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2001-02 Season

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To our future and its possibilities

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To the familiar . . . and the foreign

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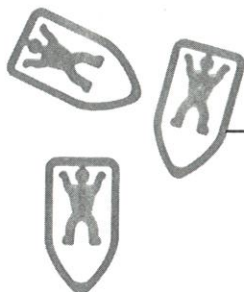
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Foundation for Dance Promotion, Inc.
The Chamber Music Society of Lincoln Center

Present

BILL T. JONES/ARNIE ZANE DANCE COMPANY

Friday and Saturday, January 25 and 26, 2002—8:00 p.m.

Bill T. Jones, *Artistic Director*

Germaul Yusef Barnes, Denis Boroditski, Eric Bradley, Asli Bulbul, Catherine Cabeen,
Leah Cox, Ayo Janeen Jackson, Daniel Russell Kubert,
Wen-Chung Lin, Malcolm Low, Toshiko Oiwa

and

THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER

David Shifrin, *Artistic Director*

In an evening of chamber works featuring the

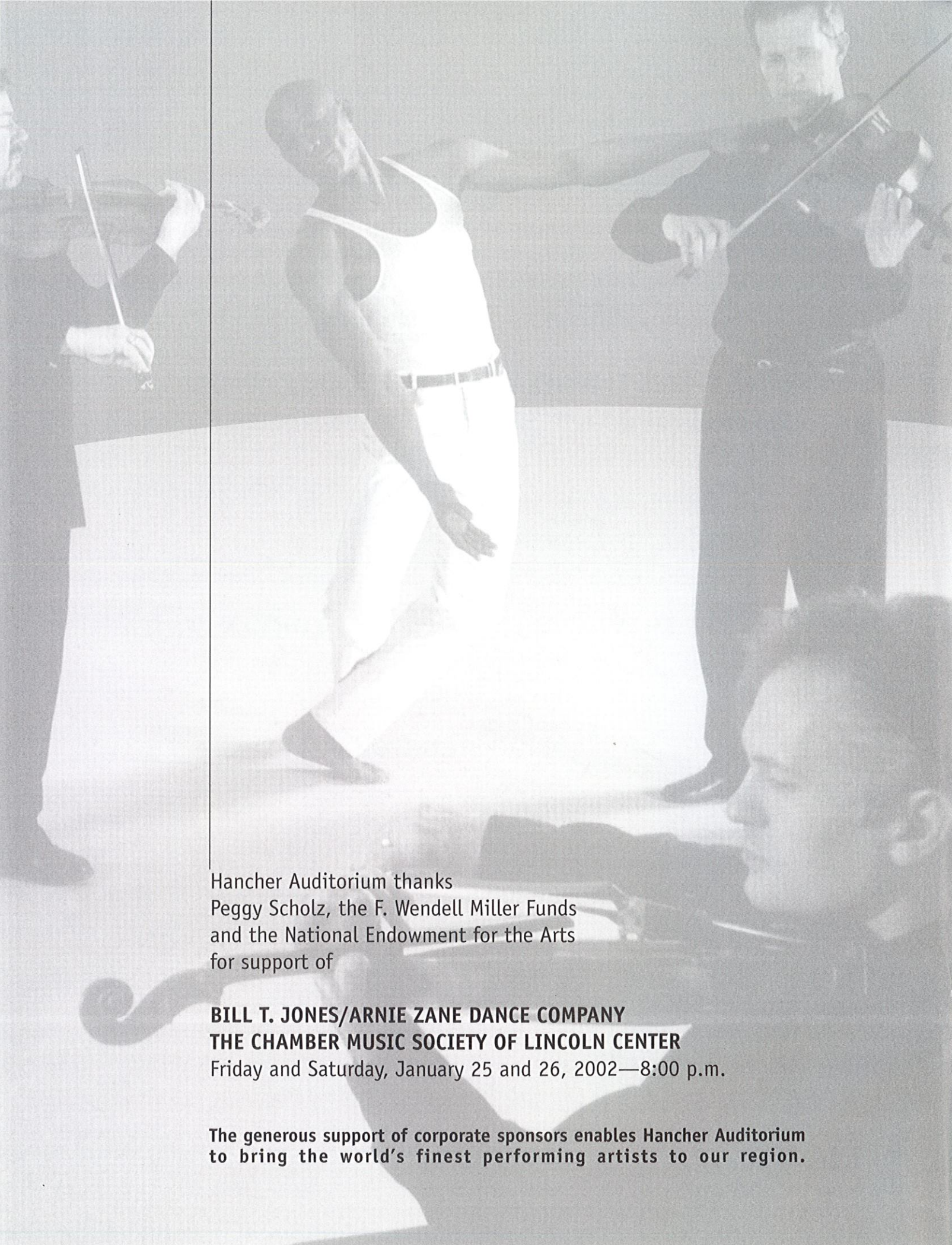
ORION STRING QUARTET

Daniel Phillips, *Violin*
Todd Phillips, *Violin*
Steven Tenenbom, *Viola*
Timothy Eddy, *Cello*
and

MEMBERS OF CHAMBER MUSIC SOCIETY TWO

Timothy Fain, *Violin*
Ruggero Alliffranchini, *Violin*
Hsin-Yun Huang, *Viola*
Sophie Shao, *Cello*

Additional support by the F. Wendell Miller Funds and by the National Endowment for the Arts



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Peggy Scholz, the F. Wendell Miller Funds
and the National Endowment for the Arts
for support of

BILL T. JONES/ARNIE ZANE DANCE COMPANY
THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER
Friday and Saturday, January 25 and 26, 2002—8:00 p.m.

The generous support of corporate sponsors enables Hancher Auditorium
to bring the world's finest performing artists to our region.

Program

Friday, January 25, 2002 –8 p.m.

VERBUM

(World Premiere – Hancher Auditorium, January 25, 2002)

Choreography by Bill T. Jones

Music by Ludwig van Beethoven (Quartet for Strings in F Major, Opus 135)

Music performed by the Orion String Quartet

Set by Bjorn Amelan

Costumes by Liz Prince

Lighting by Robert Wierzel

VERBUM is dedicated to Bill Katz.

Eric Bradley, Asli Bulbul, Leah Cox, Ayo Janeen Jackson,
Daniel Russell Kubert, Wen-Chung Lin, Malcolm Low, Toshiko Oiwa

Thank you to Daniel Bernard Roumain for all of his help.

INTERMISSION

WORLDWITHOUT/IN

(World Premiere – Hancher Auditorium, January 25, 2002)

Choreography by Bill T. Jones

Music by György Kurtág

(String Quartet, Op. 1; *Hommage à Mihály András*, Opus 13, Twelve Microludes for String Quartet)

Music performed by Members of Chamber Music Society Two

Set by Bjorn Amelan

Costumes by Liz Prince

Lighting by Robert Wierzel

Masks and Props by Ishanee DeVas and Katherine McDermott

WORLDWITHOUT/IN is dedicated to Chris Komar.

Eric Bradley, Asli Bulbul, Catherine Cabeen, Leah Cox, Ayo Janeen Jackson,
Daniel Russell Kubert, Wen-Chung Lin, Malcolm Low, Toshiko Oiwa

INTERMISSION

Musical Interlude

QUARTET FOR STRINGS IN F MAJOR (Excerpts)

Très lent

Vif et agité

Composed by Maurice Ravel

Lighting by Robert Wierzel

Performed by

Orion String Quartet

PAUSE

BLACK SUZANNE

(World Premiere—Hancher Auditorium, January 25, 2002)

Choreography by Bill T. Jones

Music by Dmitri Shostakovich (Prelude and Scherzo for String Octet, Opus 11)

Music performed by the Orion String Quartet and Members of Chamber Music Society Two

Set by Bjorn Amelan *

Costumes by Liz Prince

Lighting by Robert Wierzel

Eric Bradley, Catherine Cabeen, Leah Cox, Ayo Janeen Jackson, Daniel Russell Kubert, Wen-Chung Lin, Malcolm Low, Toshiko Oiwa

* Bjorn Amelan wishes to thank Takashi Murakami for inspiring the backdrop's design.

Program

Saturday, January 26, 2002 –8 p.m.

The audience is invited to stay for a post-performance discussion in the hall with the artists.

VERBUM

(World Premiere – Hancher Auditorium, January 25, 2002)

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Music by Ludwig van Beethoven (Quartet for Strings in F Major, Opus 135)

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Ayo Janeen Jackson, Daniel Russell Kubert, Wen-Chung Lin, Malcolm Low, Toshiko Oiwa

INTERMISSION

D-MAN IN THE WATERS

(1989 revised 1998)

"In a dream you saw a way to survive and you were full of joy."

– Jenny Holzer

Choreography by Bill T. Jones

Music by Felix Mendelssohn (Octet for Strings in E-flat Major, Opus 20)

Music performed by the Orion String Quartet and Members of Chamber Music Society Two

Costumes by Liz Prince

Lighting by Robert Wierzel

D-Man in the Waters is dedicated to Demian Acquavella.

Germual Yusef Barnes, Eric Bradley, Catherine Cabeen, Leah Cox, Ayo Janeen Jackson,
Daniel Russell Kubert, Wen-Chung Lin, Malcolm Low, Toshiko Oiwa or Asli Bulbul

The first movement of *D-Man in the Waters* was commissioned by The St. Luke's Chamber Ensemble,
and was made possible with public funds from the New York State Council on the Arts.

THE ART OF COLLABORATION—a conversation with Bill T. Jones and David Shifrin

If music and dance go hand in hand, then live music and dance share a more intimate embrace. It is the exhilarating potential inherent in that partnership that has fueled the collaboration between Bill T. Jones/Arnie Zane Dance Company and The Chamber Music Society of Lincoln Center.

During the course of this joint project, the two companies created three new repertory works set to a diverse series of chamber music pieces. The musical selections include some pillars in the chamber music repertoire as well as more contemporary works – arrestingly beautiful in their own right. Performing with live musicians is nothing new for Mr. Jones, but it has become an increasing priority. In fact, it was the collaboration between Mr. Jones and the Orion String Quartet at a Classical Action benefit at the Brooklyn Academy of Music (BAM) in 1998 that inspired this project. Here, Bill T. Jones and David Shifrin tell the story of this unique partnership, describing the thrill and challenges of working in and between these two artistic forms.

