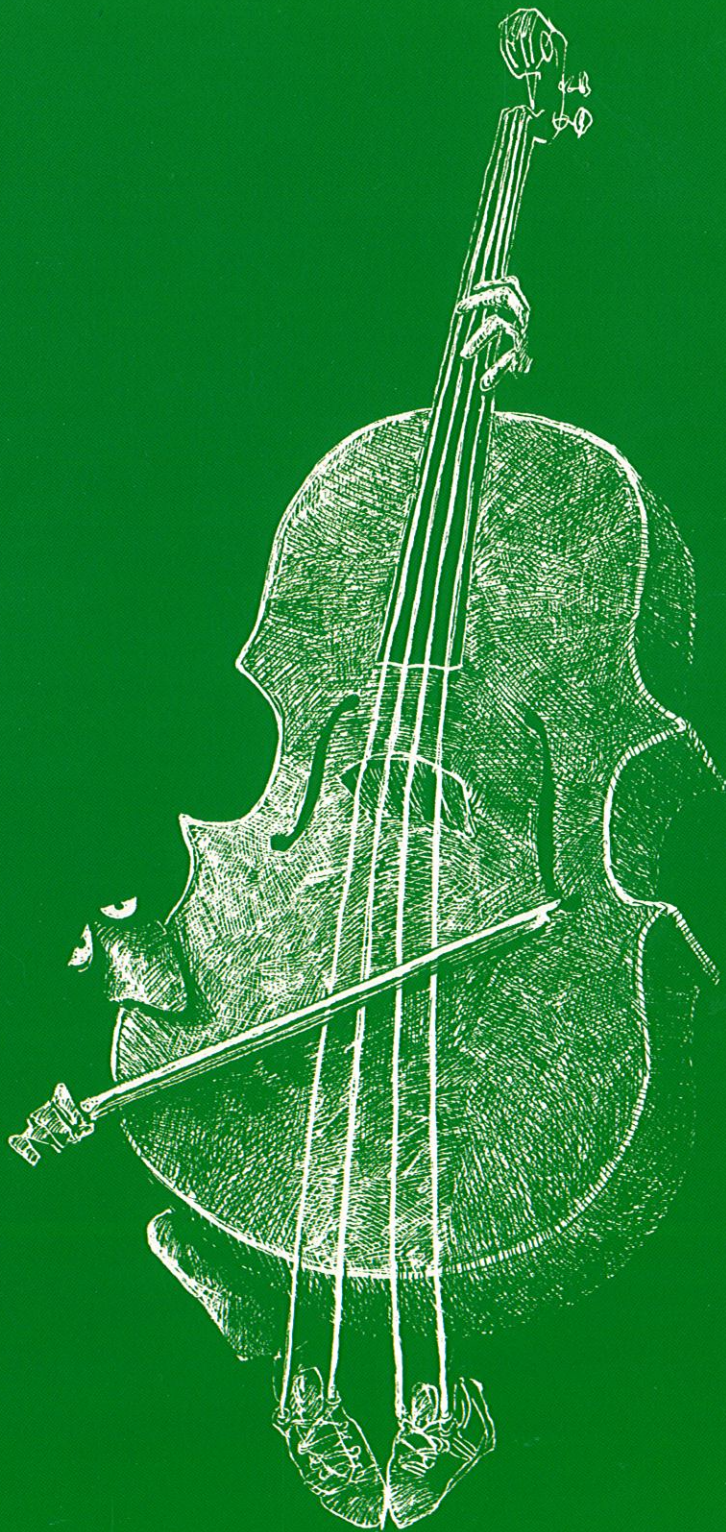


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The University of Iowa

Special Event

SCHREI X

a solo work written and performed by

DIAMANDA GALÁS

Tuesday and Wednesday, February 27 and 28, 1996-8:00 p.m.

sound designed and engineered by

BLAISE DUPUY

research for intervenal sound productions
coordinated by

MICHAEL FLANAGAN

with

MALEDICTION AND PRAYER

new works for solo voice and piano

sound designed and engineered by

lighting designed by

BLAISE DUPUY

DAN KOTLOWITZ

These performances are supported by the National Endowment for the Arts.

Schrei X



Based on Diamanda Galás's earlier work *Schrei 27*, which consisted of several short performances over the space of 27 minutes, *Schrei X* alternates extreme high-energy vocal work with absolute silence. The work takes place in darkness.

