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Program

KRONOS QUARTET

PRISMATIC PULSION

ARUM MANIS

F.Q. PHAN

HOI UC CUA KE (ACO (Q)
(MEMOIRS OF A LOST SOUL)
1) Tiếng khóc trong đêm (A Cry in the Night)
2) Tác cho he (Children's Games)
3) Tham canh ta kop (Kop (Frigidly on the Opera)
4) Dua trinh (Courting)
World Premiere

Intermission

TAN DUN

GHOST OPERA

with special guest Wu Man, pipa

Program Subject to Change

* Written for Kronos

Kronos Quartet
123 S. A North Avenue
San Francisco, CA 94122
Tel: 415/731-3533 Fax: 415/733-7590

This performance is supported by the National Endowment for the Arts and Chamber Music America's Presenters Community Residency Program funded by Lila Wallack Reader's Digest Fund, National Endowment for the Arts, Helen G. Whitaker Fund, and A.O. Shargel Family Foundation.

You are invited to join in a post-performance discussion with the Kronos Quartet and guest musicians in the auditorium immediately following tonight’s concert.
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**Exquisite Color**

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**kronos quartet**

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

Saturday, February 10, 1996-8:00 pm

**Program**

**Hirokazu Hiraiishi**
PRISMATIC PULSATION 

**Jack Body**
ARUM MANIS

**P.Q. Phan**
HOI UC CUA KE LAC (I) (MEMOIRS OF A LOST SOUL)
1. Tiếng khóc trong đêm (A Cry in the Night)
2. Trò chơi trẻ em (Children's Games)
3. Thremaining of soprano (Frigidly on the Opera)
4. Dua thịnh (Courting)
   with special guest Nguyen Thuyen Phong, dan bau and dan day
   World Premiere

**Intermission**

**Tan Dun**
GHOST OPERA

Program Subject to Change

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1235 A North Avenue
San Francisco, CA 94122
Tel. 415/731-3533 Fax 415/664-7590

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tonight's artists

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 worldwide.

The quartet's extensive repertoire ranges from Shostakovich, Webern, Bartók, and Ives to Astor Piazzolla, John Cage, Raymond Scott, and Howlin’ Wolf. In addition to working closely with modern masters such as Terry Riley, John Zorn, and Henry Grimes, 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 Fangzhai Ali, Zadok, Foday Musa Suue, Scott Johnson, Soli Schubot, Steven Mackey, John Oswald, Don Byron, Tan Dun, Peter Scholtes, Loïc V Yvarlich, Phlip Glass, and Dmytry Yanov-Yanoiko.

Kronos performs annually in many cities including 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 U.S., Canada, Europe, Japan, Mexico, 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, La Scala, Théâtre de la Ville in Paris, and Chicago's Orchestra Hall.

The quartet records exclusively for Nonesuch Records, and the catalogue includes releases 1985-1993 (1993); Kronos Quartet Performs Philip Glass (1995); Night Prayers (1994); Bob Ostertag's All The Ages (1993); The Orchestration of Richard Wagner (1993); Morton Feldman's Piano and String Quartet (1993); Henryk Mikolaj Gorecki's String Quartet Nos. 1 and 2 (1993); Short Stones (1993); Pieces of Africa (1992); Henryk Mikolaj Gorecki's Already It is Dust (1991); Astor Piazzolla's Av Tango Sensations (1991); Kevin Volans's Hunting: Gathering (1991); Wólódź Józefowski's String Quartet (1991); Black Angels (1990), which received a Grammy nomination for Best Chamber Music Performance; Solano Dorantes for Peace (1989), which received a Grammy Award 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).

PHONG NGUYEN (Nguyen Thuyen Phong) is one of the foremost exponents of Vietnamese music in the West. Raised in the Mekong Delta of South Vietnam, he comes from a family of prominent musicians conversant in musical genres that span the spectrum from theatrical idioms to chamber music, ceremonial music, and folk songs. Nguyen began his musical training as a singer at the early age of five. Under the guidance of his father, instrumental studies followed. This talented child performer made his professional debut throughout South Vietnam's provincial centers as a folk singer and instrumentalist and soon became a member of a trio to ensemble, performing in folk festivals and ceremonies.