Jones: It all started when Charlie Hamlin of Classical Action invited me to perform at a benefit at the Majestic Theater. I said yes, and that I would like to dance to Beethoven. Of course I was scared to death of Beethoven, but I was very much enamored of the Adagio from the Opus 135 quartet. Charlie said, “*Oh yes, and I will get the Orion String Quartet to play for you.*” The Orion and I had great fun. There was something about the ritualistic aspect of how they as musicians get on stage, how they behave on stage when they are a visual presence, and how they take their bows that we explored. They found all this extremely challenging, novel, and inspiring, and they wanted to do more. When the prospect of doing a new work that used live music came up, I began to look for a way of working the Orion into it.

Shifrin: Bill works with music in a way that is different than many other choreographers and dancers, in that it is much more part of the whole experience. When he worked with the Orion String Quartet players at BAM, even just working with the players on the bow, and how they acknowledged the applause from the audience after one movement of the Beethoven quartet was inspiring. He got the musicians to think not just about how they were playing, but how they were moving onstage. It was not accompaniment in the pit, playing the rhythms and the sounds to make a dancer move. It was all part of a larger experience. What Bill did at that time was absolutely stunning in the way that he made the music part of the choreography and the choreography part of the live music performance. We thought, “*Wouldn’t it be nice to do more?*”

When Bill was considering which works to choreograph for this collaboration, we talked about everything – the entire history of chamber music. He listened to Schubert, Bartok, Beethoven and Shostakovich. We wanted him, first and foremost, to choose works that worked for his vision and choreography and with his dancers. At the same time, I wanted it to be music that was absolutely first rate. The late Beethoven quartets are pillars in the canon, bridging the classical era and the great legacies of Haydn and Mozart with the nineteenth century and the great drama and unbelievable depth of emotion found at that time.

The Kurtág is something entirely different, musically speaking, and it was a brilliant choice to have something recently composed and very different in language. Kurtág’s music is very dramatic. It is episodic, especially the microludes – each one of these pieces is very short. Some of them are only 20 seconds long. Some of the things that are striking to the listener are the extreme contrasts in his work: From very quiet to much more extroverted, dramatic, louder playing and his use of silence. There are many



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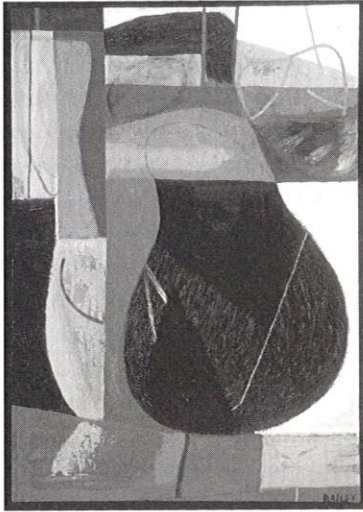
The Hancher Auditorium staff has always been deeply committed to maintaining your safety while attending our performances. Since 1993 we have had a standing committee on Emergency Preparedness and our personnel are trained to assist in medical emergencies and orderly building evacuations. But in light of recent events in our country and the world, we knew it was time to take a closer look and make some changes to our policies and procedures. Based on our research with other performing arts facilities and consultation with the university’s Department of Public Safety, we believe these measures will enhance the safety of everyone. The following will take effect immediately.

1. Backpacks and large bags of any kind will no longer be allowed in Hancher Auditorium. You will be asked to return such items to your vehicle if possible. If absolutely necessary, you may be allowed to check a bag at one of our coatchecks, however, the bag will be opened and inspected in your presence before it is accepted for checking. Hancher Auditorium reserves the right to inspect any bag or package being brought into this facility.
2. Ticket stubs will now be required in order to re-enter the building. If you choose to leave the building at any time during a performance or its intermission, you must have your ticket stub or you will not be allowed to return.
3. Greenroom and Backstage access will be restricted and closely monitored.

We understand that this may cause inconvenience for some individuals and we apologize for that. We strongly believe that these measures will provide added security for everyone and allow auditorium staff, performers and audience alike to enjoy the best possible performances.

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places where absolutely nothing happens in the music, and yet a lot happens because of the drama of the silence.

Jones: In the last five or six years, I have been listening to and thinking a lot more about romantic music, and romantic chamber music is extremely powerful. The accomplishment of the early Romantics was that they were able to suggest, through very succinct forms, a wide range of emotions, but with great precision. After all, there are only four instruments, and they take you many, many places. Once the early Romantics had sort of captured my attention and my heart, I began to think about the form of the string quartet with more sophistication and ultimately became more adventuresome. That is how I got to the Kurtág.

With the Beethoven quartet, we handed out the musical scores to the dancers. We actually had the dancers on the floor articulating learned phrases or creating material using the parts. One group would take the cello, another group would take the viola. I have never really done that before with a group of dancers. On the surface, the Beethoven is very simple and very moving, but the actual architecture of it is a serious thing. I wanted the dancers to understand that and to have greater respect for how this seemingly simple music is made. I also wanted to rein myself in – so as not to work purely from imagination but actually to try to understand the structure of the music more profoundly as I began to expand with it.

The two works that make up Shostakovich's Prelude and Scherzo for String Octet, Opus 11, are breathtaking in their brevity, richness and evocative power. The music, by 18-year-old Shostakovich, is scored for a double string quartet and invites us to explore an athletic, rhythmically propelled vocabulary enhanced by rapid changes in emotional pitch, gesture and musicality.

Shifrin: When you think of dance – ballet or modern – you think of the dance being dominant and the music being secondary to accompany the dance. But the sensibility of Bill T. Jones and his really sincere desire to combine art forms rather than just take dance and find ways to dress it up with other mediums makes this different. I believe his love of music and his appreciation of the musicians will set this collaboration apart from what it might have been with another choreographer and another dance company. And for the Chamber Music Society fans, there is the element of hearing repertoire that is part of the canon, and that most of our core audience knows quite well, but hearing it and seeing it in a very different way.

Jones: It is said that dance and music are made for each other. As dancers we know that every performance is different. The air in the room is different. The floor is different. And as a result, that is what is exciting for the connoisseurs of dance – to see how a step is performed night after night or how a series of movements work. The same is true of live music. When a dance work is made, the relationship between the dancers and musicians is unpredictable. With live music it is alive and dramatic. And the dancers can never grow blasé. Every time we meet as a group of artists who inhabit the same time and, I dare say, space, as we are with musicians, there are more reasons to be alert. The event becomes more charged, more resonant and dramatic. That is what we seek from live performance.

WORDS FROM THE ORION STRING QUARTET

Friday, January 25, 2002 performance

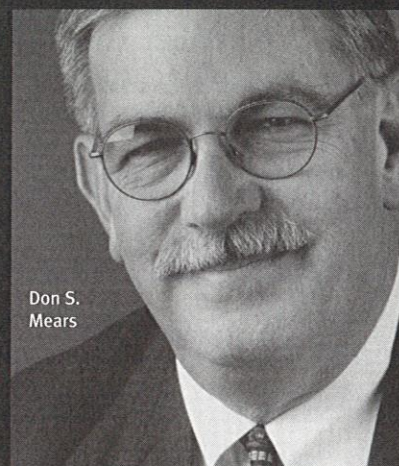
We chose to program these movements of Ravel's String Quartet for their sensual beauty and vivid imagery. They also offer something different in character from the rest of the program. Music historians have called Ravel's compositional style impressionistic, and it does seem to conjure up a fantastic musical palette in the imagination akin to the great Impressionist painters such as Monet or Renoir. Ravel wrote his only string quartet while he was still a student at the Paris Conservatoire in 1902. Even then he was a consummate composer, writing music with exotic sounds influenced by Claude Debussy's revolutionary work and his own fascination with music and art of other cultures. The quartet is in four movements, of which we will be playing the last two. The first movement you will hear is marked "Très Lent" (very slowly), and it has some of the most exquisite melodies and gorgeous sound textures ever written for quartet. The musical themes are integrated so completely among the four instruments that it is sometimes hard to tell where the melody is coming from even when you're watching closely. The final movement is marked "Vif et agité" (agitated). Being around the incredibly skilled and powerfully expressive bodies of our dancing colleagues can be a little intimidating, but in this movement, our hands, at least, have a chance to rival the dancers' athleticism as we scrub our bows and move our fingers madly on our strings.

Working on this project with Bill T. Jones and each amazingly gifted dancer in his company has been nothing short of revelatory. The genius of the choreography and its marvelously artistic realization powerfully illuminates the inner life of the music in ways we had not perceived or imagined before.

BILL T. JONES/ARNIE ZANE DANCE COMPANY was founded as a multicultural dance company in 1982. Bill T. Jones/Arnie Zane Dance Company is the product of an eleven-year collaboration between Bill T. Jones and Arnie Zane. It emerged onto the international scene in 1982 with the world premiere of *Intuitive Momentum* with legendary drummer Max Roach at the Brooklyn Academy of Music. Extensive touring quickly followed, taking the company to prestigious houses such as Sadler's Wells in London; Théâtre de la Ville in Paris; Zellerbach Hall in Berkeley, Calif.; the Kennedy Center for the Performing Arts in Washington, DC; Cultural Center of the Philippines and the Jerusalem Theater in Israel. Since then, the ten-member company has performed its ever-enlarging repertoire (currently over 50 works) in 30 countries and over 100 American cities and performed under the aegis of the United States Information Agency in Asia and Southeast Asia. Audiences of approximately 100,000 annually see the company across the country and around the world.

Bill T. Jones/Arnie Zane Dance Company's work has often been described as a fusion of dance and theater. This is most apparent in its evening-length works, among them *The Animal Trilogy*, which premiered in 1986 at the Lyon Biennale de la Danse, and *Last Supper at Uncle Tom's Cabin/The Promised Land*, which premiered as part of the Next Wave Festival at the Brooklyn Academy of Music in 1990. *Last Supper...* was awarded two New York Dance and Theater Awards (Bessies) for costume design and musical scoring, and was the subject of a BBC documentary. In 1994 *Still/Here* premiered at the Brooklyn Academy of Music. *Still/Here* explored and contemplated survival, life and art through dance and music. This critically acclaimed work was filmed for television broadcast and was the subject of a Bill Moyers special that was first broadcast in 1997. The company's most recent evening-length work, *You Walk?*, received its United States premiere at the Hancher Auditorium/University of Iowa in March 2000 and its European premiere at Arena Del Sole in May 2000.

