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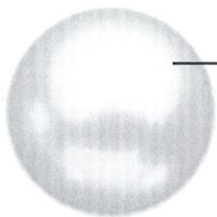
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# *Sun Rings*

Composed by Terry Riley

*World Premiere*

Saturday, October 26, 2002—8:00 p.m.

## **Kronos Quartet**

David Harrington, *Violin*

John Sherba, *Violin*

Hank Dutt, *Viola*

Jennifer Culp, *Cello*

*With special guests Kantorei and University Choir conducted by Dr. Timothy Stalter*

Willie Williams, *Visual Design*

Larry Neff, *Lighting Design*

Mark Grey, *Sound Design*

## *Sun Rings (2002)*

*for string quartet, chorus and pre-recorded spacescapes*

1. Sun Rings Overture
2. Hero Danger
3. Beebopterismo
4. Planet Elf Sindoori
5. Earth Whistlers
6. Earth/Jupiter Kiss
7. The Electron Cyclotron Frequency Parlour
8. Prayer Central
9. Venus Upstream
10. One Earth One People One Love

**Kronos Performing Arts Association, *Production Management***

Janet Cowperthwaite, *Producer*

Laird Rodet, *Project Development*

Don Gurnett, *Project Advisor*

David Dvorin, *Recorded Sound Transformation*

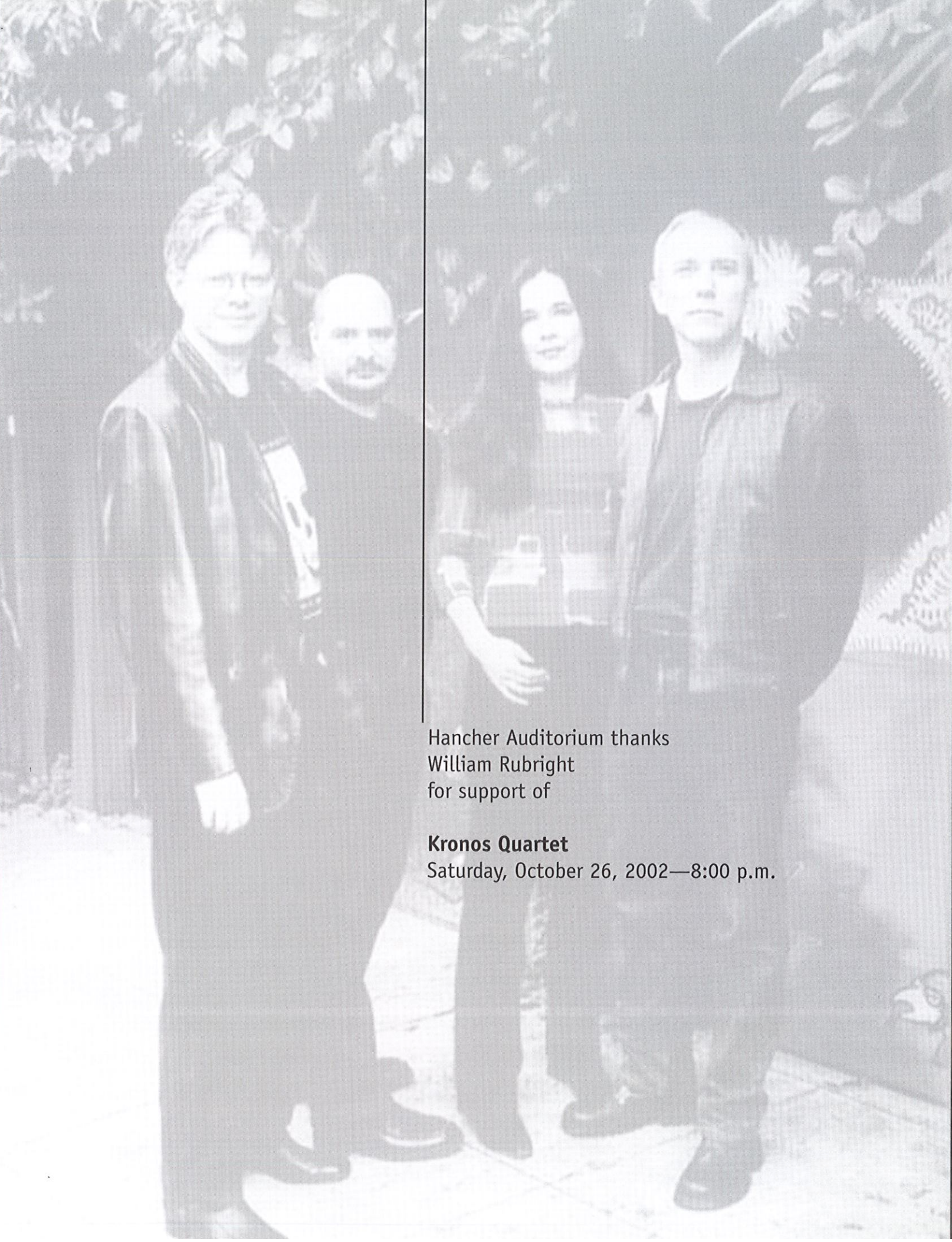
Mark Logue, *Associate Video Director*

*Sun Rings runs approximately 85 minutes and will be performed without intermission.*

*Sun Rings* was commissioned for the Kronos Quartet by the NASA Art Program, the National Endowment for the Arts, The Rockefeller Foundation's Multi-Arts Production Fund, Hancher Auditorium/University of Iowa, Society for the Performing Arts, Eclectic Orange Festival/Philharmonic Society of Orange County, SFJAZZ, Barbican, London, U.K., and University of Texas Performing Arts Center, Austin (with the support of the Topfer Endowment for Performing Arts). Additional contributions from Margaret Lyon, Greg G. Minshall, and David A. and Evelyne T. Lennette made this work possible.

Commission supported by William Rubright in memory of Emilie Rubright





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**Kronos Quartet**  