During the last two decades, he has toured Europe, Asia and the U.S., giving more than 200 concerts. He is one of the few performers today whose repertoire encompasses Vietnam's diverse musical traditions. Along with this repertoire comes his understanding of a cultural heritage that gives Vietnamese music its complex regionalism, its place within larger Asian traditions, and, finally, on the world stage.

Two of his recordings, Music of Vietnam—The Phong Nguyen Ensemble (The New Americans Series, World Music Institute, 1989) and From Rice Paddies and Temple Pools (World Music Press, 1990), feature his songs and his playing the dan bo (monochord), dan trong (other), dan riguet and dan day (lyres), and percussion instruments. These recordings were selected as Outstanding Folk Recordings by the American Folklore Society's Library of Congress. 1991. His most recent recording, a double compact disc set, Eternal Rivers (New Alliance Records, 1994), includes talent Vietnamese-American musicians from across the United States.

An artistic director of several ensembles in the U.S., he documented performances, staging techniques, costumes, masks, and substantial historical information during his recent field research in Vietnam, much of which was lost or forgotten during the war years. Phong T. Nguyen holds a Ph.D. in ethnomusicology from the Sorbonne in Paris and has served on the faculties of the University of Washington, the University of Pittsburgh, the University of California (Los Angeles) and, currently, Kent State University.

Winner of China's First International Academic Competition for Chinese Music Instruments, WU MAN is one of the most outstanding pipa soloists performing today. An alien at the Peking School of PIPA playing—one of the best known pipa schools in China—she has not only mastered the traditional pipa repertoire, but has also been recognized internationally as a leading interpreter of contemporary pipa music. In China, she took part in many groundbreaking first performances of an exciting new generation of composers and in the U.S. has continued to champion new works by composers such as Sun Ching Tam, Tan Dun, Sato Lu, Zhou Long, and Chen Yi, among others. Wu Man has collaborated with the Kronos Quartet, the New York New Music Ensemble, the Pittsburgh New Music Consort, the Santa Barbara Chamber Orchestra, the Japan-American Symphony Orchestra in Los Angeles, and the BBC Scotland Ensemble, among many others. Wu Man has also appeared as a soloist at prestigious music competitions including Carnegie Hall, Lincoln Center, and the Miller Theater in New York City; the Royal Albert Hall; Royal Festival Hall; South Bank Centre, and Barbican Center in London; the Théâtre de la Ville and Opéra Bastille in Paris, and the Cultural Center in Hong Kong.

Wu Man's recent performances include three spectacular world premiers: Sun Ching Tam's Sudden Thunder at Carnegie Hall with the American Composer's Orchestra under the direction of Dennis Russell Davies; Tan Dun's Ghost Opera with the Kronos Quartet at the Brooklyn Academy of Music; and Zhou Long's Tiang Ling with the Los Angeles Philharmonic New Music Group directed by Es-Peka Salonen. Wu Man can be heard on her solo album, Wu Man, for Nimbus Records, or Henry Threadgill's new Song recording Carry the Day, and on Blues in the East, a Program recording by composer/singer Sala which was voted ninth on Billboard's 1994 pop chart. Nimbus Records will release Wu Man's new solo album in the spring of 1996.
tonight's artists

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Nimbus Records will release Wu Man’s new solo album in the spring of 1995.
Promising Pulation (1975)
Hirokazu Hirai (b. 1948)
Hirokazu Hirai was born in Ishikawa, Japan. He is a self-taught musician and composer, and for many years has worked as an arranger, copyist, and conductor.

Promising Pulation is inspired by the music of gagakumusic, which is a traditional Japanese court music. In this work, Hirai recreates an overall impression of the court music through string techniques such as gisando and a comparative technique in which a repetitive sequence of events builds from a simple beginning, gradually becoming more complex.

Aaron Moran (1949)
Jack Body (b. 1944)

Jack Body studied composition at the University of Auckland in New Zealand and later in Cologne, Germany, with Mauricio Kagel, and in Utrecht, Holland with Michael Köng. In 1979, he was a guest lecturer at the Akademi Musik Indonesia, Jakarta, and since 1980, he has been on the faculty of the music department at Victoria University of Wellington, New Zealand. He has also been artistic director of the New Zealand Festival of Contemporary Music in Wellington since 1985.