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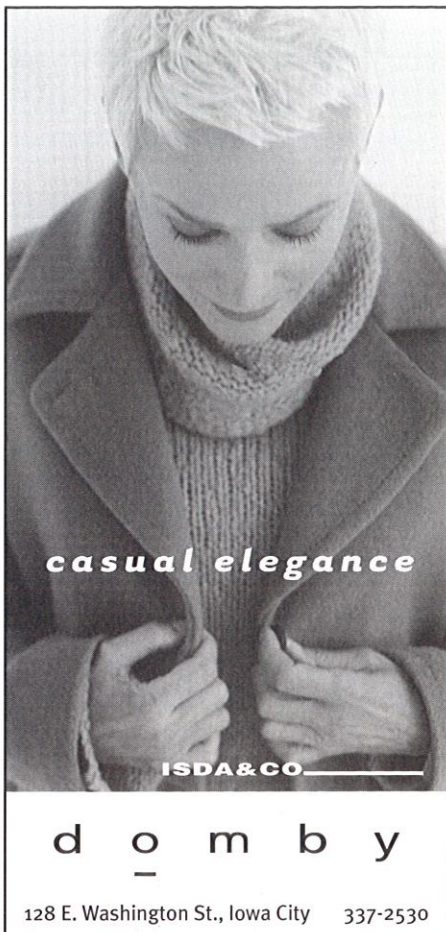
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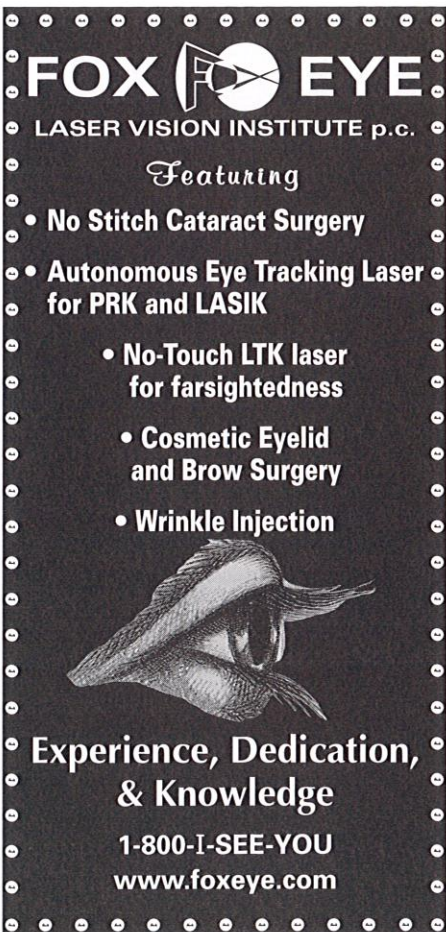


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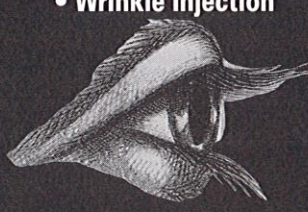


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THE CHAMBER MUSIC SOCIETY OF LINCOLN CENTER (CMS) is the resident company at Lincoln Center devoted to the outstanding performance and creation of chamber music. Its pioneering structure – a core of distinguished artist members augmented by invited guests – allows Artistic Director David Shifrin to present concerts of every instrumentation, style and historical period. CMS's wide-ranging activities include not only concerts at Lincoln Center, but also national and international tours, nationally televised broadcasts on "Live From Lincoln Center," and regular appearances on National Public Radio's "Performance Today."

CMS's core of resident artist members numbers 18 musicians. They are: Artistic Director and clarinetist David Shifrin; violinists Ani Kavafian, Ida Kavafian, Cho-Liang Lin and Joseph Silverstein; violist Paul Neubauer; cellists Gary Hoffman and Fred Sherry; bassist Edgar Meyer; flutist Ransom Wilson; oboist Stephen Taylor; bassoonist Milan Turkovic; pianists Lee Luvisi and Anne-Marie McDermott; and the Orion String Quartet, CMS's Quartet-in-Residence. In addition, current Chamber Music Society Two members are baritone Randall Scarlatta; violinists Timothy Fain, Viviane Hagner and Soovin Kim; violists Nokuthula Ngwenyama and Naoko Shimizu; cellists Wolfgang Emanuel Schmidt and Alisa Weilerstein; clarinetist Anthony McGill; pianists Jonathan Biss, Stewart Goodyear and Lang Lang; and the Miró String Quartet.

In 1965, as plans for Lincoln Center for the Performing Arts were in the final stages, the distinguished American composer and president of Lincoln Center, William Schuman, first conceived of an organization dedicated to performing the finest chamber music. This organization, to be housed in its own specially designed recital hall, would take its place among the finest ballet, symphonic and opera companies at Lincoln Center. Charles Wadsworth took on the challenge of the creation and artistic direction of the organization. With the patronage and inspiring leadership of Miss Alice Tully, the plan was brought to fruition. On September 11, 1969, Alice Tully Hall opened with the first performance of The Chamber Music Society of Lincoln Center, beginning a new era for chamber music in the United States. In 1969, CMS began with 20 concerts; during the current 33rd season, under the artistic directorship of clarinetist David Shifrin, it will present over 100 performances.

As the nation's premier repertory company for chamber music, CMS strives to bring audiences the finest performances of an extraordinary body of repertoire, dating as far back as the Renaissance and continuing through the centuries to the finest works of our time. Chamber music, like other art forms, is dependent upon the infusion of new works into the literature in order to continue as a dynamic means of artistic expression. CMS has commissioned over 110 new works from a formidable array of composers, including Bruce Adolphe, Samuel Barber, Leonard Bernstein, William Bolcorm, John Corigliano, George Crumb, Lukas Foss, John Harbison, Alberto Ginastera, Morton Gould, Keith Jarrett, Oliver Knussen, Gian Carlo Menotti, Darius Milhaud, Peter Schickele, Bright Sheng, Joan Tower and Ellen Taaffe Zwilich. CMS also supports the work of living composers by awarding the Elise L. Stoecker Prize, a cash award given annually to each of two outstanding composers of chamber music.

In keeping with its mandate to reach a broad audience, CMS presents national and international tours and multi-concert series outside New York. In addition, CMS appears at some of the country's most prestigious music festivals, including the Lincoln Center, Mostly Mozart and Ravinia festivals. CMS has also performed throughout Canada and Mexico, traveled to Australia in 1984 and 1987 and toured Japan in 1989. In May 1996, CMS made its first trip to Israel. The ambitious level of touring activity amounts to over 40 concerts annually outside New York City.

CMS is committed to developing young audiences as well as young artists. School-based educational programs - Chamber Music Beginnings, Young Musicians Program,

Student Tickets Subsidy Program, Musicians Up Close - reach some 11,000 elementary, junior and senior high school students from the tri-state area annually. CMS also presents a family concert series called Meet the Music!, designed to introduce chamber music to children ages 6-12 and their families in an engaging style. The Chamber Music Society also offers Pre-Concert Composer Chats. In 1995-1996, CMS launched Chamber Music Society Two, a two-year program showcasing the next generation of world-class chamber musicians and offering them multi-faceted performance and teaching opportunities. Violinists Timothy Fain and Ruggero Alliffranchini, violist Hsin-Yun Huang, and cellist Sophie Shao, who are featured during the course of the joint project with the Bill T. Jones/Arnie Zane Dance Company, are all current or past members of Chamber Music Society Two and are in demand internationally as soloists and chamber musicians.

CMS's discography ranges from Bach to Zwilich and includes critically acclaimed recordings of Dvorák's Serenade and Quintet, Beethoven's Septet and Serenade, music by Carl Maria von Weber and Walton's *Façade* with Lynn Redgrave as narrator. Hi Fi Magazine named CMS's recording of Bach's complete Brandenburg Concerts "one of the best recordings of the year" in 1996. Recent releases include *The Complete Chamber Music of Claude Debussy* on the Delos label and George Rochberg's *Eden: Out of Time & Out of Space*.

ORION STRING QUARTET was founded in 1987. The Orion String Quartet is Quartet-in-Residence of The Chamber Music Society of Lincoln Center and of the Mannes College of Music. Known for its interpretations of Beethoven, in May of 2000 the quartet performed all 17 Beethoven quartets in a series of free concerts at Alice Tully Hall, with additional outreach activities taking place in the four boroughs of New York. Presented by the CMS, "Beethoven 2000" honored six New York City community arts organizations for their contributions to the lives of children. In addition to its appearances with the Chamber Music Society of Lincoln Center, the quartet performs in the major music centers of the world and has been featured three times on ABC's "Good Morning America" and on A&E's "Breakfast With the Arts."

Members of the quartet, dedicated to the development of the next generation of musical artists, are faculty members of the Mannes College of Music, as well as of other institutions, where they teach privately, give chamber music classes, and offer coaching programs. They have been faculty members of the Isaac Stern Chamber Music Workshop at Carnegie Hall, the Summer Institute for Advanced Studies in Aspen, and have held summer residencies at the Santa Fe Chamber Music Festival.

For Sony Classical, the Orion has recorded Wynton Marsalis's String Quartet No. 1, commissioned by the Chamber Music Society and premiered by the ensemble. For Arabesque, the group has recorded Dvorak's *American* String Quartet and Piano Quintet, with Peter Serkin, and Mendelssohn's Octet, with the Guarneri String Quartet.

The Orion String Quartet chose its name from the Orion constellation as a metaphor of the distinctive personality each of its musicians brings to the group in its collective pursuit of musical excellence.

BILL T. JONES (*Artistic Director/Choreographer*), a 1994 recipient of a MacArthur Fellowship, began his dance training at the State University of New York at Binghamton (SUNY), where he studied classical ballet and modern dance. After living in Amsterdam, Jones returned to SUNY, where he became co-founder of the American Dance Asylum in 1973. Before forming Bill T. Jones/Arnie Zane Dance Company (then called Bill T. Jones/Arnie Zane & Company) in 1982, Jones choreographed and performed nationally and internationally as a soloist and duet company with his late partner, Arnie Zane.



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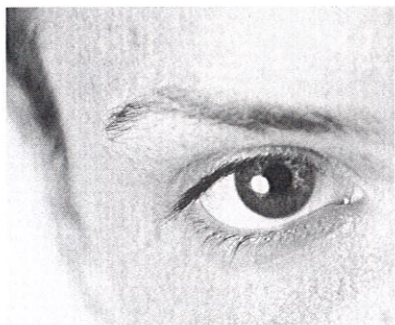
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In addition to creating more than 50 works for his own company, Jones has received many commissions to create dances for modern and ballet companies including Alvin Ailey American Dance Theater, Axis Dance Company, Boston Ballet, Lyon Opera Ballet, Berkshire Ballet, Berlin Opera Ballet and Diversions Dance Company, among others. He has also received numerous commissions to create new works for his own company, including premieres for the Next Wave Festival at the Brooklyn Academy of Music and for St. Luke's Chamber Orchestra. In 1995, Jones directed and performed in a collaborative work with Toni Morrison and Max Roach, *Dezza*, at Alice Tully Hall, commissioned by Lincoln Center's Serious Fun Festival. His collaboration with Jessye Norman, *How! Do! We! Do!*, premiered at New York's City Center in 1999 as part of Lincoln Center's Great Performers New Visions series. *The Breathing Show*, Jones' evening-long solo, premiered at Hancher Auditorium in Iowa City in the fall of 1999.