Saturday, October 26, 2002—8:00 p.m.



## **Kantorei**

Dr. Timothy Stalter, *conductor*

David Puderbaugh, *assistant conductor*

C. Michael Porter, *accompanist*

### **Soprano**

Natasha Anders

Alison Burchett

Jorie O'Leary

Marie von Behren

Tara Warfield

Heather Youngquist, *soloist*

### **Alto**

Jamie Bender

Ann Cravero

Mariana Farah

Molly Phelan

Sarah Snyderacker

Tina Thielen-Gaffey

### **Tenor**

Quiliano Anderson

Ryan Bernemann

Jeffrey Bieber

Timothy Duhr

C. Michael Porter

David Puderbaugh

### **Bass**

Andy Cook-Feltz

Marc Falk

Andy Percifield

Devin Smith

Rainer Weissenberger

Dan Weinstein

## **University Choir**

Dr. Timothy Stalter, *conductor*

Andrew Percifield, *assistant conductor*

Marion Doherty, *accompanist*

### **Soprano**

Stephanie Bean

Rachael Brummer

Alissa Chisholm

Joanna Farrell

Laura Goddard

Anne Hansen

Alexis Hanson

Julie Hughes

Lisa Kotara

Maggie Mueller

Dana Strommen

Jeni Stottrup

Rebekah Trotter

Renske Verheul

### **Alto**

Christine Atty

Emily Beelner

Elizabeth Duhr

Erin Hade

Amanda Hyland

Allison Lyman

Megan Mulvey

Jillian Noah

Megan Sands

Andrea Snitker

Emily Thielen

### **Tenor**

Chris Diehl

Tyler Kleene

Brad Miller

Derek Monner

Greg Rice

### **Bass**

Benjamin Bentler

Kevin Blakeslee

Jeffrey Butler

Dan Cook

Gabriel Dohrn

Michael Eovino

Matthew Grusha

Douglas Hanson

Sung Kim

Michael Krzankowski

Paul Mayhew

Andrew Percifield

Michael Reinking

Sean Vogt

Chris Wilczewski



## Libretto

### Earth Whistlers

Anata Dheem Anata Dha  
Ta dha ray dheem ta dha nee  
Anata Dheem Anata Dha  
Ta dha ray dheem ta dha nee  
Dha nee Dheem  
And so it goes forever  
And so it goes forever  
And so it goes forever  
Eternal  
And so it goes forever and ever

Ta Dheem ta dha ray dha nee  
And so it goes forever

So take a close look  
See the view from here  
It's very far to that star  
Tones tied over the bar

Ta dha ray dheem  
Ta dha ray dheem  
Ta na

Vaster than the Master  
See!