The work Body writes "unremanent" is the Indonesian term for candle floss (cotton candy) and means merely "fragrant" (sweet). The original recording which forms the basis of the tape is the sound of a two-stringed fiddle played by an Indonesian seller of candle floss. I recorded him in 1977 in Bangladesh, on Madeira, the island adjacent to the port of Surabaya. Carrying the already made candy floss in a bin hung from his shoulder, he played his so-called rebab to advertise his presence. The music was a medley, sometimes recognizable tunes, sometimes mere improvisation.

"My piece, I hope, reflects something of the quality of candy floss-light and airy-not substantial food perhaps, but pink and sweet and leaving us with a pleasurable aftertaste." Aaron Moran was written for the Kronos Quartet.
tonight’s program

Promantic Pulstion (1975)
Hirokazu Hiroshi (b. 1948)

Hirokazu Hiroshi was born in Ichikawa, Japan. He is a self-taught musician and composer, and for many years has worked as an arranger, copyist, and conductor.

Promantic Pulstion is inspired by retoric of gagakumusic, which is a traditional Japanese jazz music. In this work, Hiroshi recreates an overall impression of the court music through string techniques such as gisando and a compartmental technique in which a repetitive sequence of events builds from a simple beginning, gradually becoming more complex.

Arn Munis (1901)
Jaki Body (b. 1944)

Jack Body studied composition at the University of Auckland in New Zealand and later in Cologne, Germany with Mauricio Kagel, and in Utrecht, Holland with Michael Koege. In 1997, he was a guest lecturer at the Akademik Musik Indonesia, Yogyakarta, and since 1980, he has been on the faculty of the music department at Victoria University of Wellington, New Zealand.

Of the work, Body writes: “Arun monis is the Indonesian term for candy floss (cotton candy) and means literally ‘fragrant sweet’. The original recording which forms the basis of the tape is the sound of a two-stringed fiddle played by an Indonesian seller of candy floss. I recorded him in 1977 in Bangkalan, on Madura, the island adjacent to the port of Surabaya. Carrying the already made candy floss in a bin hung from his shoulder, he played his socalled ‘rebab’ to advertise his presence. The music was a medley, sometimes recognizable tunes, sometimes mere improvisation.

“My piece, I hope, reflects something of the quality of candy floss-light and airy-not substantial food perhaps, but pink and sweet and leaving us with a pleasant aftertaste.”

Arn Munis was written for the Kronos Quartet.

His dc ou de lac lai (Memoirs of a Lost Soul) was traditionally used by men to accompany the songs during courtship. That is why the day was particularly chosen for Counting. Tieng kroc hong dem (A Cry in the Night) reflects the composer’s memory of those fatal nights during the Viennese War. During those years, deadly nights came unexpectedly, which added more fear and terror to an already hard life of the simple people. Death came like a regular visitor. One night, despite all tremendous storms and threatening sounds of machine guns, a weak, sorrowful and dreadful cry (accent by the day break) echoed from the distance touched my heart.

Vietnamese children living in the countryside used to play musical games with miniature instrument made from banana or coconut leaves. This lovely scene was captured in Tra cho loi ra (Children’s Games). These instruments have double or quadruple needs. They produce rasorial sounds from a harmonic series. In these games, the children are commonly divided into groups that play interchanging fragments in different registers. Invitation is an important aspect of the game, which covers sounds to bounce back and forth. When the game is well played, a cloud of interwoven sounds forms a delightful and simple melody with a clear tone center.

From than tra (10 min) (Tragedy at the Opera) was inspired by my experiences at a court opera with my parents when I was a youth in Vietnam. In this particular performance, we were required to perform female roles. The lead singer was so possessed by his role and made so hard to reach a high voice that he became exhausted and died at the end of the song. The musical aspect of this composition reflects not only some Vietnamese court opera but also elements of ‘possession’ music. The court opera’s musical elements, which are syncopated and somewhat narrative, represent the tragedy. Meanwhile, elements from ‘possession’ music, which are steady and direct, reflect the singer’s involvement with his role. The first violin plays mainly the singer’s role. The second violin, which imitates a Vietnamese bamboo-like instrument, supports and creates atmosphere for the singer. Both viola and cella function more like plucked and percussion instruments. The cello, in particular, performs like a drummer in steady and driven rhythmical sections to possess the singer. This movement is dedicated to David Harrison’s son Adam, who died while hiking in the mountains with his father.