In 1990, Jones choreographed Sir Michael Tippet's *New Year* under the direction of Sir Peter Hall for the Houston Grand Opera and the Glynebourn Festival Opera. He conceived, co-directed and choreographed *Mother of Three Sons*, which was performed at the Munich Biennale, New York City Opera and the Houston Grand Opera. He also directed *Lost in the Stars* for the Boston Lyric Opera. Jones' theater involvement includes co-directing *Perfect Courage* with Rhodessa Jones for Festival 2000, in 1990. In 1994, he directed Derek Walcott's *Dream on Monkey Mountain* for The Guthrie Theater in Minneapolis.

Television credits for Jones include *Fever Swamp*, which was filmed for PBS's "Great Performances" series, and *Untitled* for "Alive from Off Center," which aired on PBS in 1989. In 1992, a documentary on Jones' *Last Supper at Uncle Tom's Cabin/The Promised Land* was aired on Dance in America as part of PBS's "Great Performances" series. CBS "Sunday Morning" broadcast two features on Jones' work, once in 1993 and again in 1994. *Still/Here* was co-directed for television by Jones and Gretchen Bender and aired nationally and internationally. The making of *Still/Here* was also the subject of a documentary by Bill Moyers and David Grubin entitled "Bill T. Jones: *Still/Here* with Bill Moyers" which premiered on PBS in 1997. Jones' work was profiled in the Blackside documentary entitled *I'll Make Me a World: A Century of African-American Arts*, which aired in 1999. Jones' *D-Man in the Waters* is included in *Free to Dance*, a documentary that chronicles modern dance's African-American roots, which aired on PBS in 2001.

In addition to the MacArthur Fellowship, Jones has received several other prestigious awards. In 1979, Jones was granted the Creative Artists Public Service Award in Choreography, and in 1980, 1981 and 1982, he was the recipient of Choreographic Fellowships from the National Endowment for the Arts. In 1986, Jones and Arnie Zane were awarded a New York Dance and Performance ("Bessie") Award for the Joyce Theater season, and in 1989 and 2001, Jones was awarded two more "Bessies" for his work, *D-Man in the Waters* (1989), and *The Table Project* and *The Breathing Show* (2001). Jones, along with his collaborators Rhodessa Jones and Idris Ackamoor received an "Izzy" Award for *Perfect Courage* in 1990. In 2001, Jones received another "Izzy" for his work, *Fantasy in C-Major*, with Axis Dance Company. Jones was honored with the Dorothy B. Chandler Performing Arts Award for his innovative contributions to performing arts in 1991. In 1993, Jones was presented with the Dance Magazine Award. In 2000, The Dance Heritage Coalition named Jones "An Irreplaceable Dance Treasure." Jones has received honorary doctorates from the Art Institute of Chicago, Bard College, the Juilliard School, Swarthmore College, and the SUNY Binghamton Distinguished Alumni Award. Jones served as the 1998 Robert Gwathmey Chair at the Cooper Union for the Advancement of Art and Science.

Pantheon Books published Jones' memoirs, *Last Night on Earth*, in 1995. An in-depth look at the work of Bill T. Jones and Arnie Zane can be found in *Body Against Body: The Dance and Other Collaborations of Bill T. Jones and Arnie Zane*, published in

1989 by Station Hill Press. Hyperion Books published *Dance*, a children's book written by Bill T. Jones and photographer Susan Kuklin, in 1998. Jones is proud to have contributed to *Continuous Replay: The Photography of Arnie Zane*, published by MIT Press in 1999.

ARNIE ZANE (*Founder, 1948-1988*) was a native New Yorker, born in the Bronx and educated at the State University of New York (SUNY) at Binghamton. In 1971, Arnie Zane and Bill T. Jones began their long collaboration in choreography and in 1973 formed the American Dance Asylum in Binghamton with Lois Welk. Zane's first recognition in the arts came as a photographer when he received a Creative Artists Public Service (CAPS) Fellowship in 1973. Zane was the recipient of a second CAPS Fellowship in 1981 for choreography, as well as two Choreographic Fellowships from the National Endowment for the Arts (1983 and 1984). In 1980, Zane was co-recipient, with Jones, of the German Critics Award for his work, *Blauvelt Mountain*. *Rotary Action*, a duet with Jones, was filmed for television, co-produced by WGBH-TV Boston and Channel 4 in London.

The Alvin Ailey American Dance Theater commissioned a new work from Zane and Jones, *How to Walk an Elephant*, which premiered at Wolftrap in August 1985. Zane (along with Jones) received a 1985-86 New York Dance and Performance ("Bessie") Award for Choreographer/Creator. *Continuous Replay: The Photography of Arnie Zane* was published by MIT Press in April 1999.

Germual Yusef Barnes (*Dancer*) is a native of Phoenix where he began dance training at South Mountain School of the Arts. From there, he went on to perform *A Chorus Line* and *Guys and Dolls* with the Pacific Conservatory of Performing Arts in California. Barnes continued his dance education at the University of the Arts in Philadelphia, after which he performed in Berlin for two years with Tola'da Dance Company. He has also performed with Movement Source Inc. Dance Company, Group Motions Dance Company and Cleo Parker Robinson Dance Ensemble. Barnes is honored to be dancing with Bill T. Jones/Arnie Zane Dance Company.

Eric Bradley (*Dancer*) spent his early formative years in Plainwell, an island city in rural Michigan. Early involvement in vocal music and theater led to exploring movement through solo improvisation. Formal study regimens in dance were pursued at the University of Michigan (1985-1987) and then later at the Juilliard School where he received his degree in 1991. Prior to joining Bill T. Jones/Arnie Zane Dance Company, he worked mainly with Creach/Koester and Sarah Skaggs Dance. Bradley continues to experiment with his own material and alternative training experiences. Recently he has been making structures and movement collectively with The Exquisite Corpse Group.

Asli Bulbul (*Dancer*) is from Istanbul. She started dancing when she was six years old. After graduating from Mimar Sinan University of Istanbul, Asli came to New York in the summer of 1997 to study modern dance. This is her first season with the Bill T. Jones/Arnie Zane Dance Company and she is so excited to be a part of this beautiful group.

Catherine Cabeen (*Dancer*) has been a member of the Bill T. Jones/Arnie Zane Dance Company since 1998. She began an apprenticeship with Jones in 1997 while completing her Certificate of Dance from the Martha Graham School of Contemporary Dance. Catherine grew up in St. Charles, Ill., where she began her dance training with Pamela Bedford and Homer Bryant. She spent two years in Seattle training in Cornish College's Preparatory Dance Department and with Spectrum Dance Theater. Since moving to New York in 1995, Catherine has performed with Pearl Lang Dance Theater, The Martha Graham Dance Ensemble, Maher Benham's Coyote Dancers, Analysis Dance Theater, Harakti Multi Media, Bill T. Jones/Arnie Zane Dance Company and in presentations of her own work at Aaron Davis Hall and the Martha Graham School. Catherine was costume designer for the most recent work of Harakti Multi Media. She thanks her family for their continuing love and inspiration.

Leah Cox (*Dancer*) grew up studying ballet in Houston and graduated high school from North Carolina School of the Arts. She continued her dance training at Texas Christian University where she graduated in 1998 with a BA in philosophy and a minor in religion. Leah was a member of McCaleb Dance in San Diego and was a guest artist with Lower Left. Prior to leaving San Diego, she presented a concert of her own work and was part of a group that commissioned Kim Epifano, Stephanie Gilliland, Christopher Pilafian, Mary Reich, Pat Sandback and Nina Martin to create a collaborative evening-length work co-produced by Sushi Performance and Visual Art.

Ayo Janeen Jackson (*Dancer*) joined the Bill T. Jones/Arnie Zane Dance Company in 1999. A native of Chapel Hill, she attended North Carolina School of the Arts, graduating with a BFA in 1999. She has worked with choreographers such as Mark Dendy, Sara Hook, Donald McKayle, Murray Luis, Maria Rovira and Lloyd Newson. Diva dust goes out to her family and Stefanie Bland.

Daniel Russell Kubert (*Dancer*) began his relationship with Bill T. Jones and his company in 1989, when he performed in *New Year*, choreographed by Jones and produced by the Houston Grand Opera. In 1992 Daniel moved to New York from Rockford, Ill., where he was artistic director of Without Shoes Dance Co. At that time he began training with the Bill T. Jones/Arnie Zane Dance Co. and remained a company member until 1996 when he took leave of the organization and created a multi-media performance company, Gemini, in San Francisco with long-time collaborator Heather Raikes. Kubert returned to New York, and the Jones/Zane Company in 1997 to study and experience the philosophies and performative tasks of Jones' work. He continues to develop new work with a blend of media both independently and in conjunction with Gemini. Presently, Daniel is studying at the New School University in his BA/MBA media studies program.



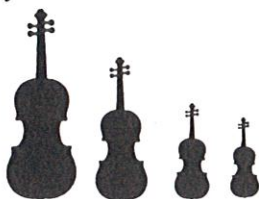
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Wen-Chung Lin (*Dancer*) received his MFA in modern dance from the University of Utah and his BFA from the National Institute of the Arts in Taiwan. He has performed with Repertory Dance Theatre in Utah, Dance Forum Taipei, Chamber Ballet Taipei, Taipei Folk Dance Theatre and others. He is also interested in choreography and video dance production.

Malcolm Low (*Dancer*) is originally from Chicago where he trained with Joseph Holmes Chicago Dance Company and Hubbard Street Dance Company. Malcolm has performed with Les Ballets Jazz de Montreal, Ballet British Columbia, Zvi Gotheiner and Dancers, Ronald K. Brown/Evidence and Stephen Petronio Dance Company. Malcolm is also working on developing his own movement. This is Malcolm's first season with Bill T. Jones/Arnie Zane Dance Company. He is very excited to be working with Bill and the company.

Toshiko Oiwa (*Dancer*) is from Tokyo where she was trained in ballet, jazz dance and classical piano. Toshiko moved to the United States to study at the Juilliard School in 1992 and graduated with a BFA in dance in 1996. Toshiko worked with Twyla Tharp from 1996 to 1997 in her company, THARP! Her other performance credit includes Stanley Love Performance Group, Neta Pulvermacher and Dancers and Maureen Fleming. Her choreography has been presented at Performance Space 122, Joyce Soho, Pace Downtown Theater, Dixon Place in New York, Kumquat Theater in Philadelphia and numerous theaters in Tokyo. This is her third season with Bill T. Jones/Arnie Zane Dance Company.