The performances are chapters of a confession which might have been induced through a chemical or mechanical manipulation of the brain. There is a high density of speech-sound over time which is often machine-like in its velocity. The work employs the atypical speech and vocal signal processing that Ms. Galás has been researching since 1979.

Schrei 27 was a commission of the 1994 New American Radio series and was made possible by a grant from the Meet the Composer/Reader's Digest Commissioning Program, in partnership with the National Endowment for the Arts and the Lila Wallace-Reader's Digest Fund, and with commissioning support from Walker Art Center. It was developed for national broadcast with New Radio and Performing Arts. The development of *Schrei 27* would not have been possible without the support of a creative residency at the Walker Art Center.

Schrei X was developed as a full-length work in the spring of 1995 at the Wexner Center for the Arts at the Ohio State University where Ms. Galás was granted a creative residency which culminated in the work's premiere on April 1, 1995. Commissioning support for *Schrei X* was provided by the Wexner Center for the Arts, On the Boards, Hancher Auditorium/The University of Iowa, Northrop Auditorium at the University of Minnesota, and Walker Art Center with funds from the Northwest Area Foundation and Arranged Introductions: Art Works in Different Places, a project of Temple University's Tyler School of Art.

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program

SCHREI X

1. Do Room
2. I
3. M dis I
4. O.P.M.
5. Headbox
6. Cunt
7. Hepar
8. Vein
9. M dis II
10. Smell
11. Hee Shock Die

SHRIEK: As in rape, torture, and other human experiments, the SHRIEK of an animal which is repeatedly attacked within a contained space.

SHRIEK: sound beneath the skin, traveling beneath the skin at the pace of blood: intravena song. Brain stem level.

*He eats his skin with the two hands
First-born Death with both his hands
He is snatched from his bed,
And marched before the King of Terrors.
Job xviii 10-14*

THE COMPLAINT: The victim of a card game between God and Satan speaks: *"The Satan wants permission to get at Job himself to do more than scratch the surface, to penetrate his outer defenses and put his very being in jeopardy. The Lord thus gives the Satan leave to get under Job's skin, to do anything to him short of extinguishing his life."*—Marvin H. Pope

The Performance Space: Black. Vocal signal is received through five microphones and distributed through a quadrasonic system.

Texts used in performance: Texts by Galás, Job (excerpts from xviii, xl, and xli), and Thomas Aquinas.

*For I know that my redeemer lives
A guarantor upon the dust will stand;
Even after my skin is flayed,
Without my flesh I shall see God.
Job xix 25-26
(Dahood/Marvin Pope translation)*

intermission

MALEDICTION AND PRAYER

Ms. Galás will choose from the following:

Je Rame

"I am rowing against your life"

words: Henri Michaux 1954 from *Face aux Verrous*: "Poesie pour Pouvoir" (Facing the Locks)

music: Diamanda Galás

Abel and Cain

words: Charles Baudelaire from *Poems of Revolt* 1855

music: Diamanda Galás

Supplica a Mi Madre

"Prayer to My Mother"

words: Pier Paolo Pasolini from *Poesia in Forma di Rosa* 1964

music: Diamanda Galás

Si La Muerte . . .

"If death should come asking for me do me the favor . . ."

words: Miguel Hueso Mixco from *On the Front Line* (ed. by C. Alegria and D. Flakoll) (197-)

music: Diamanda Galás

Cris d'Aveugle

"Blind Man's Cry"