Eh tay lara dheem  
Ta dha ray  
Ta dha nee dheem  
Ta na na na  
Ray dha nee  
Ta dray dha nee dha la  
Ta dray dha nee dha la

Eternal- Eternal- Eternal- Eternal- Eternal-  
And so it goes and so it goes forever  
And so it goes and so it goes who knows?  
And so it goes Forever and ever Forever  
And so it goes Forever ever

*Words and music based on North Indian Tarana Bols and  
English text by Terry Riley.*

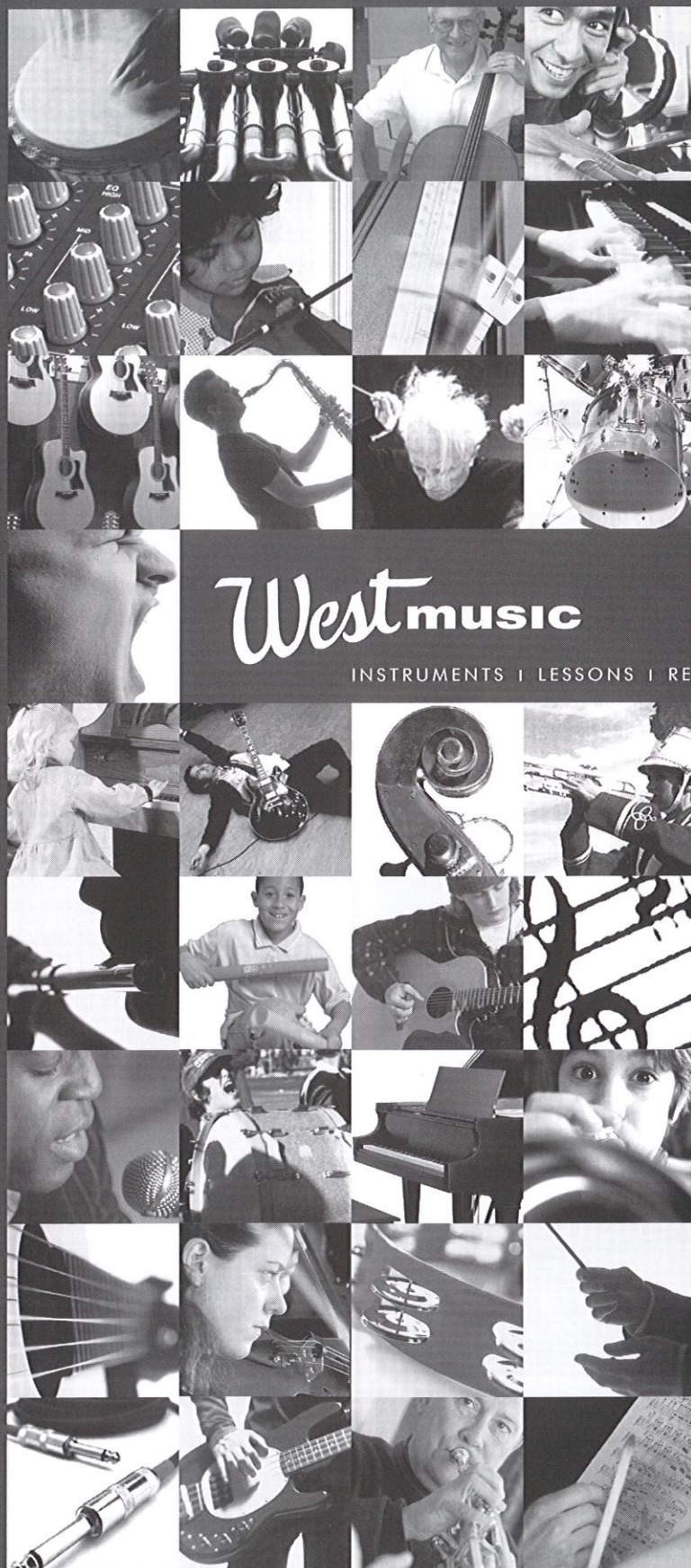
## Prayer Central

Hree  
Now I lay me down to sleep  
I pray the Lord my soul to keep  
Let there be Peace  
Let there be Love  
And Forgiveness too  
Forgive one another  
Forgive us  
Buddha says no aversion  
No attachment  
Yes  
O Listen  
Divine Mother  
Hear my plea  
To thee  
Now I lay me down to sleep  
I Pray the Lord my Soul to keep  
If I should wake before I die Alelluyah  
Al Hum de lee lah  
Let there be Light and Love for all Hungry Hearts  
And souls who fill this World with Sweet Desire  
And longing some Happiness some food to eat  
Someone to love and to find love in return  
And fix my car  
Cure my cancer  
Bring me sexy  
Ballet dancer  
To hold and romance her  
Is that too much to ask  
To have some work that's meaningful  
To live in health  
Be free from harm  
Keep trouble far from our front door  
Teach us how to treat each other with  
Loving Kindness compassion  
Now is the time  
We must learn to depend on Vast Motionless Thought \*  
Bop bop ba doo bee ba doo bop ba doo bop a doo  
bee  
We must learn to be kind to one another now\*\*  
Om Ah Hung  
Ah ah hah ah hah ah hah a hah hah hah hah hah hah  
hah hah hah hah hah hah ah hah ah hah ah hah!  
Kind be kind  
Prayer Central  
Please help me get through  
Please help me get through to you  
It is a big Universe  
Far across Space and Time  
Grant us only one thing now  
Just to Dance and to Sing now  
Give us blessings of long life



See mighty nations fall  
From space they all look  
So look  
They all look so small  
All fragile yes they are  
But Music is forever  
One thing you must remember  
ALL PRECIOUS LIFE RESPECT  
Don't follow leaders their ignorant Frenzy  
Their Hungry Ghost feeding on  
War and Destruction  
Will lead you to doom  
We must respect ALL LIFE  
Oh yeh  
Music is forever  
Amen  
(Chorus whispers secret desires)  