Timothy Eddy (*Orion String Quartet, Cello*) has performed with the orchestras of Dallas, Colorado, Jacksonville, North Carolina and Stamford, and has appeared at the Mostly Mozart, Ravinia, Aspen, Santa Fe, Marlboro, Lockenhaus, Spoleto and Sarasota festivals. Having attended the preparatory departments of the Juilliard School, the Peabody Conservatory, and the Mannes College of Music, he continued his studies with Bernard Greenhouse on scholarship at the Manhattan School of Music, from which he graduated with honors. Schooled in the Casals tradition, Eddy worked with Pablo Casals in Puerto Rico and Marlboro. Recipient in 1975 of

the Gaspar Cassado International Violoncello Competition in Italy, he is currently professor of cello at the Juilliard School and the Mannes College of Music. A frequent faculty member of the Isaac Stern Chamber Music Workshop at Carnegie Hall and a former member of the Galimir Quartet and New York Philomusica, Eddy is cellist of the Bach Aria Group and collaborates regularly with pianist Gilbert Kalish. He has recorded for the Angel, Arabesque, Colombia, CRI, Delos, Musical Heritage, New World, Nonesuch, Vanguard, Vox and Sony Classical labels. Eddy lives in Westchester County, N.Y., with his wife, violist Linda Moss Eddy. He plays a Matteo Goffriller cello built in 1728.

Daniel Phillips (*Orion String Quartet, Violin*), an artist member of the Chamber Music Society since 1994, is co-founder with his brother, violinist Todd Phillips, of the 14-year-old Orion String Quartet, the quartet-in-residence of the Chamber Music Society and of Mannes College of Music. Born of a musical family, Mr. Phillips began violin studies at age four with his father, a former violinist with the Pittsburgh Symphony. He later trained at the Juilliard School with Ivan Galamian and Sally Thomas and was a winner of the Young Concert Artists International Auditions. He has appeared as soloist with many of America's leading orchestras and plays regularly with the Santa Fe Chamber Music Festival, Chamber Music Northwest, Music from Marlboro and the Bach Aria Group. A professor of violin at the Aaron Copland School of Music of Queens College and of the Purchase College Conservatory of Music, he is married to flutist Tara Helen O'Connor.

Todd Phillips (*Orion String Quartet, Violin*), currently a leading violinist with the Orpheus Chamber Orchestra, made his solo debut at age 13 with the Pittsburgh Symphony and has since performed as guest artist with leading orchestras throughout North America, Europe and Japan. Phillips has appeared at the Mostly Mozart, Ravinia, Santa Fe, Marlboro and Spoleto festivals, with New York Philomusica and with the New York String Orchestra. He has collaborated with Rudolf Serkin, Jaime Laredo, Richard Stoltzman, Peter Serkin and members of the Guarneri, Cleveland, Emerson and

Juilliard string quartets, and has participated in 16 Music from Marlboro tours. Phillips began violin study at age four with his father, Eugene Phillips, a composer and former violinist with the Pittsburgh Symphony, and later with Sally Thomas at the Juilliard School and Sandor Vegh at the Mozarteum in Salzburg. He serves on the faculties of the Mannes College of Music and the Isaac Stern Chamber Music Workshop at Carnegie Hall. He has recorded for the Arabesque, Delos, Deutsche Grammophon, Finlandia, Marlboro Recording Society, New York Philomusica, RCA and Sony Classical labels. Phillips plays an Antonius Stadivarius violin built in 1732.

Steven Tenenbom (*Orion String Quartet, Viola*) has appeared with the Guarneri and Emerson string quartets, and the Beaux Arts and Kalichstein-Laredo-Robinson trios. He has performed as soloist with the Rochester Philharmonic and the Cincinnati Chamber Orchestra, and has toured with the Brandenburg Ensemble throughout the United States and Canada. His festival credits include Mostly Mozart, Aspen, Ravinia, Marlboro, June Music Festival, Chamber Music Northwest, Music from Angel Fire, and Bravo! Colorado. A native of Arizona, Tenenbom began his training with Max Mandel, and later, at the University of Southern California, with Milton Thomas and Heidi Castleman, and subsequently with Michael Tree and Karen Tuttle at the Curtis Institute of Music. A recipient of the Coleman Chamber Music award and a former member of the Galimir Quartet, he is currently a member of Tashi and of the piano quartet Opus One. He is a faculty member of the Mannes College of Music, the Hartt School of Music, and the Curtis Institute, where he is coordinator of the String Chamber Music Studies and Performances Program. He has recorded for the RCA, Arabesque, Delos, ECM, Marlboro Recording Society, and Sony Classical labels. Tenenbom lives in Connecticut with his wife, violinist Ida Kavafian, with whom he raises, trains, and shows Hungarian Vizsla dogs under the kennel name "Opus One Vizslas." He plays a Gasparo da Salo viola built in 1560.

Ruggero Alliffranchini (*Violin*), a native of Milan, started musical training not on the violin, but on the drums, and at age three

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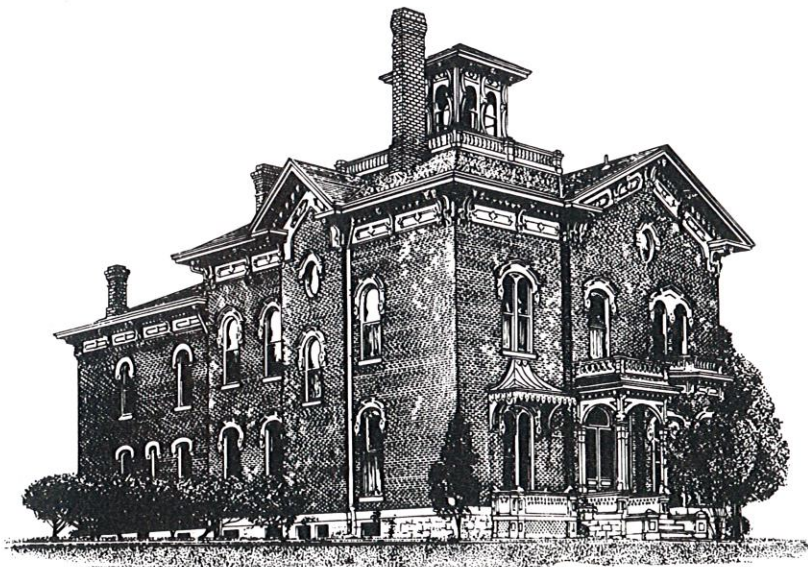
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occasionally performed with his father's dance band in summer concerts along the Italian Riviera. Given his first violin at age eight, he was only 15 when he had already performed as soloist and recitalist. He performed with the Solisti Aquilani chamber orchestra throughout Europe before coming to the United States to study with Jascha Brodsky at The New School in Philadelphia and later with Szymon Goldberg at the Curtis Institute, where he became a founding member of the Borromeo String Quartet, with which he played exclusively for eleven years. In 1990, the quartet transferred to the New England Conservatory of Music, and two years later the members were appointed as full-time faculty, a position the quartet still holds today. As a member of the Borromeo String Quartet, Alliffranchini performed extensively on concert series and at festivals throughout the United States, Japan and Europe. Currently a frequent guest artist with the Boston Chamber Music Society, El Paso Pro Musica, and as collaborative artist with Joshua Bell, Pamela Frank, John Gibbons, Gary Graffman, Gary Hoffman, Paul Robison and Chamber Music Society artists David Shifrin and Charles Wadsworth, he is now violinist of Nobilis, a trio comprised of pianist Stephen Prutsman and cellist Suren Bagratuni. Alliffranchini plays a 1694 Stradivarius known as the "Fetzer."

Timothy Fain (Violin), a member of Chamber Music Society Two and First Prize winner of the 1999 Young Concert Artists International Auditions, is recipient of an Avery Fisher Career Grant. His New York City recital debut was made in the Young Concert Artists Series at the 92nd Street Y; his local concerto debut, with the New York Chamber Symphony, will take place in May of this season. Following his appearance in 1998 with the Mexico City Philharmonic, he has been reengaged for two performances of the Tchaikovsky concerto in 2001; in addition, he will play with the Juilliard Symphony, the Oxford Chamber Symphony of Philadelphia, the Mankato Symphony of Minnesota and the San Juan Symphony of New Mexico. As a chamber musician, in addition to performances with the Chamber Music Society, Mr. Fain has appeared with the festivals of Marlboro, Ravinia, Santa Fe, Caramoor, Chamber Music Northwest and Bargemusic, LTD. A native of Califor-

nia, Fain took his BFA degree at the Curtis Institute and his MFA at the Juilliard School.

Hsin-Yun Huang (Viola) is the youngest artist to have been a gold medallist in the 1988 Lionel Tertis International Competition. She has appeared with the Bavarian Radio Orchestra, the Zagreb Soloists and the Tokyo Philharmonic; other guest appearances include the Berlin Radio Symphony, the Russian State Philharmonic and the National Symphony of Taiwan, of which she is a native. Now living in New York City, she has played with the Marlboro Music Festival, the Prussia Cove Festival in England, the El Paso International Chamber Music Festival and the Spoleto and Newport festivals. A member of the Borromeo String Quartet from 1994-2000, she has shared in the prestigious Cleveland Quartet Award in 1998, and with that group became a member of Chamber Music Society Two, with which she was featured in a "Live From Lincoln Center" telecast. Ms. Huang studied with David Takeno at the Yehudi Menuhin School, at the Curtis Institute with Michael Tree, where she earned her bachelor's degree, and at The Juilliard School with Samuel Rhodes, where she completed requirements for the MFA in music. Ms. Huang currently is a faculty member of The Juilliard School and of the Mannes College of Music in New York.

Sophie Shao (Cello), a native of New York City, began studying piano at age five; when she was six she turned to the cello and soon was a pupil of Shirley Trepel, former principal cellist of the Houston Symphony. She enrolled at the Curtis Institute at age 13 and, upon graduating, continued her studies at Yale University. In May 2000, she received her BA in religious studies from Yale College and in May of this year received her MFA degree from the Yale School of Music where she was winner of the Paul and Daisy Soros Fellowship for New Americans. The recipient of an Avery Fisher Career Grant in 1996, she also won a top prize in the Ima Hogg Young Artists' Competition and an honorable mention in the 1997 Rostropovich Competition. Having made her orchestral debut at age 19 with the Houston Symphony, she has performed throughout the United States, Canada, Japan and France and in New York at Alice Tully Hall, the

92nd Street Y, Carnegie Hall, Avery Fisher Hall and Merkin Concert Hall. Ms. Shao has appeared with the festivals of Marlboro, Caramoor, Evian, Banff and Ravinia.