Dua thinh (Courting) is a satirical piece of an unsuccessful courtship. It represents hope and failure. At first, both day (three-string bass flute) and string quartet, which represent the composer’s old and new selves trying hard to compromise. But due to substantial conflicts in aesthetic and performing practice, they give up and go on their ways. Typically speaking, a Western performer uses a score to interpret a composer’s idea. Meanwhile, a traditional Vietnamese performer must generate entire musical ideas to make them become as of their own products. In this fashion, the true audience is the performer himself. Like a magician, nuances and tuning systems can only truthfully serve a culture, for they reflect a substantial emotional and habitual behavior. These differences seem small but cannot exist finally, the day d and must yield it to the more prominent component of the string quartet. The piece ends with extreme frustration and anger. This composition is the metaphor for my current social status, which has been torn by my own wish to be fruitful to both cultures simultaneously.

Hoc dc ou de lac lai was commissioned for the Kronos Quartet by Hanscher Auditorium, The University of Iowa.

W.C. DORAN ASSOCIATES INC.

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Ghost Opera is a five-movement work for string quartet and pipes, with water, metal, stone, and paper. The composer describes this work as a reflection on human spirituality which is too often blurred in the bombardment of urban culture and the rapid advances of technology. It is a cross-temporal, cross-cultural, and cross-media dialogue which touches on the past, present, future, and the eternal. It employs elements from Chinese, Tibetan, English, and American cultures, and combines performance traditions of the European classical concert, Chinese shadow puppet theater, visual art installations, folk music, dramatic theater, and shamanic ritual.

In composing Ghost Opera, Tan was inspired by childhood memories of the shamanistic "ghost opera" of the Chinese peasant culture. This tradition, which is over 4,000 years old, shows humans and spirits of the future, calling on the spirits of Bach in this form of counterpoint originated from the Prélude in C-sharp minor of Bach's The Well-Tempered Clavier. Shakespeare (setting brief excerpts from The Tempest) and folk tradition, and earth/nature (represented by the Chinese folk song Little Cabbage). The Bach excerpt acts as a seed from which grows a new counterpoint of different ages, different sound worlds, and different cultures.

In the final movement, the gradual transformation of the counterpoint brings the spirits of Bach and Shakespeare, the civilized world and rational mind—"this insubstantial pageant from the utmost heat of the theatre. The performers' movements among the seven positions reflect the back and forth movement between different time frames and spiritual realms which is characteristic of the ghost opera tradition.

Tan Dun, one of the most celebrated composers of his generation, unites Chinese shamanistic traditions with the Western avant-garde, reaching audiences through venues like the Concertgebouw, Avery Fisher Hall, and the Lincoln Center Festival, where he has performed and received prestigious awards and commissions. His work has been recognized with major accolades around the world and has been broadcast often by National Public Radio, the BBC, and Berlin Radio. His music has also been the subject of television and film documentaries by Finnish Television (featuring Tan and Loskatski) and the BBC (Music for Ceramics) and Dutch television (featuring Adams, Lachenmann, Tan, and Wils). In 1994, the recording of his orchestra music O Passio (see Koch-Schwann) was selected by BBC Magazine as one of the best CDs of the year. Tan is also active as a conductor in special programs of twentieth-century music. During the coming year, he will conduct the BBC Scottish Symphony, the London Sinfonietta, Contraktion (Geneva), the New Ensemble (Amsterdam), and New Music Concerts (Tokyo).

Tan Dun was born in 1957 in Si Mau village in central Hunan, China and spent his early childhood with his grandmother, growing up amidst the ancient culture of a rural Chinese village. After planting rice for two years during the Cultural Revolution, and then working as a fiddle player and arranger for a provincial Peking Opera troupe, Tan was selected for the Central Conservatory of Beijing where he spent eight years. He came to New York City in 1986 to take up a fellowship at Columbia University and completed the doctoral program in composition, studying with Chou, Davidovsky, and Edwards. His music is published by G. Schirmer. -review by Peggy Alonstra

Ghost Opera was commissioned for the Kronos Quartet and Wu Man by the Brooklyn Academy of Music, National Endowment for the Arts, and Manhattan School of Music.

