits include a B.F.A. from New York University, numerous Off-Off Broadway productions, and several national TV commercials.

**CHRISTOPHER KONDEK** (*Video Designer for Spectators at an Event*) has been video designer for the Wooster Group for the past five years, creating with the company the video for *Brace Up!*, *The Emperor Jones*, *Fish Story*, and current work-in-progress *The Hairy Ape*. Last fall, he designed video for New York City Opera's production of *Midsummer Marriage* directed by Francesca Zambello. Presently, in addition to working with Susan Marshall & Company, Mr. Kondek is creating video with performance artist/composer Laurie Anderson for her 1995 concert tour.

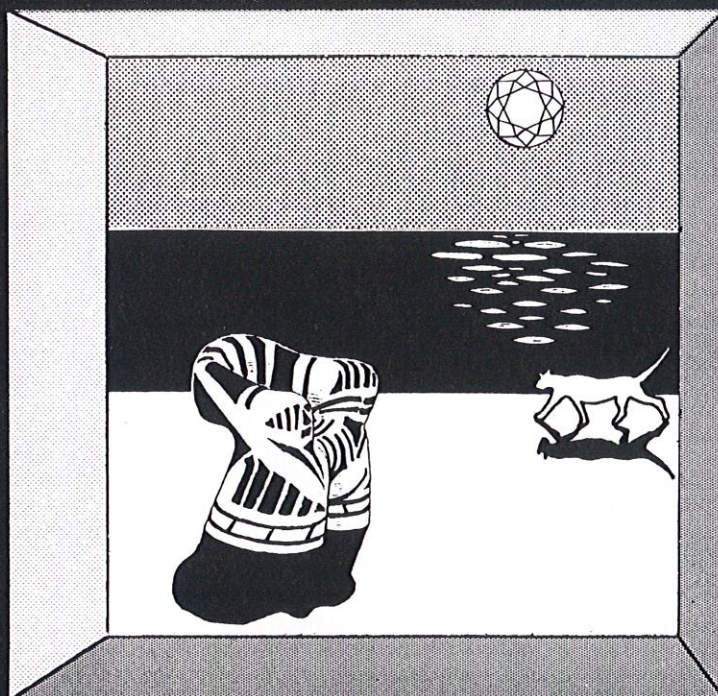
**SARAH LAMBERT** (*Set Designer for Spectators at an Event*) has worked mostly in theater. Regional designs include *Silence*, *Cunning*, *Exile* (Seattle Rep), *Death of a Salesman* with Judd Hirsch and Eva Marie Saint (Playmakers Rep, Chapel Hill, NC), and *Summer and Smoke* (Yale Rep). Some recent New York projects include *Our Country's Good* and *The Love of the Nightingale* (both at Barnard College), *Waiting at the Water's Edge* (Watermark Theater), *The Cherry Orchard* (National Asian American Theatre Company), *The Killer Inside Me* (Theatre Asylum), *Trapped Daylight* (New Georges), as well as various projects at Ensemble Studio Theatre, Cucaracha, Three Dollar Bill Theatre, Roundabout Ensemble, Riverside Opera, and Queens Theater in the Park. She is an artistic associate with Theater

of Necessity. She has a B.A. from Cornell and an M.F.A. from Yale.

**JUDITH SHEA** (*Set and Costume Designer for Fields of View*) is a sculptor and visual artist; she recently received the Rome Prize Fellowship, the Saint-Gaudens Fellowship, and the Rockefeller Foundation Resident Fellowship. In 1994, she was commissioned by the Public Art Fund to create *The Other Monument* for the Doris C. Freedman Plaza in New York City. She has exhibited her work in solo shows at Saint-Gaudens National Historic Site (NH), Max Protech Gallery (NY), The University of the Arts (PA), John Berggruen Gallery (CA), Laumeier Sculpture Park and Museum (MO), Whitney Museum of American Art at Philip Morris (NY), The National Museum of Women in the Arts (DC), and the La Jolla Museum of Contemporary Art (CA) and other galleries throughout the U.S. Her sculptures and drawings are part of the public collections of The Brooklyn Museum, Dallas Museum of Fine Arts, Hirshhorn Museum & Sculpture Garden at the Smithsonian Institute, the Walker Art Center, and the Whitney Museum of American Art, among others. Ms. Shea is represented by the Max Protech Gallery in New York.