Bjorn G. Amelan (Sculptor/Associate Artistic Director/Set Designer) was the partner of the late fashion designer Patrick Kelly from 1983 until Kelly passed away on January 1, 1990. Amelan moved to the United States to begin his collaboration with Bill T. Jones in 1993. He has designed sets for the following works by Jones: *Green and Blue* for the Lyon Opera Ballet; *We Set Out Early... Visibility Was Poor*, *The Breathing Show*, *You Walk?* and *The Table Project* for the Bill T. Jones/Arnie Zane Dance Company and *How! Do! We! Do!* For Jones and Jessye Norman in conjunction with the Lincoln Center's Great Performers New Visions series. Amelan is the recipient of a 2001 "Bessie" for his designs for *The Breathing Show* and *The Table Project*.

Liz Prince (Costume Designer) has worked extensively with Bill T. Jones designing numerous productions for his company as well as his productions on the Boston Ballet, Berlin Opera Ballet and Alvin Ailey American Dance Theater. Other recent work includes designing for: Doug Varone for his works on his company and the Jose Limón Company; Mikhail Baryshnikov's White Oak Dance Project; Mark Dendy for works on his company and his productions on The Pacific Northwest Ballet and the Dortmund Theater Ballet; Trey McIntyre and his productions on the Houston Ballet and the Pennsylvania Ballet; Ralph Lemon; Jane Comfort; Heidi Latsky; and Larry Goldhuber. Prince's costumes have been exhibited at the Cleveland Center for Contemporary Art, Snug Harbor Cultural Center, the Whitney Museum of American Art at Philip Morris and the New York Public Library for the Performing Arts. She received a 1990 New York Dance and Performance Award for costume design.

Robert Wierzel (Lighting Designer) has collaborated with Bill T. Jones and Bill T. Jones/Arnie Zane Dance Company for over 15 years on numerous projects including *You Walk?*; *Still/Here* and *Last Supper at Uncle Tom's Cabin/The Promised Land*; *Dream on Monkey Mountain* at The

Guthrie Theater; as well as with the Boston Lyric Opera; Lyon Opera Ballet; the Welsh dance company, Diversions; London's Contemporary Dance Trust and the Deutsche Opera Berlin. Mr. Wierzel is the recipient of a 1993 New York Dance and Performance Award ("Bessie") for Sustained Achievement in Lighting Design for his work with the Company. Robert has also worked with choreographers Margo Sappington, Molissa Fenley, Goldhuber & Latsky and J. Fregalette-Jansen. He has also worked with Philip Glass on *1000 Airplanes on the Roof*, *Hydrogen Jukebox* and *Les Enfants Terribles*. Wierzel's extensive opera work includes productions at Glimmerglass Opera, the New York City Opera, the Paris Opera, the Houston Grand Opera, Tokyo Opera, Canadian Opera and Seattle Opera, among others. His theater work in the United States includes productions on and off Broadway, at the Arena Stage, Mark Taper Forum, NYSF-Public Theatre, Center Stage, Hartford Stage, Long Wharf, Yale Rep, Berkley Rep and The Goodman Theatre, among many others. Wierzel has his MFA from the Yale School of Drama and is currently on the faculty of NYU's Tisch School of the Arts.

Janet Wong (*Rehearsal Director/Assistant to Choreographer*) received her dance training in Hong Kong and London. From 1985 - 1993, she danced with the Berlin Ballet where she met Bill. In August 1993, she moved to New York to learn and unlearn. Janet has been the rehearsal director for the company since 1996 and still loves her dialogue with Bill, the work, the company, time and space.

Richard Kuykendall (*Production Manager*) has recently joined the company full-time after working with them periodically over the past year and a half. Prior to this, Rick served as production coordinator/technical director for the Washington University Performing Arts and Dance departments in St. Louis. In addition to his academic work, he is a freelance production consultant and lighting designer who has worked with companies such as Landmark Entertainment Group in Hollywood, the Sanrio Corporation in Japan, Hong Kong Repertory, C-Deck Enterprises in Las Vegas, Stages St. Louis and various universities around the country. Rick received his MFA



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Katherine McDermott (*Stage Manager*) is thrilled to be working with the Bill T. Jones/Arnie Zane Dance Company. Katy has stage managed for Performance Space 122, Carlota Santana Spanish Dance Company, Daniel Gwirtzman Dance Company, The Toyota Comedy Festival, Emerging Artist Theatre Company and numerous regional theaters throughout the south. Thanks to family and friends for their love and support.

Miki Takahashi (*Lighting Supervisor*) is a Hong Kong native and has been living in the United States for the last eight years. Ms. Takahashi has worked in numerous cities, most notably St. Louis, Los Angeles, Seattle and New York. Her most recent design projects include: *The Table Project* (choreographed by Bill T. Jones), *Sense-8* (choreographed by the dancers of the Bill T. Jones/Arnie Zane Dance Company), *Molière One-Acts*, *Hansel and Gretel* (directed by Claudia Zahn), and *The Balcony* (directed by Leslie Swackhammer). Ms. Takahashi has her MFA from the University of Washington in Seattle.

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Bjorn G. Amelan, *Associate Artistic Director*
Gregory Bain, *Production Director*
Janet Wong, *Rehearsal Director/Assistant to the Choreographer*
Richard Kuykendall, *Production Manager*
Miki Takahashi, *Lighting Supervisor*
Katherine McDermott, *Stage Manager*
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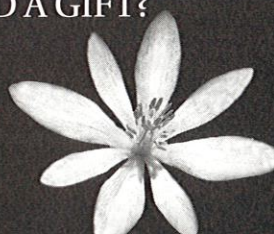
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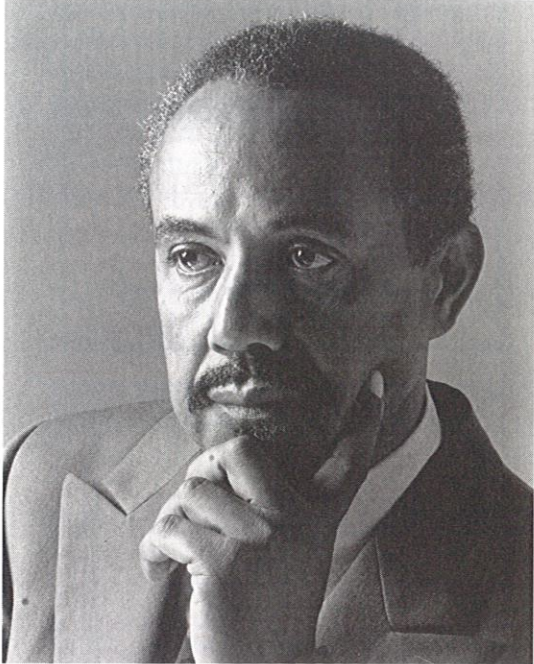
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Justice and Glover present

An Evening with Martin and Langston



The University Lecture Committee and Hancher Auditorium are proud to present *An Evening with Martin and Langston* on Monday, January 28, 2002 at 8 p.m. in Hancher Auditorium. Performed by acclaimed actors Felix Justice and Danny Glover, the show presents the speeches of Dr. Martin Luther King Jr. and the poetry of Langston Hughes. Creating a living history for his audience, Justice performs two of Dr. King's most famous speeches, including the last of the slain civil rights leader's life. Glover then reads and reflects on a selection of Hughes' most insightful poetry, often including "Birmingham Sunday," which Hughes wrote in response to the 1963 church bombing that killed four young girls.

Justice and Glover bring to life two important African-American voices that young audiences may not have had the opportunity to witness live. At Bucknell University in 2000, Glover explained, "*The point is to take people that were not around at that time, during the Civil Rights era, and take them back...to take a look at then, and see where we are now.*" The experience encourages new generations to pursue the causes of social justice and personal dreams that still resonate today. Justice himself discovered the motivating power of speech when he first saw Rev. King speak in 1960. In a 1999 interview with *The Northeastern News*, Justice characterized the exposure as, "*A conversion experience...the things [MLK] said rang with a great truth.*"

Both actors are eager to share this power of speech and vision with new generations that can continue to strive for social harmony. "*I think we underestimate the intellectual acumen of young people,*" Justice told *The Northeastern News*, "*I find young people to be quite awake and alive.*"

An Evening with Martin and Langston has been performed at over 200 universities and colleges since it premiered in 1992. Representatives of the University of Pennsylvania said the actors, "*Transformed a performance on a campus stage to an oration in the hearts of a civil rights era.*" Samantha Hudson of the University of Nevada at Reno Student Activities Office explained, "*They appeal to such a wide audience. It's something everyone will enjoy being a part of.*"

The success of such a show relies on the tremendous ability of Justice and Glover to transmit Dr. King and Hughes' words effectively. Both are experienced activists and performers who often link the two together. Glover's breakthrough performance came in New York with the production *Master Harold and the Boys*. He starred in the Academy Award-winner *Places in the Heart* as well as in *The Color Purple* and *Beloved*. He enjoyed wide popular exposure as police detective Roger Murtaugh in the *Lethal Weapon* film series. Glover was both star and executive producer of *To Sleep with Anger*, one of 1990's most critically acclaimed films. Currently, he can be seen in the hit film *The Royal Tenenbaums*. The veteran actor also has played celebrated roles in the television series "Hill Street Blues" and "Lonesome Dove," receiving an Emmy nomination for the latter. He was awarded a second Emmy nomination for TNT's "Freedom Song." In addition, Glover has won two NAACP Image Awards, three Cable ACE Awards, the Phoenix Award from the Black American Cinema Society and the Independent Feature Project/West's Best Actor Award. For his commitment to social justice, Glover was appointed the first Goodwill Ambassador to the United Nations Development Program in 1998. He also has received the first annual William Kunstler Racial Justice Award, a Lifetime Achievement Award from Amnesty International and an Essence Award.

Felix Justice has been acting and directing since 1961. He has performed in dozens of plays including Oscar Wilde's *Salome*, James Baldwin's *Blues for Mister Charlie*, and productions of *Antigone*, *The Curious Savage*, *I'm Not Rappaport*, *Henry V*, *High on Pile's Bluff*, and *The River Niger*. Justice is an experienced director as well. He directed Athol Fugard's play *The Blood Knot* in which Glover performed. He has also directed *Luv*, *Companions of Fire* and *The Trials of Brother Jero*.