For the Kronos Quartet
Larry Niel, Lighting Designer
Scott Fraser, Audio Engineer
Janet Cowperthwaite, Managing Director
Laird Ricket, Associate Director
Kelly McRae, Production Manager
Sandra Schreiber, Business Manager
Lena Inoue, Administrative Assistant
The Kronos Quartet records exclusively for Nonesuch Records.
Ghost Opera (1994) for String Quartet and Pia is a movement work for string quartet and pia, with water, stone, metal, and paper. The composer describes this work as a reflection on human spirituality which is too often buried in the bombardment of urban culture and the rapid advances of technology. It is a cross-temporal, cross-cultural, and cross-media dialogue which touches on the past, present, future, and the eternal; employs elements from Chinese, Tibetan, English, and American cultures; and combines performance traditions of the European classical concert, Chinese shadow puppet theater, visual art installations, folk music, dramatic theater, and shamanistic ritual.

In composing Ghost Opera, Tan was inspired by childhood memories of the shamanistic "ghost opera" of the Chinese peasant culture. This tradition, which is over 4,000 years old, humans and spirits of the future, calling on the spirits of Bach (in the form of counterpart quotations from the Prelude in C major minor of the Wall Temperament Violin), Shakespeare (setting brief excerpts from The Tempest), and folk tradition, and earth/nature (represented by the Chinese folk song Little Cabbage). The Bach excerpt acts as a seed from which grows a new counterpoint of different ages, different sound worlds, and different cultures. In the final movement, the gradual transformation of the counterpart brings the spirits of Bach and Shakespeare, the civilized world and rural mind—"this insubstantial pageant"—into the eternal Earth.

The installation employs paper, shadow, and water, and places the theater. The performers' movements among the seven positions reflect the back and forth movement between different time frames and spiritual realms which is characteristic of the ghost opera tradition.

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Tan has received many international awards and commissions, and in 1993 became the youngest composer ever to win the prestigious Sunprize Commission from Tan Dun tenders. In 1994, he was invited by Hans Werner Henze to serve on the jury for the BMW International Music Theatre Awards at the Munich Biennale. His works have been selected for major festivals around the world and have been broadcast often by National Public Radio, the BBC, and Berlin Radio. His music has been the subject of television and film documentaries by Finnish Television (featuring Tan and Locatelli), the BBC (Music for Ceramics), and Dutch television (featuring Adams, Lachenmann, Tan, and Wies). In 1994, the recording of his orchestral music Passage (see Koch-Schuster) was selected by BBC Magazine as one of the best CDs of the year. Tan is also active as a conductor in special programs of twentieth-century music. During the coming year, he will conduct the BBC Scottish Symphony, the London Sinfonietta, Concerto Köln (Cologne), the New Ensemble (Amsterdam), and New Music Concerts (Toronto).

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SOMETIMES EVEN THE MOST GIFTED ARTISTS NEED A LITTLE HELP GETTING OFF THE GROUND.

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Joshua Redman

come blow your horn

His story is the stuff of myth—son of a jazz legend, the summa cum laude, Phi Beta Kappa graduate of Harvard, about to enter Yale Law School (with a perfect 480 on the SAT) when his life made an abrupt turn in another direction: Joshua Redman rediscovered his roots and, without taking a lesson, has built a career as a dazzling piano.

To be sure, it wasn't quite that simple. Joshua may be the son of saxophonist Dewey Redman, but growing up in Berkeley, CA, he had no contact with the New York-based musician who fathered him. Joshua's idols were guitarist Pat Metheny, bassist Charlie Haden, and saxophonist Sonny Rollins. Far from never taking a lesson, Joshua was a featured soloist in the Berkeley High School Jazz Ensemble, one of the country's best. In his yearbook photo, he's shown holding his sax with the inscription "Most Likely to Succeed."

The story of his musical journey is one of struggle and triumph. He played throughout his years at Harvard, but without much confidence and always mindful of the struggle his father has faced as a jazz musician. After graduation, he decided to postpone starting Yale, took a year off and played some music. He moved to New York, into an apartment not too far from his dad's, and began to play clubs with him. They even cut an album together called "Choice for Enja," a small European label.

By the time the year ended, in the summer of 1992, he had made too much noise to stop. On a hunch, he entered the Thelonious Monk International Saxophone Competition and in a soaring performance, blew away the competition and won the contest.