-Terry Riley

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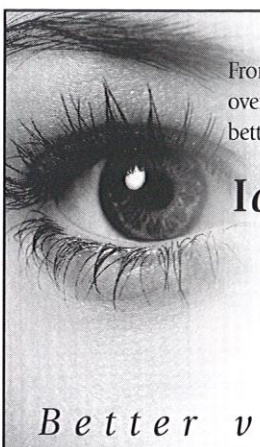
*crescendo*  
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## About *Sun Rings*, A note from composer Terry Riley

The ten "spacescapes" that comprise *Sun Rings* were begun in August of 2001 and finished in July of 2002. They were written as separate musical atmospheres with the intention to let the sounds of space influence the string quartet writing and then to let there be an interplay between live "string" and recorded "space" sound. In some movements the intention was to place the quartet in such a way that it felt like they were traveling through spatial atmospheres as a symbolic representation of the wanderings of space probes Voyager and Galileo as they moved through what must have been the quite incredible atmospheres of our solar system. In some cases, fragments of melody that I observed in these sounds became the basis for themes that were developed in the quartet writing. The addition of the two movements with the choirs was to further emphasize that this work is largely about humans as they reach out from earth to gain an awareness of their solar system neighborhood.

When Dr. Gurnett handed me these original NASA recordings, which were to be the point of departure for this challenging adventure, my thoughts became filled with images stimulated by locales as distant as Jupiter and Uranus. I could almost feel myself propelled through space as one atmosphere gave way to another. Space is surely the realm of dreams and imagination and a fertile feeding ground for poets and musicians.

Ancient astrologers were aware of the significant influences of planetary movements on our lives. I feel these influences are somehow responsible for this amazing collaboration which has been so enthusiastically undertaken by all the participants responsible for its outcome. Do the stars welcome us into their realms? I think so or we would not have made it this far. Do they wish us to come in peace? I am sure of it. If only we will let the stars mirror back to us the big picture of the universe and the tiny precious speck of it we inhabit that we call Earth, maybe we will be given the humility and insight to love and appreciate all life and living forms wherever our journeys take us.