Prophecy in America, Justice's one-man performance of Dr. King's speeches, premiered at the Lorraine Hansberry Theater in San Francisco in 1981 and toured much of the United States as well as Africa. After seeing the show several times, Glover approached Justice about collaborating to continue bringing Dr. King and Hughes to new audiences. The result is both edifying and entertaining.

An Evening with Martin and Langston is presented by the University Lecture Committee through the support of student fees and the F. Wendell Miller Endowment Fund and by Hancher Auditorium. The evening is free and open to the public, but tickets are required. They may be obtained in person only at the University Box Office and at the Hancher Box Office. Tickets are limited to two per person.

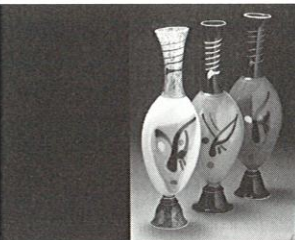


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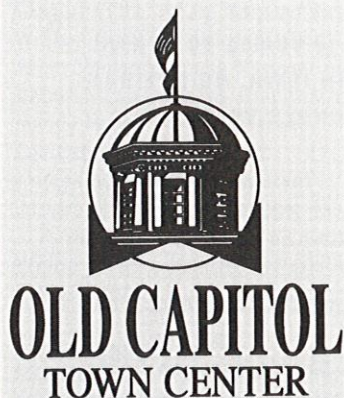


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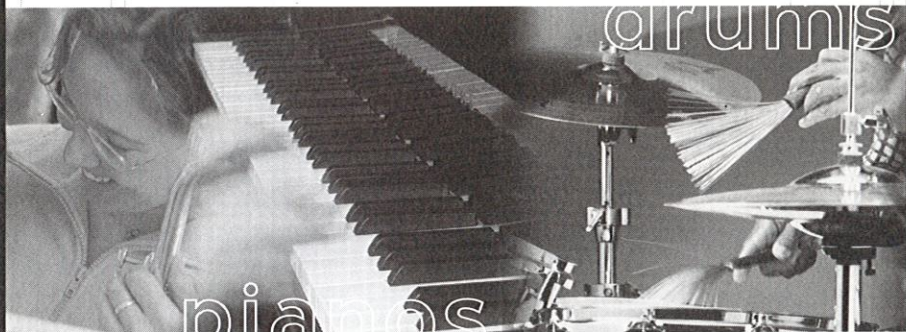
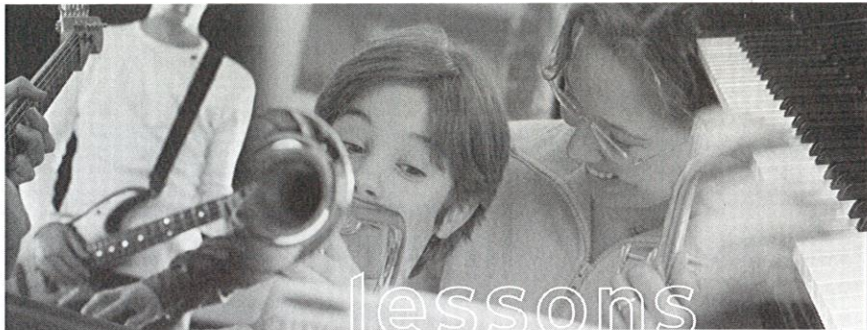
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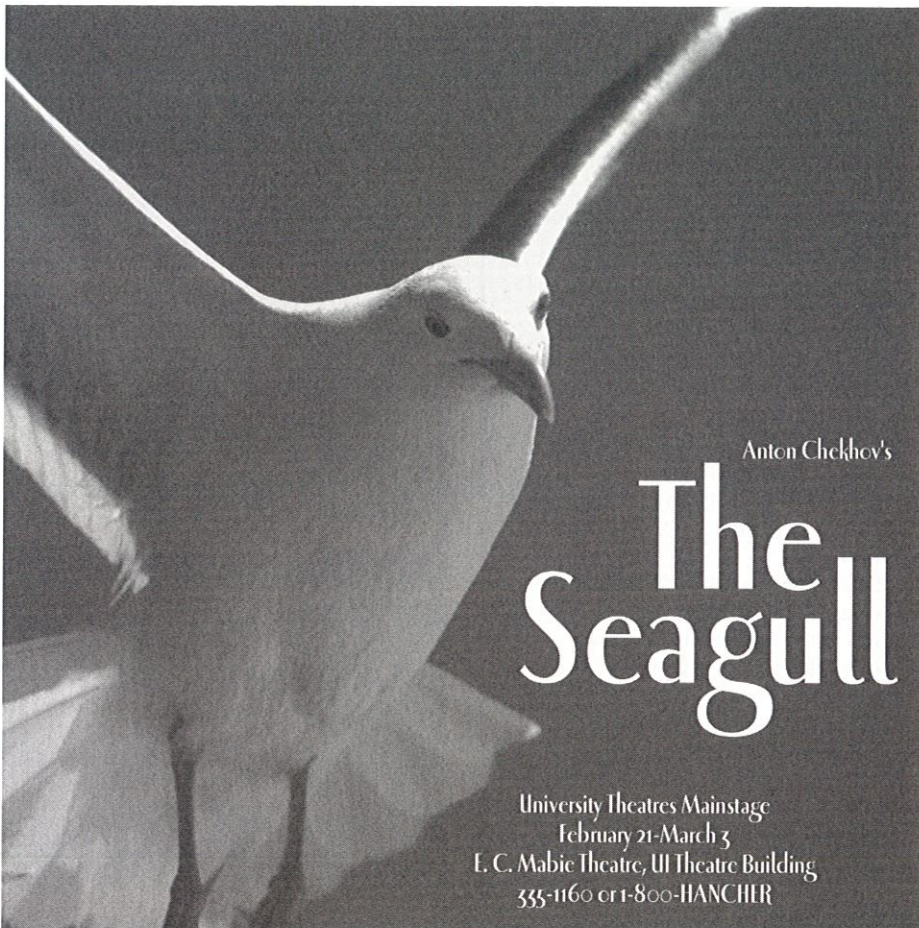
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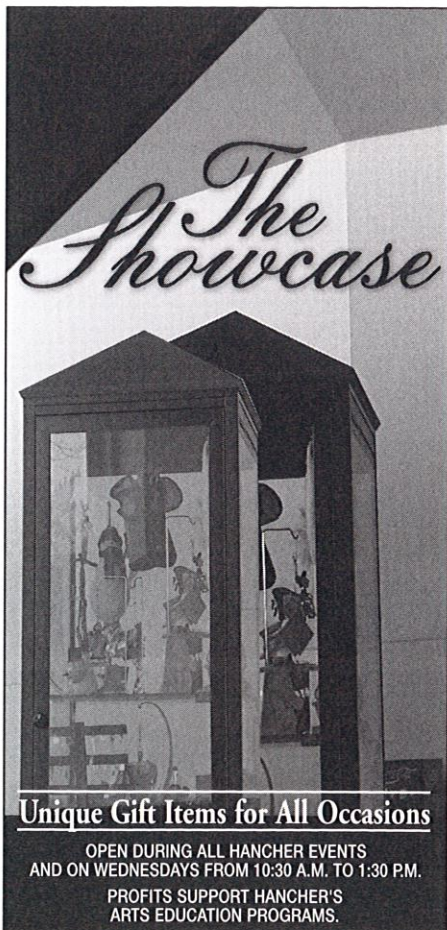
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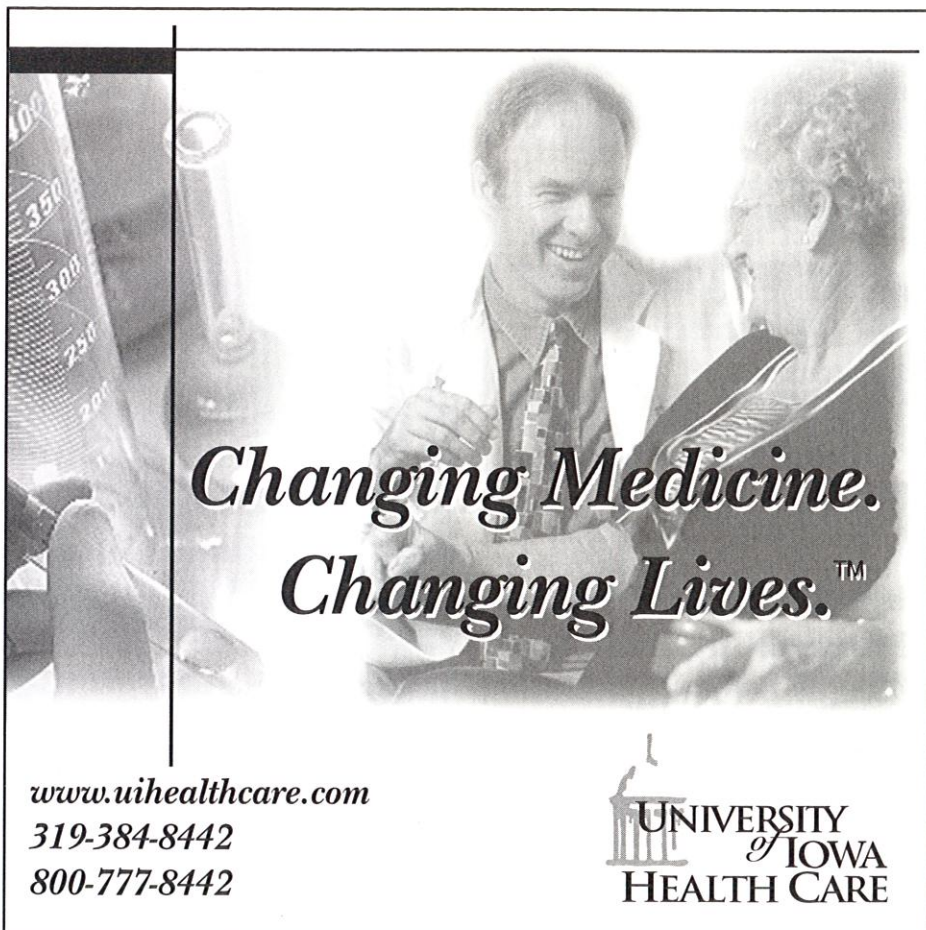


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Did a single conversation between two men—friends and colleagues torn apart by geopolitics—affect the result of the Second World War?

What did German physicist Werner Heisenberg say to his Danish counterpart Niels Bohr during a mysterious visit to Copenhagen in 1941? And what impact did the conversation have on the race to produce an atomic bomb?