There was no turning back. He politely told Yale he would not be attending law school, signed a contract with Warner Brothers, and launched a career that has already yielded four CDs in two years, more than 250 gigs a year, and more press coverage than many older musicians received during their whole career. Some critics have even declared Redman the successor to some of jazz's greatest sax players—Charlie Parker, Dexter Gordon, and Sonny Rollins.

Redman is an extraordinarily emotional player, equally at home with hard-swinging blues and rambly bebop. Over and over one hears that he is a natural player, someone born to play the instrument. While this may be part of the self-righted myth, in fact, playing seems as easy for him as having a conversation. With communication always as his goal, Redman's solos have an ease that even the uninitiated can follow. According to Pat Metheny, "it's been decades since we've had a new improvisational musician show up with Josh's spirit of communication." What49ed Redman's Warner Bros. producer was his ability to "tell Enright stories with his saxophone."

For his Hanover date, Redman heads a band which includes Peter Martin on piano, Christopher Thomas on bass, Brian Blade on drums, and Peter Bernstein on guitar. You can hear this group on Redman's newest double-CD, Spirit of the Moment. Live at the Village Vanguard. Redman will conduct a lecture-demonstration in Hanover Auditorium at 3:30 on February 13. The program is free and open to the public; tickets are not required. Redman's concert is supported by the University of Iowa Community Credit Union, Arts Midwest/Reader's Digest National Jazz Satellite Touring Fund and the National Endowment for the Arts. The lecture-demonstration is supported by the General Mills Foundation.
His story is the stuff of myth—son of a jazz legend, the summa cum laude Phi Beta Kappa graduate of Harvard, about to enter Yale Law School (with a perfect 489 on the SAT) when his life made an abrupt turn in another direction. Joshua Redman rediscovered his roots and, without taking a lesson, has built a career as a dazzling young jazz saxophonist.

To be sure, it wasn’t quite that simple. Joshua may be the son of the world-renowned saxophonist Dewey Redman, but growing up in Berkeley, CA, he had no contact with the New York-based musician who fathered him. Joshua’s idols were guitarist Pat Metheny, bassist Charlie Haden, and saxophonist Sonny Rollins. From there to here, Redman describes himself as a featured soloist in the Berkeley High School Jazz Ensemble, one of the county’s best. In his years as a student, he’s shown holding his sax with the inscription “Most Likely to Succeed.”

In high school he played through his years at Harvard, but without much confidence and always mindful of the struggle his father has faced as a jazz musician. After graduation, he decided to postpone starting Yale, took a year off and played some music. He moved to New York into an apartment not too far from his dad’s, and began to play clubs with him. They even cut an album together called Choices for Enja, a small European label.

By the time the year ended, in the summer of 1992, he had made too much noise to stop. On a lark, he says, he entered the Thelonious Monk International Saxophone Competition and in a shocking performance, blew away the competition and won the contest.

There was no turning back. He politely told Yale he would not be attending law school, signed a contract with Warner Brothers, and launched a career that has already yielded four CDs in two years, more than 250 gigs a year, and more press coverage than many older musicians received during their whole career. Some critics have even declared Redman the successor to some of jazz’s greatest sax players—Charlie Parker, Dexter Gordon, and Sonny Rollins.

Redman is an extraordinarily emotional player, equally at home with hard-swinging blues and tricky, nimble bebop. Over and over one hears that he is a natural player, someone born to play the instrument. While this may be part of the self-imposed myth, in fact, playing seems as easy for him as having a conversation. With communication always at his goal, Redman’s solos have an ease that even the uninitiated can follow. According to Pat Metheny, “It’s been decades since we’ve heard a new improvisational musician show up with Josh’s spirit of communication.”

What helped Redman’s Warner Bros. producer was his ability to tell “beguiling stories with his saxophone.”

For his Hanukkah date, Redman heads a band which includes Peter Martin on piano, Christopher Thomas on bass, Brian Blade on drums, and Peter Bernstein on guitar. You can hear this group on Redman’s newest double CD, Spirit of the Moment: Live at the Village Vanguard. Redman will conduct a lecture-demonstration in Hanover Auditorium at 3:30 on February 13. The program is free and open to the public; tickets are not required.