words: Tristan Corbière

music: Diamanda Galás



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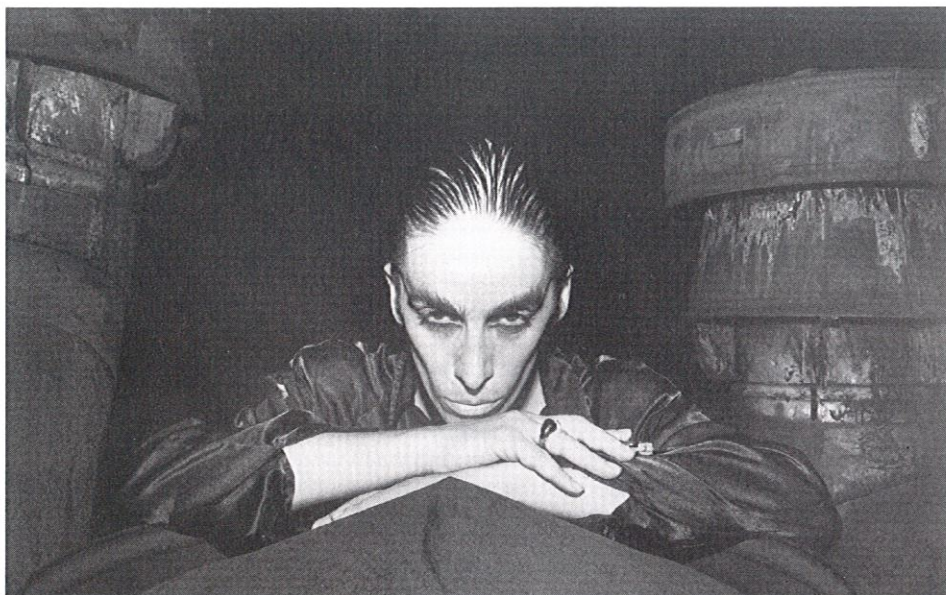
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DIAMANDA GALÁS is an international vocalist, composer, and performer who was first seen in Europe at the Festival Avignon in 1979. After hearing a tape of her performance, composer Vinko Globokar invited Galás to Avignon to perform the lead in his opera, *Un Jour Comme Une Autre*, based on Amnesty International documentation of the arrest and torture of a Turkish woman for alleged treason. Galás went from Avignon to Paris where she performed her solo works *Wild Women with Steak Knives* and *Tragouthia apo to Aima Exoun Fonos* (Song from the Blood of Those Murdered) in the Théâtre Gerard Phillippe Saint-Denis at the invitation of its director, Rene Gonzalez. Subsequently, Ms. Galás toured her solo work throughout Europe at festivals including Donaueschingen, Inventionen, Biennale de Paris, Musica Oggi, and Festivale de la Voce.

Plague Mass (originally titled *Masque of the Red Death*), Ms. Galás's acclaimed requiem for those dead and dying of AIDS, began development in 1984 in San Francisco. In 1985, she traveled throughout Europe to discuss this evolving work and its political intent. In 1988, Galás began the performance tour of the one-woman show, beginning with rehearsal performances in the U.S. and then moving to Australia, Sweden, Yugoslavia, Holland, Italy, Spain, and Bavaria, where she performed on the Catholic Day of Repentance. *Plague Mass* officially premiered in the United Kingdom on New Year's Day 1989 at Queen Elizabeth Hall, followed by a performance at Lincoln Center in New York.

In October 1990, she performed a revised and expanded version of *Plague Mass* (1984-*End of the Epidemic*), featuring the newest section *There Are No More Tickets To The Funeral*, at the Cathedral of Saint John the Divine in New York, the second largest cathedral in the world. Galás performed new segments of the work in San Francisco during the 1990 International AIDS Conference and again as part of the Coalition for the Freedom of Expression. The *Plague Mass* has toured extensively, including performances in 1990 at the Olympic Festival in Barcelona, Berlin, the Helsinki Festival,

DIAMANDA GALÁS

and the Festival delle Colline in Italy (where she was denounced by members of the Italian government for committing blasphemy against the Roman Catholic Church); at the festival in Athens, Greece in 1991; and in Norway, San Francisco, and Los Angeles in 1993.

In February 1992, *Vena Cava* had its world premiere at The Kitchen in New York City. The piece explores the destruction of the mind through the related illnesses of clinical depression and AIDS dementia. *Vena Cava* was created as an intimate companion piece to the large-scale *Plague Mass*. Ms. Galás was awarded Ford Foundation and Meet the Composer grants to continue work on both *Plague Mass* and *Vena Cava*.

Galás opened the 1993 Serious Fun! Festival at Lincoln Center with the world premiere of *Insekta*, an electro-acoustic monodrama. *Insekta* is the story of a survivor of repeated trauma within an enclosed space preventing escape.

In the fall of 1993, Ms. Galás completed a world tour of *Judgement Day* and *Plague Mass*, which included appearances in the U.S., Netherlands, Austria, Slovenia, Switzerland, Belgium, and Norway. Recent performances include appearances at the Triple X Festival in Amsterdam, the Szene in Salzburg, and the Leon Festival in Mexico. In September of 1994, Ms. Galás performed the French premiere of the *Plague Mass* at the American Center in Paris. Ms. Galás recorded an album of new songs with producer/bass player John Paul Jones titled *The Sporting Life* released on Mute Records September 5, 1994, followed by an international tour.