Michael Frayn explores these fascinating questions in his Tony Award-winning play, *Copenhagen*, coming to Hancher Auditorium with support from the Sheraton Iowa City Hotel on Tuesday and Wednesday, February 26-27. Far from a dry or difficult explication of quantum theory, *Copenhagen* is riveting theater the New York Times calls, "Endlessly fascinating . . . The most invigorating and ingenious play of ideas in many a year," and the San Francisco Examiner hails as, "Scintillating . . . A dazzling fugue." John Lahr of The New Yorker raves that the play is, "Superbly dramatized . . . *Copenhagen* offers a particular kind of brain-teasing pleasure."

Frayn, perhaps best known for the popular farce *Noises Off*, demonstrates the breadth of his talent with this stunning drama built around some of the deepest mysteries of science and the human heart. From atomic theory to moral philosophy, *Copenhagen* reveals how both the smallest particles and the smallest decisions can lead to catastrophic events. "Frayn creates riveting suspense and, without dumbing down the dialogue, makes the discussion of matters like quantum physics and matrix mathematics seem like revelations of character," writes Jack Kroll of Newsweek.

Bohr and Heisenberg, both Nobel Prize winners, were key figures in the radical advances made in atomic physics during the 1920s. Together, they produced the "Copenhagen Interpretation" of quantum mechanics, a revolution in the field and a step toward the creation of the atomic bomb. But World War II ended any hopes of further collaboration. Heisenberg found himself working to create the bomb for Hitler while Bohr, after escaping a Nazi purging in Copenhagen in 1943, joined the American team at Los Alamos.



Did Heisenberg go to Copenhagen in 1941 to discuss the bomb? Were physics or ethics on his mind? Was he looking for a way to speed up the German program – or a way to delay it?

Even after the war, the two scientists could never agree on what happened on that night in 1941. Speculation about Heisenberg's motives and Bohr's response has been rampant in the years since. In *Copenhagen*, the physicists are joined by Bohr's wife as they relive the meeting again and again, seeking to reveal hidden motivations in each other and in themselves. The intense interaction of the characters moved the New York Times to ask, "And who would ever have thought it: that three dead, long-winded people talking about atomic physics would be such electrifying companions?"

Equal parts historical thriller, mystery, science lesson and philosophical inquiry, *Copenhagen* engages both the mind and the heart as Frayn pieces together one of history's most fascinating puzzles with intelligence and passion.

Two related events are scheduled in the week prior to the play's presentation. On Tuesday, February 19, a panel discussion moderated by Carol Spaziani and featuring Burns Weston, director of The University of Iowa Center for Human Rights, William Klink, UI professor of physics and astronomy, and David Klemm, UI professor of religion, will consider the various issues raised by the play. The event begins at 7 p.m. at the Iowa City Public Library and will be broadcast live in Iowa City on channel 10. In addition, UI professor of physics and astronomy Amitava Bhattacharjee will join Professor Klink on WSUI's "Iowa Talks," broadcast live from The Java House on Friday, February 22, at 10 a.m., to discuss the play.

Reserve your seats now for *Copenhagen* by calling 335-1160 or 1-800-HANCHER. You may also visit the Hancher web site at www.uiowa.edu/hancher.

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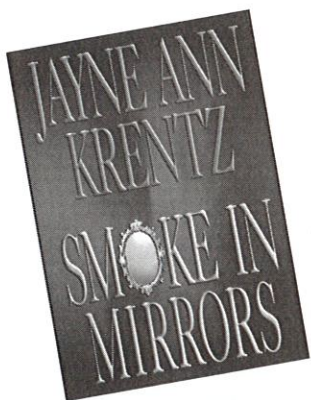
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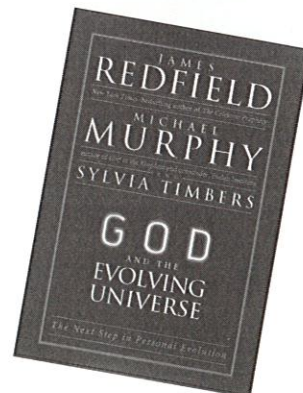
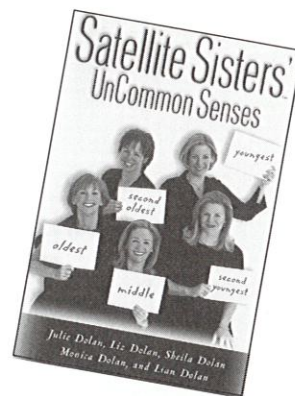
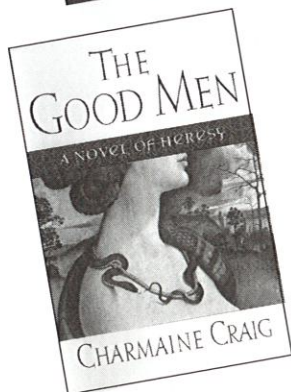
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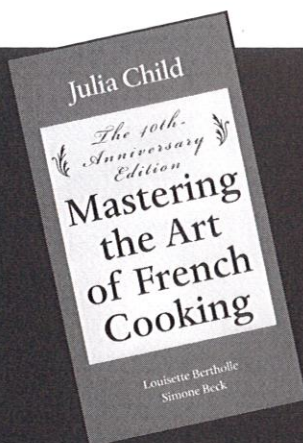
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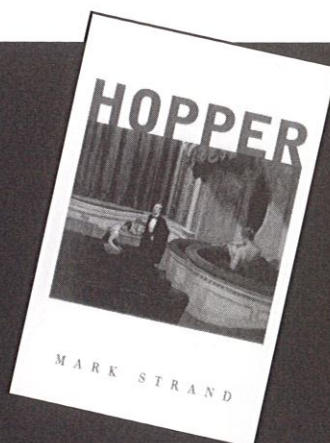
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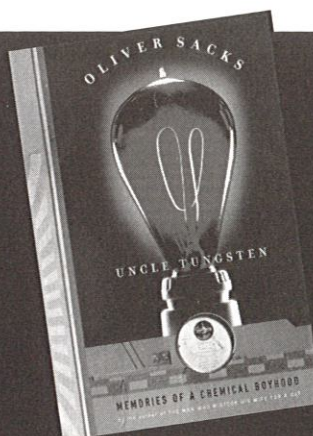
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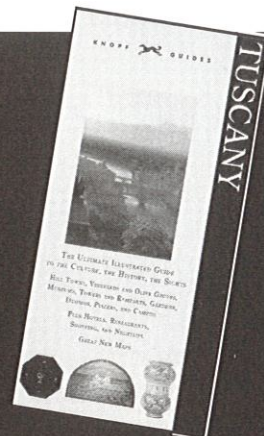
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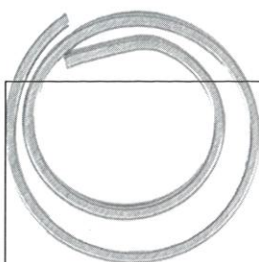
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EPB English/Philosophy Building	SP Space Place (North Hall)
HA Hancher Auditorium	TB Theatre Building
ICPL Iowa City Public Library	VAN Van Allen Hall
	VMB Voxman Music Building

HANCHER AUDITORIUM—www.uiowa.edu/hancher

Children's Theatre Company, *Grimm Tales*. February 2, 2 & 7 pm, HA

David Krakauer's Klezmer Madness!. February 9, 8 pm, HA

Shaolin Warriors. February 21 & 22, 8 pm, HA

SCHOOL OF MUSIC—www.uiowa.edu/~music

Manhattan Brass Quintet. January 28, 8 pm, CRH

Meridian Trio. January 30, 8 pm, CRH

Trio Magisterra: Annette-Barbara Vogel, violin, Anthony Arnone, cello, and Uriel Tsachor, piano. February 1, 8 pm, CRH

Stephen Swanson, baritone, Mark Weiger, oboe, Delbert Disselhorst, organ, and Maia Quartet. February 2, 3 pm, CRH

Trio Magisterra: Annette-Barbara Vogel, violin, Anthony Arnone, cello, and Uriel Tsachor, piano. February 2, 8 pm, CRH

UNIVERSITY THEATRES—www.uiowa.edu/~theatre/

Breathing Between the Lines. February 7, 8 & 9, 8 pm, Theatre B, TB

The Seagull. February 21, 22, 23, 28, March 1 & 2, 8 pm; February 24 & March 3, 3 pm, E.C. Mabie Theatre, TB

DEPARTMENT OF DANCE—www.uiowa.edu/~dance

Faculty/Graduate Concert. February 14, 15 & 16, 8 pm, SP

MUSEUM OF ART—www.uiowa.edu/~artmus

William Wegman: Fashion Photographs. January 25 - April 14, MA

- Gallery Tour: Pamela Trimpe and Kathleen Edwards, UIMA curators. January 31, 4 pm
- "If Dogs Are Man's Best Friend, Why Are So Many Homeless?"; Misha Goodman, director, Iowa City Animal Care and Adoption Center. February 17, 2 pm

READINGS—www.uiowa.edu/%7Eiww/

A Breath of Art. University of Iowa Writers' Workshop readings. February 15, 7:30 pm, MA

LIVE FROM PRAIRIE LIGHTS—www.prairielights.com/livefromlights.htm

Anthony Bourdain, *A Cook's Tour*. February 2, 8 pm, PL

Ernest Hebert, *The Old American*. February 4, 8 pm, PL

Hancher Auditorium Information

Hancher Auditorium is a component of the Office of Student Services, University of Iowa.

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. 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 and western Illinois 1-800-HANCHER.

Seating Policy: To avoid disrupting the performance, latecomers will be directed to the observation rooms and will be seated during an appropriate break in the performance, at the discretion of the management. If you must leave during a performance and later wish to re-enter the auditorium, an usher will escort you to an observation booth until an intermission or the conclusion of the performance.

Greenroom: The greenroom, located on the river side of the lobby, is the site of discussions preceding many events and is also a convenient place to meet artists following a performance. Ask an usher, or check the lobby sign for availability of performers.

Coughing and Electronic Watches: The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish to return to the lobby, where an usher can direct you to one of the soundproof observation rooms.

Smoking: Smoking is not permitted anywhere in the auditorium, lobby, or Cafe. If you wish to smoke during intermissions, you may leave the building, but please take your ticket stub to re-enter the building.

Cameras and Tape Recorders: In compliance with copyright laws and contractual arrangements with artists, photographs and recordings may not be made during a performance. Please check your cameras and tape recorders with the house manager or an usher.

Restrooms and Drinking Fountains: Located on either side of the lobby and mezzanine.



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