**MARK STANLEY** (*Lighting Designer*) is currently the lighting designer for the New York City Ballet, where he has designed over 65 premieres for their repertory, including the acclaimed production of *Sleeping Beauty*. He has worked with numerous choreographers, including Peter Martins, William Forsythe, Lar Lubovitch, Laura Dean, and others. He also designs lighting for Christopher D'Amboise and lit his *Runaway Train* at The Joffrey Ballet. His designs are in the repertory of the National Ballet of Canada, the Pennsylvania Ballet, Ballet Florida, Houston Ballet, and numerous productions for the David Gordon Pick-Up Company. Mr. Stanley previously served as resident lighting designer for the New York City Opera, lighting over 20 new productions for the resident and touring companies. His designs have been seen nationally on PBS for "Live from Lincoln Center" and "Great Performances," including "The Balanchine Celebration," "An Evening with Alan J. Lerner," and New York City Opera's *The New Moon* and *Carmen*. Internationally he has worked with the Bolshoi Ballet, Kirov Ballet, the Frankfurt Ballet, the Vienna Volks Oper, Sankai Juku, the Donetsk Ballet, Kodo, the National Puppet Theatre of Japan, and the Carleton Dance Festival in Brazil. Mr. Stanley is a director of

**fine crafts ■ custom-designed jewelry 117 E. College St., Iowa City**



**IOWA ARTISANS  
GALLERY**

• GEM STUDIO •  
**D.J. RINNER**  
• GOLDSMITH •



the Gilbert V. Hemsley Jr. Internship in Lighting and is the author of the *Color of Light Workbook*.

**KASIA WALICKA-MAIMONE** (*Costume Designer for Spectator at an Event*) was awarded an Arts M.A. in 1988 at Warsaw University. She then specialized in costume and fashion design. Since coming to New York four years ago, she has worked on a variety of theatrical and film projects and continues to produce her own fashion line. Her work includes designs for Anne Bogart, John Jesurun, Brian Jucha, Ryan Gilliam, Eduardo Machado, Kyle DeCamp, Christopher Alden, Liz Diamond, and Ione, among others. Her most recent projects include Donald Byrd/The Group's *Bristle* at The Majestic Theater, David Dorfman's *Hey at The Kitchen*, Susan Marshall's *Private Worlds in Public Spaces* at The Whitney Museum, and Max Roach/Donald Byrd's *Juju* at Lincoln Center.

**RYAN GILLIAM** (*Project Producer*) has served as general manager for Susan Marshall & Company since 1988. Ms. Gilliam is the artistic director of Downtown Art Co. which has produced and presented over 200 premieres of experimental dance, theater, and music since 1987, several of which received Obie Awards and New York Dance and Performance Awards (Bessies), including an Obie to Downtown Art citing "the innovations it's brought to supporting theater artists . . . creating an artistic home for exhilarating work." The company's artistic home at 65 East 4th Street is currently closed for renovations with a scheduled reopening in early 1996. Ms. Gilliam was recently named arts director for Judson Memorial Church where, in collaboration with Downtown Art Co., her responsibilities include developing a new multi-disciplinary arts program which can strengthen the bonds between artists and their neighboring communities. She has received a B.F.A. from New York University and an M.F.A. from the Yale School of Drama.

**KAREN DALTON** (*Assistant Production Manager*) is currently stage manager for Dalton-Hartel Dance, Inc. As stage manager and lighting director, she has toured the United States and Central America. She recently stage managed The New Arts Festival, including dance, drama, and music. Ms. Dalton is a native of Fort Worth, Texas and began studying technical theater and stage management at Tarrant County Junior College. She also has worked with the American Dance Festival, Duke University, and The Joyce Theater, New York City.