In addition to solo performance work, Galás has contributed music to English filmmaker Derek Jarman's *Last of England* and Wes Craven's *The Serpent and the Rainbow*. She appears in Berlin filmmaker Rosa Von Praunheim's *Positive Positive* and contributed music to Von Praunheim's *Silence=Death*. Galás's vocals can also be heard in Francis Ford Coppola's *Dracula* as part of the film's Academy Award-winning sound effects. She recorded music for Clive Barker's film *Lord of Illusions*. Perspectives in New Music published Galás's *Intravenous Song: Wild Women with Steak Knives*, which was delivered in 1982 at the Colloquium for Schizophrenia and Linguistics at the University of California in San Diego. Ms. Galás also performed the U.S. and Central American premieres of works by Ianni Xenakis and Vinko Globokar with L'Ensemble Intercontemporaine, Musique Vivante, and the Brooklyn Philharmonic.

Diamanda Galás's recordings include *The Sporting Life* (1994), *Vena Cava* (1993), *The Singer* (1992), *Masque of the Red Death* (1989), *You Must Be Certain of the Devil* (1988), *Saint of the Pit* (1986), *The Divine Punishment* (1986), *The Litanies of Satan*

(1982 re-release), and *Diamanda Galás* (1984). All recordings are available on Mute Records. A video of *Judgement Day*, her live performance of selections from *The Singer*, is also available from Atavistic Video.

BLAISE DUPUY (*Sound Design*) is a sound engineer, samplist, and producer. He was the co-producer of *Plague Mass* by Diamanda Galás, recorded live at the Cathedral of Saint John the Divine in New York City. He created samples and sound effects for Ms. Galás's *Insekta*. He has toured with Ms. Galás throughout Europe and North America. He has also engineered the recording of many albums, including *Passages* by Philip Glass and Ravi Shankar, *Strange Cargo* by David Van Tieghem, *Slaughter House* and *The Ride* by Masta Ace Incorporated.

DAN KOTLOWITZ's (*Lighting Design*) off-Broadway credits include: *The Mysteries and What's So Funny?*, *Reno Once Removed*, *The Wash*, *Yankee Dawg You Die*, *The Perfect Party*, *Second Chance*, *Money Talks*, *The Second Hurricane*, and *Ladies and Gentleman*, Jerome Kern. Mr. Kotlowitz designed the New York productions of Diamanda Galás's *Plague Mass* at the Cathedral of Saint John the Divine, *Vena Cava* at The Kitchen, and *Insekta* at The Kitchen and Lincoln Center. He has designed for numerous regional theaters including Milwaukee Rep, Berkeley Rep, The Huntington, Virginia State, Northlight, Studio Arena, and The Players Theater. He has also served as the lighting director for Lincoln Center's Serious Fun! Festival, Carlton Dance Festival in Brazil, the Leningrad Music Hall, Lyon Opera Ballet at City Center, and the Donesik Ballet.