Redman’s concert is supported by the University of Iowa Community Credit Union, Arts MidWest/ila Wallace-Reader’s Digest National Jazz Satellite Touring Fund and the National Endowment for the Arts. The lecture-demonstration is supported by the General Mills Foundation.
Calendar

Museum of Art Exhibitions

January 13-March 3
People of the River: Ancestor Shields of the Anadat

January 13-March 10
Henry Dorger: The Unreality of Being

January 13-March 17
Horns, Whistles and Drums: African Musical Instruments

January 20-mid-March
Native American Art: The Northwest Coast

January 20-March 10
Whittier, Among Others

Music, Theater, and Dance

Sunday, February 15
An Actor’s Nightmare and Sister Ignatius Explains It All
8 p.m., Theatre B, Theatre Building
Natural Knees
8 p.m., Theatre A, Theatre Building

Friday, February 16
Concert in Jazz
8 p.m., Space/Place Theatre, North Hall
An Actor’s Nightmare and Sister Ignatius Explains It All
8 p.m., Theatre B, Theatre Building
Natural Knees
8 p.m., Theatre A, Theatre Building
John Ditto, organ
8 p.m., Chappell Recital Hall

Saturday, February 17
Symphony Band
8 p.m., Hancher Auditorium
Concert in Jazz
8 p.m., Space/Place Theatre, North Hall
An Actor’s Nightmare and Sister Ignatius Explains It All
8 p.m., Theatre B, Theatre Building
Natural Knees
8 p.m., Theatre A, Theatre Building

Sunday, February 18
Honor Band
2:30 p.m., Hancher Auditorium
Natural Knees
3 p.m., Theatre A, Theatre Building
Percussion Ensemble
6:30 p.m., Ysseldyke Hall, Ysseldyke Music Building

For ticketed events, tickets are available from the Hancher Box Office at University Box Office, 502 E. Washington St., Coralville. Check with the box office for current information on ticket availability.

Hancher Auditorium Information

Box Office: Open from 10:00 a.m. to 5:00 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 10:00 to 8:30 p.m. Telephone: 319-335-1600 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 intermission. In the event of a disturbance, the discretion of the management is final. If you must leave during a performance, and later wish to enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

Garden Room: The garden room, located on the north side of the lobby, is available for receptions and 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 Sneezing: The auditorium’s acoustic vaunted the sound of coughing and other noises. Please turn off all electronic watches. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are also available in the lobby. 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 reenter the building.

Camera and Tape Recording: 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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January 20-Mid-March
Native American Art: The Northwest Coast

January 20-March 10
Whistle, Among Others

Music, Theater, and Dance

Sunday, February 11
Natural Knees
3 p.m., Theatre A, Theatre Building

Saturday, February 11
Center for New Music
8 p.m., Clapp Recital Hall

Tuesday, February 13
Jazz lecture/demonstration with Joshua Redman
3:30 p.m., Hancher Auditorium

Joshua Redman Quintet
8 p.m., Hancher Auditorium

Wednesday, February 14
Stradin Quartet
8 p.m., Clapp Recital Hall

Natural Knees
8 p.m., Theatre A, Theatre Building

Thursday, February 15
An Actor’s Nightmare and Sister Ignatius Explains It All
8 p.m., Theatre B, Theatre Building

Natural Knees
8 p.m., Theatre A, Theatre Building

Friday, February 16
Concert in Jazz
UI Dance Department
8 p.m., Space/Place Theatre North Hall

An Actor’s Nightmare and Sister Ignatius Explains It All
8 p.m., Theatre B, Theatre Building

Natural Knees
8 p.m., Theatre A, Theatre Building

John Ditto, organ
8 p.m., Clapp Recital Hall

Saturday, February 17
Symphony Band
8 p.m., Hancher Auditorium

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3 p.m., Theatre A, Theatre Building

Percussion Ensemble
6:30 p.m., Viman Hall, Viman Music Building

For selected 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.

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Seating Policy: To avoid disrupting the performance, spectators will be directed to the observation room 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 return to the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

Gag Room: The gag room, located on the rear side of the lobby, is a place to discuss, post notices, and meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Sneezing: Please use the handkerchief to help stop a cough or sneeze, and coughing or sneezing 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.

Camera 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 camera and tape recorders with the house manager or an usher.

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