#### Staff for Susan Marshall & Company

*Artistic Director* ..... Susan Marshall  
*General Manager* ..... Ryan Gilliam/Downtown Art Co.  
*Public Relations Consultant* ..... The Kreisberg Group, Ltd, Peter Carzasty  
*Production Stage Manager* ..... William Knapp  
*Assistant Production Manager* .... Karen Dalton  
*Costume Construction* ..... Tracy Dorman, Constance Hoffman, Klara Nieborek, Mary Ellen Polentz, Kaye Voyce, Renata Frye, Krysia Remba  
*Exclusive Booking Management* . Rena Shagan Associates, Inc. 180 Riverside Drive New York City NY 10024 212/873-9700

These performances have been made possible, in part, with public funds from the New York State Council on the Arts and the National Endowment for the Arts and with private support from Con Edison, Harkness Foundations for Dance, Philip Morris Companies Inc., the Mary Flagler Cary Charitable Trust's Live Music for Dance Program which is administered by the American Music Center, and the Lila Acheson Wallace Theater Fund, established in Community Funds by the co-founder of the Reader's Digest Association.

I would like to thank, as always: the dancers for their good counsel, artistry, and crucial contributions to the work; Chris Renino, Marshall Jones, and Beverly Jones for their invaluable advice, ideas, and ongoing support; dancers Arthur Armijo, Andrew Boynton, Kathy Casey, David Dorfman, Jackie Goodrich, Jeff Lepore, and Eileen Thomas for helping me in the early years of our company to discover a process for making dances and to create a foundation of work upon which I continue to build; Ryan Gilliam of Downtown Art Co. for her caring support and wise guidance; Rena Shagan for her ongoing creativity and far-reaching search for co-commissioners and presenters of our work;

and Paul O'Neil and Elizabeth Young for their long-standing support of the company's work.

I would also like to thank the following people for their help with this season: all of the community cast members of *Spectators at an Event* for the generous donation of their time and talents; Wilma Wilcox for offering me the opportunity to work with her husband's photographs and for sharing her stories and enthusiasm with me; and Mark Stanley and Colette Barni for their essential help in pulling all of the pieces together.

Susan Marshall & Company extends a special thanks to the Brooklyn Academy of Music, Full Circle Dance and its Partnerships Program, the University of Texas, Austin, Hancher Auditorium/The University of Iowa, Northrop Auditorium/University of Minnesota, and On the Boards. Special thanks to the Wooster Group and Materials for the Arts, New York City Department of Cultural Affairs/New York City Department of Sanitation.

Warm thanks to everyone who has contributed to the financial support of Susan Marshall & Company.

—Susan Marshall

Henryk Górecki's *Quasi una Fantasia* (String Quartet No. 2), Op. 64 by arrangement with Boosey and Hawkes, Inc., sole agent for Polskie Wydawnictwo Muz (ZAKS), publisher and copyright owner.

Susan Marshall & Company is a project of Dance Continuum, Inc., a not-for-profit, tax-exempt organization. Contributions in support of the company's work are tax-deductible and may be made payable to Dance Continuum, Inc., c/o Downtown Art Co., 280 Broadway, Room 412, New York NY 10007.