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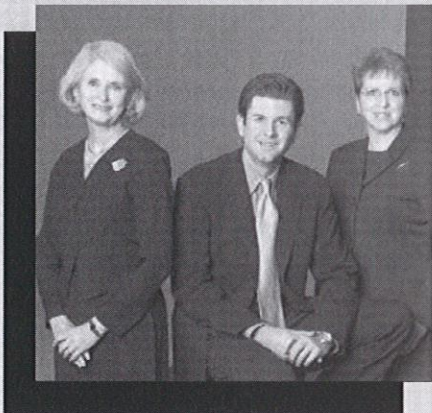
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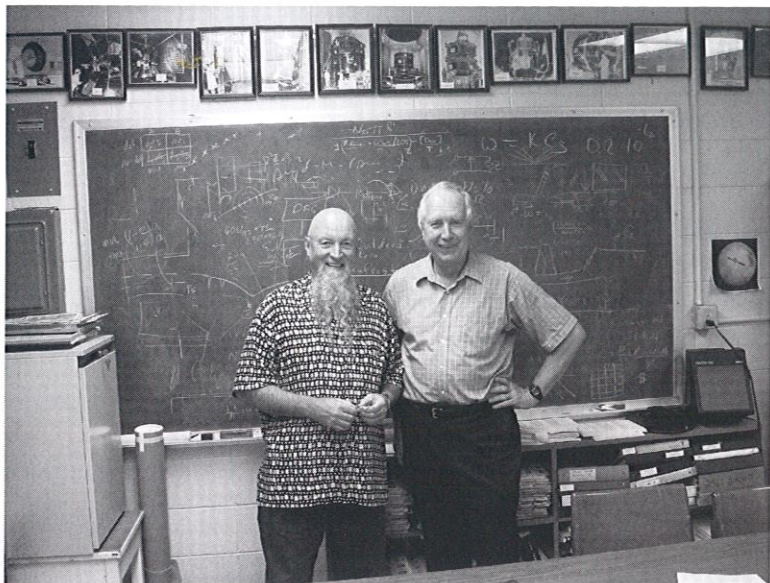
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# Sun Rings

By Blake Likins



*Sun Rings* composer Terry Riley (left) and UI physics professor Don Gurnett.

Shattering the confines of the familiar and comfortable, pursuing an innovative idea alone, and sometimes in darkness, the explorer leaves the world we know behind in search of new sounds, sights and discoveries. This spirit thrives in both space exploration and the works of the Kronos Quartet, Terry Riley and Willie Williams, and they merge on stage in *Sun Rings*.

The NASA Art Program contacted Kronos in spring 2000 with an open invitation to take sounds of space and weave them into music. The sounds of space came from plasma wave receivers built by physicist Don Gurnett and flown on a variety of Earth orbiting and planetary spacecraft over a period of 40 years.

Listening for the first time to these eerie whistles, sirens and booms collected from hundreds of millions of miles away, Kronos Artistic Director David Harrington recalls they "sounded like part of nature, but not like any sounds I had ever heard before."

Harrington knew right away that the composer to best bring these sounds into the work of Kronos would be long-time collaborator Terry Riley. When it came time for Riley to hear the sounds first-hand, Harrington says, "I wanted to see the ex-

pression on his face." He soon realized they were about to embark upon a fascinating project, one unlike anything they had done before.

Among the sounds that Harrington and Riley listened to from Gurnett's collection were those from the plasma wave receivers on the twin Voyager spacecraft which carried out the historic twelve-year exploration of the outer plan-

ets: Jupiter, Saturn, Uranus and Neptune. Many are familiar with the breathtaking pictures of Jupiter's moons and Saturn's rings taken by Voyager; however, the plasma wave sounds, and even the existence of such sounds, are not widely known.

It is common to think of space as a silent black vacuum. Since sound waves need air in order to propagate and there is no air in space, it seems to make sense that space is totally soundless. However, the space around and between the planets is *not* a total vacuum; it is filled with an ionized gas called plasma – a gas so hot that its individual atoms are separated into their constituent electrically charged particles. The "plasma waves" that can propagate in this medium have characteristics similar to both sound waves and radio waves.

Although a sensitive microphone could in principle be used to detect these waves, the best way is to use an electrical antenna and a simple radio receiver. Reflecting on his early pioneering work, Gurnett says, "When we first launched a plasma wave receiver into Earth orbit in 1962 we were astonished to find that space was filled with such a rich variety of fascinating sounds." "What really got me going was when I met with Professor Gurnett and he told me

about how he developed these devices and what these sounds actually were," says composer Terry Riley. "It gave me a very visceral feeling. I started to look at space a little differently."

A variety of phenomena in space can be detected via the plasma waves they make: whistling sounds made by lightning; bird-like sounds called "chorus" that are spontaneously produced by electrons trapped in the magnetic fields that surround planets such as Earth and Jupiter; whistling sounds from the charged particles that cause the Northern Lights; and at Jupiter, a roaring boom from a turbulent shock wave that forms upstream of the planet in the high velocity plasma streaming away from the sun called the solar wind, somewhat analogous to a sonic boom from an airplane.