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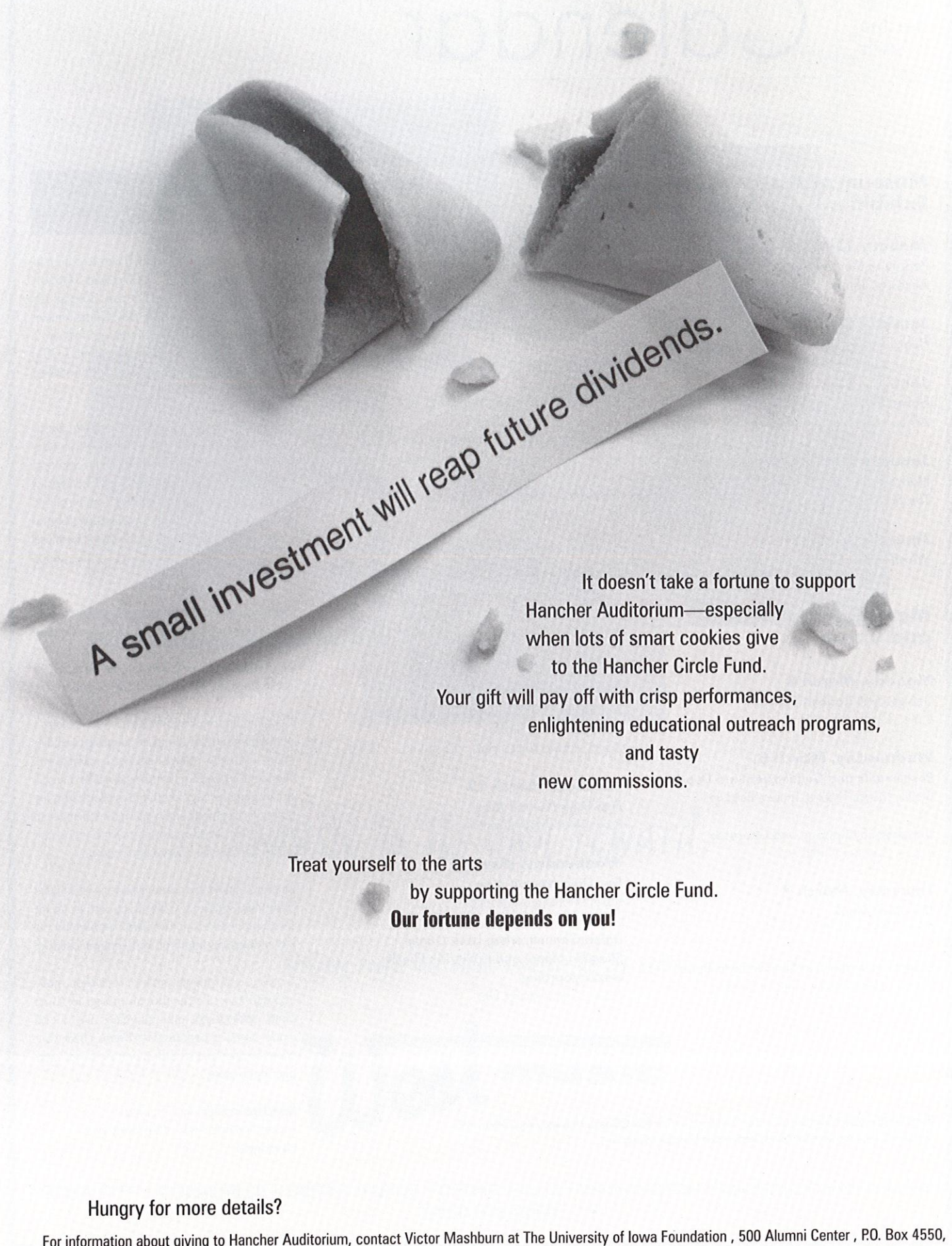
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Calendar

Museum of Art Exhibitions

January 13-March 3

*People of the River:
Ancestor Shields of the Asmat*

January 13-March 10

Henry Darger: 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

Whistler, Among Others

Music, Theater, and Dance

Monday, March 4

University & Concert Bands
8 p.m., Clapp Recital Hall

Wednesday, March 6

Rosencrantz and Guildenstern are Dead
8 p.m., Mabie Theatre, Theatre Building

University Symphony and Choruses
8 p.m., Hancher Auditorium

Thursday, March 7

The Black Monk
8 p.m., Theatre B, Theatre Building

Rosencrantz and Guildenstern are Dead
8 p.m., Mabie Theatre, Theatre Building

Friday, March 8

The Black Monk
8 p.m., Theatre B, Theatre Building

Rosencrantz and Guildenstern are Dead

8 p.m., Mabie Theatre, Theatre Building

Saturday, March 9

The Black Monk
8 p.m., Theatre B, Theatre Building

Rosencrantz and Guildenstern are Dead

8 p.m., Mabie Theatre, Theatre Building

Sunday, March 10

The Black Monk
3 & 8 p.m., Theatre B, Theatre Building

Rosencrantz and Guildenstern are Dead
3 p.m., Mabie Theatre, Theatre Building

Tim Ehlen & Carolina Oltmanns, pianos
8 p.m., Clapp Recital Hall

Monday, March 11

*Katherine Eberle, mezzo-soprano, and
Rene Lecuona, piano*
8 p.m., Clapp Recital Hall

Tuesday, March 12

Five Guys Named Moe
8 p.m., Hancher Auditorium

Wednesday, March 13

Five Guys Named Moe
8 p.m., Hancher Auditorium

*Diana Gannett, string bass; Daniel
Shapiro, piano; and Katherine Eberle,
mezzo-soprano*
8 p.m., Clapp Recital Hall

Hancher Auditorium Information

Box Office: Open from 10:00 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.

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.



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