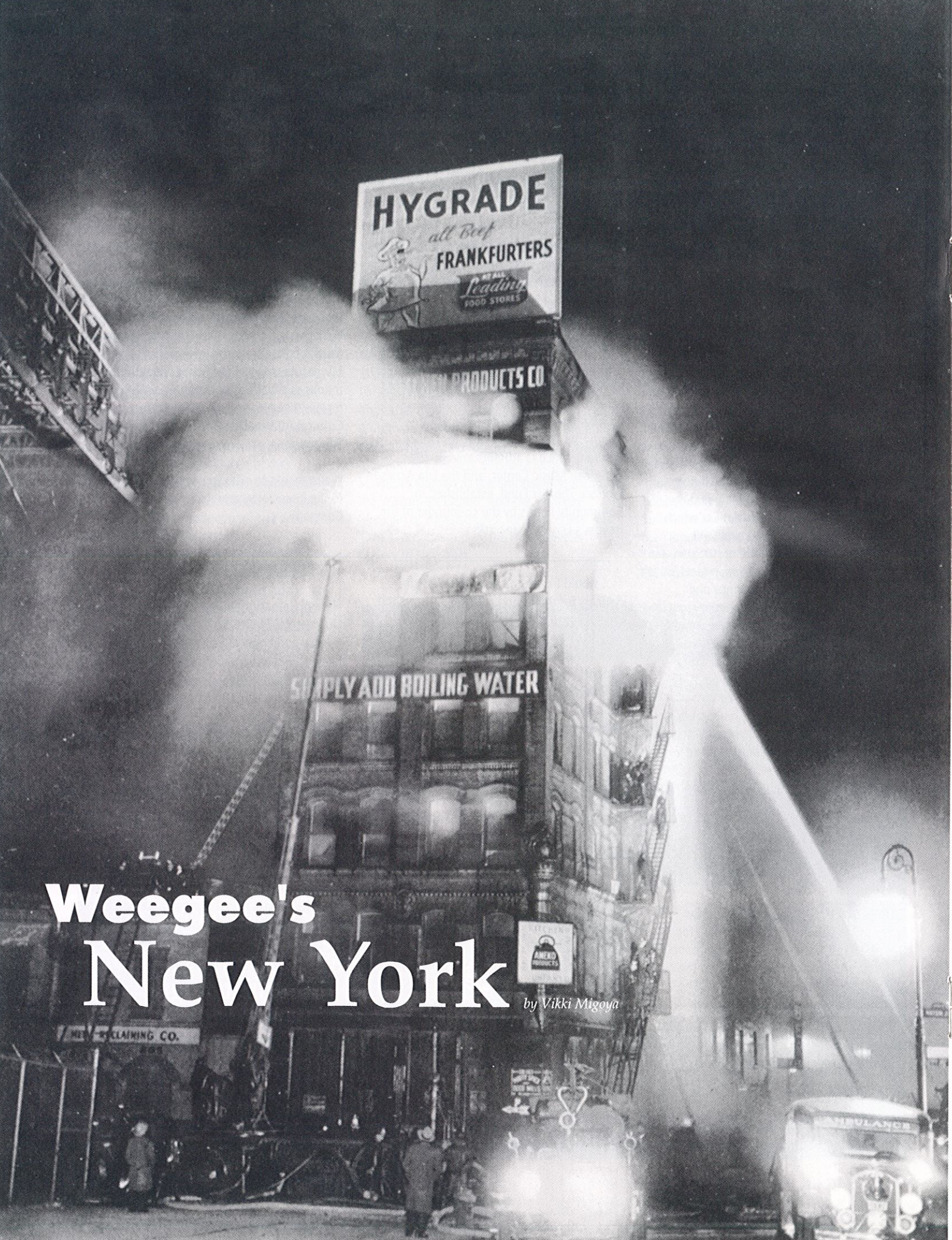
**Begin or End your evening with us.**

**Appetizers ♥ Pizza ♥ Pasta ♥ Salads  
 Desserts ♥ Espresso ♥ Varietal Wines  
 Imported & American Regional Beers  
 4 pm 'til Midnight  
 American Express - Mastercard - Visa**

**Sanctuary**  
 Restaurant & Pub

405 S. Gilbert Iowa City 351-5692





# Weegee's New York

by Vikki Migoya



"Arthur Fellig" probably doesn't ring a bell with most people, but "Weegee" sets off a cacophony of cymbals for photojournalists and photo connoisseurs alike. The hard-driving tabloid photographer of the thirties and forties made a name for himself and his work that isn't easily forgotten once encountered. With his vivid images of the seamiest and most desperate aspects of life in New York, Weegee shocked his audiences, pleased his editors and set the standard for invasive photo journalism.

Born to Jewish parents in 1899 in a town that was either Austrian or Polish, depending on the political climate of the moment, Usher Fellig had his name changed by immigration officials when his father brought him to New York City when he was 10 years old. His parents found jobs as janitors of a tenement on the Lower East Side, and there Arthur learned what it was like to go without food or warm water.

The harshness of his situation encouraged him to go to work at the age of 14. Eventually he found a job helping the photographer of a commercial studio, all the while taking photos with his own mail-order tintype outfit on the side. Arthur had found his niche as an itinerant street photographer. *"I have a real love for the camera,"* Weegee wrote in his autobiography. *"Photography, to me, is a modern Aladdin's lamp."*

After several years of part-time and side-line work, Fellig landed a job as a darkroom technician with Acme News Service (later UPI) when he was 24. He says his nickname started here, where the darkroom attendant would yell "Squeegee!" when it was time for Arthur to dry the glossy prints on ferrotype tins. It sounded like "weegee," and the name stuck with him. After 12 years with Acme, Weegee quit to devote all of his time to freelance work.

*"I found that the pictures that sold best were of murders and fires,"* Weegee told an interviewer. *"This was during the Depression, see, and people would forget their troubles by reading about everyone else's."*

It was during this period that Weegee

captured the shots that made him famous. He bought a 1938 Chevy coupe and obtained a special permit to have a police radio in his car, the first press photographer to do so. At times he arrived on the scene of the crime even before the officers as if he had a Ouija board along as well.

*"No bumping off was official until I took the last photo,"* Weegee recalled. *"For me, crime had paid, in a very lush way."* The squat, cigar-smoking photographer staked out police headquarters for shots of the big-time criminals in handcuffs. He found fights, followed arrests and prowled the streets searching out the day's most miserable destruction or spectacular catastrophe. For this he was paid between \$5 and \$10 for each photo.

Weegee made a living with images of the ugly, the poor, the criminal and the unwashed. He shot graphic scenes of gangland murders, street accidents, corpses and sordid lovers. He took a hard stare at a hard life, and the result was a desperate, raw intimacy captured at close range with stark flash and high contrast.

Weegee was the first tabloid photographer to make it big, and he was quick to promote himself: He stamped the backs of his pictures *"credit Weegee the Famous."* His 45-year career as a freelancer for publications such as *Vogue*, *Look* and *Life* produced over 5,000 photos and five books, the most noticeable being *Naked City* in 1945, which took Weegee to Hollywood as a consultant on the 1947 film it inspired. His image "The Critic" (1943) of two high society grande dames entering the opera (*"I could smell the smugness,"* Weegee said) was displayed at the Museum of Modern Art in 1948. Such success notwithstanding, Weegee denied that he had a secret formula.

*"The guy who can get to the heart of a situation, read a fact and communicate with his camera what people are feeling in reaction to a murder, a fire or lovemaking, and do it in a consistent way so that the pictures bear his imprint—that guy has earned the title of master photographer,"* Weegee once said. *"There's no real secret to it.*

*I just didn't take the same pictures all the other dopes did."*

Weegee's career as a photojournalist was the subject of a 1992 film based loosely on his life, *The Public Eye*. Academy-award winning actor Joe Pesci played the lead role. He told a reviewer at the time that he wanted *"to show this man's involvement with his work, how he thinks and how he feels about it."*

Weegee did feel strongly about his work. He had an instinct not only for finding the news, but also for capturing people in the extreme moments of life that befall everyone unexpectedly. He saw the tragedies, but in his photos one also sees the mysteries and beauties of the difficult life in the city and on the streets.

*"The work must have some meaning,"* Weegee wrote in his book *Weegee by Weegee*. *"It must move people or thrill or amuse them."* In his news photos Weegee was worried less about his technique than his eye for the instant, the one decisive moment. *"To me, pictures are like blintzes—ya gotta get 'em while they're hot. When you see a news picture, you've just got to take it. There's no time to worry about exposure, meters, filters, all that bunk."*

Later in his career, Weegee did worry about such things. He turned to new ways to use his cameras to shoot informal, creative portraits and caricatures of celebrities such as Judy Garland and Louis Armstrong. Weegee originated techniques to stretch the ability of the camera using pieces of twisted plastic as filters, children's kaleidoscopes, mirrors and glass shards as lenses.

*"I could do anything with a camera that an artist could do with a paintbrush,"* Weegee said. *"If the design of a camera prevented me from doing something, I found new ways, invented them if necessary, to make the camera flexible—to bend it to my will."*

*Vikki Migoya is a graduate student in the University of Iowa's School of Journalism and Mass Communication.*



# Eliot Fisk- *Segovia's Heir*



*"I consider Eliot Fisk is one of the most brilliant, intelligent and gifted young musical artists of our times, not only among guitarists but in all the general field of instrumentalists. His clear and flexible technique, his noble style of interpreting the beauty of classic compositions as well as the colorful music of today, put him at the top line of our artistic world."*

This is high praise indeed for any young musician. That it comes from Andres Segovia makes it an acclamation to be treasured by anyone who loves music, whether they are devotees of the guitar or not.

Segovia was not hearing Fisk play for the first time in 1981 when he wrote these words. In fact, the American guitarist who joins the

Shanghai String Quartet for a concert on February 12, had been a protege of the great modern master during his undergraduate years at Yale University. Despite a 61-year age gap, there was real love and respect between the two men. Kennedy Fraser, writing in an extensive profile of Mr. Fisk in *The New Yorker* several years ago, described that relationship.

*"The octogenarian Segovia first heard the teenage Fisk play some Bach and Scarlatti in the suite that the Maestro was in the habit of taking at the Westbury Hotel. From the first, Segovia recognized a completely original talent—an extraordinary mind and technique still untamed at that stage—and a volcano of*

*emotion that was almost too raw to bear. "It's no simple matter to be the last, favored disciple of a great old man. It's a heady, potent, poignant encounter, for which there are prices to be paid. In many ways, Fisk is Segovia's heir. The largeness you sense in him, the passion for teaching and repertoire-building, the love of melody, tonality, and the long lyric line; the evangelism in the instrument's cause; the drive to grab an audience by the soul—these qualities of Fisk's were in Segovia first."*

Fraser goes on to quote an old friend of Fisk's, the composer Robert Beaser who describes Fisk's last session at the Westbury with Segovia. *"And he remembers Fisk returning to New Haven after one of his pilgrimages to the Westbury, and saying that Segovia had just told him to follow his own star. 'There is no more I can teach you,' Segovia had said. 'Eliot felt bemused,' Beaser says. 'There was this hope and optimism about being set free, but trepidation about what he had to do.' This was an awesome nudge, a vote of confidence from a living legend."*

But that nudge truly set Fisk free—to explore collaborations with other musicians, to expand the repertoire for his instrument, and through his youthful exuberance and sheer love for his instrument, to introduce a new generation to the guitar.

Fisk has been a longtime partner of flutist Paula Robison and together they have commissioned as well as transcribed numerous pieces for their two instruments. The collaboration with the Shanghai String Quartet grew out of the somewhat unexpected success of a joint concert last season at New York's Metropolitan Museum of Art. Without any great plans beyond that concert, the five musicians played together, and the reaction of the audience and their managers was immediate. The centerpiece of that concert was the Quintet for Guitar and Strings, which they will play at Hancher, by the Italian composer who immigrated to the United States in 1939, Mario Castelnuovo-Tedesco.

Also on the concert program will be Paganini's Capriccio No. 24, a work for solo violin which Fisk transcribed for guitar. This is just one of 24 caprices by Paganini which Fisk has transcribed and recorded. While the challenge of transcribing these works was a



daunting one, Fisk has explained that the music was generally well suited for a guitar transcription.

*"What really helped was that Paganini himself was a first-rate guitarist. I'm sure that, when he was writing for the violin, he profited from his experience with the guitar. A lot of the so-called innovations that he introduced into violin-playing really could just have easily been transferred by him from the guitar to the violin."* Fisk's recording of the transcriptions went to number 18 on the Billboard classical charts and elicited awe and astonished praise from around the country. Typical was a critic for Time who wrote, *"The recording will dazzle violinists and daunt guitarists."*

Few would argue that the repertoire for the guitar is somewhat limited. Transcriptions have been important for the instrument and Fisk has done many, particularly music by Bach, to enrich the repertoire. But the great master Vivaldi wrote wonderful music for the guitar and lute and Fisk will play his Concerto in D Major for solo lute.

Fisk has also commissioned music and has been the inspiration to contemporary composers to write for the guitar. George Rochberg wrote *American Bouquet* for him. The short pieces in this collection are based on American popular songs of the 1920s and '30s by such composers as Irving Berlin, Jerome Kern, George Gershwin, Duke Ellington, and Cole Porter. Rochberg has described this music as catching the spirit of wit, hope, and energy—not to mention the romantic yearnings for love and a better life—which helped America through the Depression. Rochberg has not arranged these tunes, but rather has written compositions in which the tunes are embedded as the essential melodic thread.

But what of Fisk's collaborators, the Shanghai String Quartet? They are, to be sure, less known than Eliot Fisk, in part because they have been so busy concertizing around the world that they have not done much recording. Now the resident string quartet at the University of Richmond, the group first formed in 1983 at the Shanghai Conservatory. Brothers Weigang and Honggang Li, now in their 30s, have been playing the violin since they were five. Violist Zheng Want didn't pick up the violin until he was ten, but the late start doesn't seem to have hurt him.

After leaving China, the ensemble was coached by the Tokyo String Quartet and the Vermeer Quartet. They were the Graduate Ensemble-in-Residence at The Juilliard School where they assisted and were coached by the Juilliard Quartet. In 1990 Ann Arbor-native James Wilson joined the ensemble as cellist. In addition to the quintet by Castelnuovo-Tedesco, the Shanghai Quartet will play *The Song of the Ch'in* by Zhou Long, which they have played in concerts throughout the United States and Europe.

Like the violinists and violist, Mr. Long was educated in China and the U.S., pursuing doctoral studies at Columbia University. His string quartet, composed in 1982, is inspired by an ancient Chinese instrument, the ch'in, and a ninth century Chinese poem about a fisherman who comes each morning at daybreak to sing his song, fish, and disappear into the mist. The musicians create an extraordinary spectrum of sound through the

use of mutes, tricky pauses, and plucking their instruments. In review after review, critics describe how the musicians create a sense of ethereal suspension and the audience seemed to hold its collective breath throughout the piece.

It is rare that a group of musicians tours with such a wide-ranging program—new works, unknown works, and an unusual combination of instruments. The February 12 concert gives listeners a glimpse into a rarely explored repertoire, played by masterful musicians. This is not the concert to sit back and listen to familiar melodies heard many times. This will be a concert of discovery.

Tickets are available at the Hancher Box Office.

ANDERSEN WINDOW

AW  
CENTER

*Come Home To Quality*

**N Nagle  
Lumber**

**338-1113**



## Hancher Auditorium Initiates Audio Description

*When the lights come up at the newly renovated Hancher Auditorium this season, the lively blend of colors, lighting effects, costumes, and movement on stage will be enjoyed equally by visually-impaired audience members and fully-sighted ones, courtesy of an exciting new service being implemented called Audio Description.*

*Audio description is a free narration service that describes what the sighted audience member takes for granted—all the visual aspects of a performance that a sight-impaired audience member would miss without the whispered asides of an accompanying friend. With the advent of audio description a trained describer takes on the role of informative friend.*

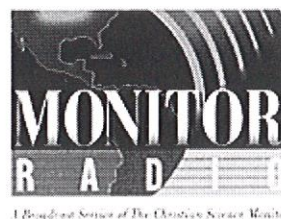
*At designated performances, persons wanting to take advantage of the description service reserve headsets which attach to small receivers about the size of a deck of cards. (The system is similar to the current one used in the auditorium for hearing augmentation.) Prior to the show, a narrated version of the playbill is broadcast, as well as an initial voiced sketch of the stage set. During the performance itself, a trained volunteer provides a live narration from a broadcast booth at the rear of the theater. This narration guides the audience member through the show with concise, objective descriptions of new scenes, characters, settings, costumes, body language, and sight gags—all of which are slipped in between portions of dialogue and song.*

*Audio description represents a fascinating new way for visually impaired audiences to fully enjoy the theater-going experience. Thanks to generous donations from the Old Capitol and University Sertoma clubs and Mr. and Mrs. Syd Spayde of Iowa City, this new service is available to Hancher audiences at the Sunday matinee performance of Jelly's Last Jam.*

*If you would like further information about the service, please contact Leslie Ireland-Anstedt at Hancher Auditorium at (319) 335-1158 or 1-800-HANCHER.*

# A National Presence. A Global Perspective.

Thoughtful,  
accurate,  
up-to-the-  
minute  
coverage  
from a  
worldwide  
network of  
new bureaus.



Weekdays  
6 to 7 pm

88.3 **kcck**  
your jazz connection







*American Eagle and American Airlines®  
are proud sponsors of the arts in communities all  
across the country. Because at American, we too  
understand the importance of lifting up the  
human spirit and giving it a chance to soar.*

**American Eagle®**

SOMETIMES, ALL YOU NEED IS A LIFT.



American Eagle is a registered trademark of American Airlines, Inc., and is American's regional airline associate.





# IOWA CENTER FOR THE ARTS Calendar

For ticketed events, tickets are available from the Hancher Box Office or University Box Office, IMU. Check with the box office for current information on ticket availability.

## MUSEUM OF ART EXHIBITIONS

**January 21-March 5**  
*Faculty Exhibition 1995*

## MUSIC, THEATER, AND DANCE

**Saturday, February 11**  
Composer's Workshop  
8 p.m., Clapp Recital Hall

*The Butcher's Daughter*  
8 p.m., Mabie Theatre, Theatre Building

*Natural Knees*  
8 p.m., Theatre B, Theatre Building

**Sunday, February 12**  
Shanghai String Quartet with  
Eliot Fisk, guitar  
3 p.m., Hancher Auditorium

*The Butcher's Daughter*  
3 p.m., Mabie Theatre, Theatre Building

*Natural Knees*  
8 p.m., Theatre B, Theatre Building

Delores Bruch, organ, and  
Michael Geary, percussion  
3 p.m., Clapp Recital Hall

**Tuesday, February 14**  
Boys Choir of Harlem  
8 p.m., Hancher Auditorium

**Wednesday, February 15**  
Makoto Nakura, marimba  
8 p.m., Clapp Recital Hall

**Thursday, February 16**  
*Agnes of God*  
8 p.m., Theatre B, Theatre Building

University Symphony Orchestra  
8 p.m., Hancher Auditorium

**Friday, February 17**  
*Agnes of God*  
8 p.m., Theatre B, Theatre Building

**Saturday, February 18**  
*Agnes of God*  
8 p.m., Theatre B, Theatre Building

UI Symphony Band  
8 p.m., Hancher Auditorium

**Sunday, February 19**  
Honor Band  
2:30 p.m., Hancher

*Agnes of God*  
3 p.m., Theatre B, Theatre Building

Daniel Shapiro, piano  
Beethoven Sonata Cycle I  
8 p.m., Clapp Recital Hall

**Monday, February 20**  
Center for New Music, with  
Rene Lecuona, piano  
8 p.m., Clapp Recital Hall

**Wednesday, February 22**  
Stradivari Quartet  
8 p.m., Clapp Recital Hall

**Thursday, February 23**  
Daniel Shapiro, piano  
Beethoven Sonata Cycle II  
8 p.m., Clapp Recital Hall

**Friday, February 24**  
*Jelly's Last Jam*  
8 p.m., Hancher Auditorium

*Ibsen and the Actress*  
8 p.m., Theatre A, Theatre Building

University Choir & Camerata Singers  
8 p.m., Clapp Recital Hall

**Saturday, February 25**  
*Jelly's Last Jam*  
8 p.m., Hancher Auditorium

*Ibsen and the Actress*  
8 p.m., Theatre A, Theatre Building

**Sunday, February 26**  
*Jelly's Last Jam*  
2 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 8:30 p.m. If a performance falls on a Saturday or Sunday, Box Office hours are 1:00 to 8:30 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.



*All Ages, All Professions, All Cultures.  
Music is as diversified as those who play it.*



*For those who play, music is a very special magic-  
A satisfaction and joy which fullfills both the professional and amateur alike.  
Treat yourself to the simple pleasure - The joy of making music.*

*Bringing People and Music Together for 53 Years*

**West** music

IOWA CITY • CORALVILLE • CEDAR RAPIDS • CEDAR FALLS • WASHINGTON  
1-800-373-2000



IMAGINATION IS THE ONLY LIMITATION



m.c. ginsberg

110 east washington, iowa city iowa 52240

319-351-1700 1-800-373-1702

often imitated • never equaled