The plasma waves recorded by Gurnett were not adjusted to accommodate our musical taste or the limited capability of our ears – the sounds represent the true frequency at which the signals were detected in space. This means that theoretically, if humans could somehow live out where these space probes were, and if we had sensitive enough ears, we could hear these very sounds. Luckily, we have spacecraft to go where no human ear ever has gone.

Visual designer Willie Williams reflects, "It was an arresting experience to hear the vast range of audio material collected from the different spacecraft." He describes the noises as "ranging from piercing, strident white noise to the beautiful birdsong-like sounds of chorus."

Williams found direction for his work not only from Riley's composition, but also from rare video footage which Gurnett helped him to locate. "The spectacular photographs from Voyager and Hubble have become very well known," continues Williams, "so I was keen to find something undiscovered and less familiar. The moving



images of the sun and Jupiter are of rough quality but their authenticity conveys enormous emotional power."

He was also touched upon learning what, aside from the instruments, was included on the Voyager spacecraft. "When exploring the Voyager archive I discovered that there is a package of informational material on board in case the craft is discovered by alien life-forms some time in the distant future. There are drawings and pictures of what human beings are and where we live, plus everyday scenes from around the world. Naturally, these images were collected prior to the Voyager launches, so they describe a world in a very different mood than our own. They seem so innocent and optimistic, especially when contrasted with images from the present day."

Of course, the world has changed dramatically since the launch of the Voyager spacecraft in 1977. Riley's work on *Sun Rings* took a definitive turn after the unforgettable attacks of September 11, 2001.

"I saw how the country was changing, and I knew the meaning had to be motivated by peaceful intentions – not revenge or patriotism, but real meaning about where we are as human beings, and where we should be going," Riley reflects.

Though he contends he is not making a political statement in this composition, Riley notes that some of the wording accompanying *Sun Rings* contains messages about humanity and compassion. In what may be the most introspective of all the movements, "Prayer Central" serves as the opportunity to reflect in what Riley calls a "polyphony of prayers that goes drifting up."

Certain sounds from the original Voyager recordings surface throughout the performance where Riley isolated what he found to be a musical phrase. However, at other times the instruments take over in melodies

the space sounds only subtly suggested, and in other places the piece moves in an all-together new direction.

"I conceived the ten movements of *Sun Rings* to be a variety of spacescapes," Riley says. "I pictured an imaginary audience traveling with Kronos in and around the planets, hearing the quartet and choir as they journeyed through the distant sounds of exotic atmospheres."

"The space sounds are embedded in our sounds," Harrington says. The end product is an 85-minute experience—a layering of different sounds and human voices.

Similarly, the visual design makes occasional references to the original space sounds. "Sometimes I have used imagery specific to the source sounds," Williams says, "but more often what we are seeing during the performance is an abstraction based more loosely on the mood of the composition as a whole."

Today the Voyager spacecraft are further away from Earth than any human-made object has ever been, and they climb deeper into space every day, dutifully carrying out their mission, and quietly carrying their messages from Earth. Inspired by and intermixed with the visions and spirit of Voyager, *Sun Rings* hopes to take both its creators and its audience to a place where we've never been.

*Blake Likins is a freelance science writer presently living in Washington, D.C. She has a master's degree in astronomy from Wesleyan University and a bachelor's degree in astrophysics from the University of California, Berkeley.*



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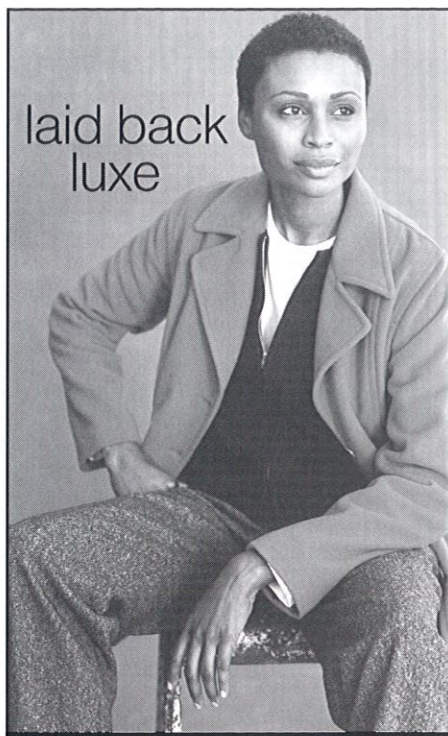
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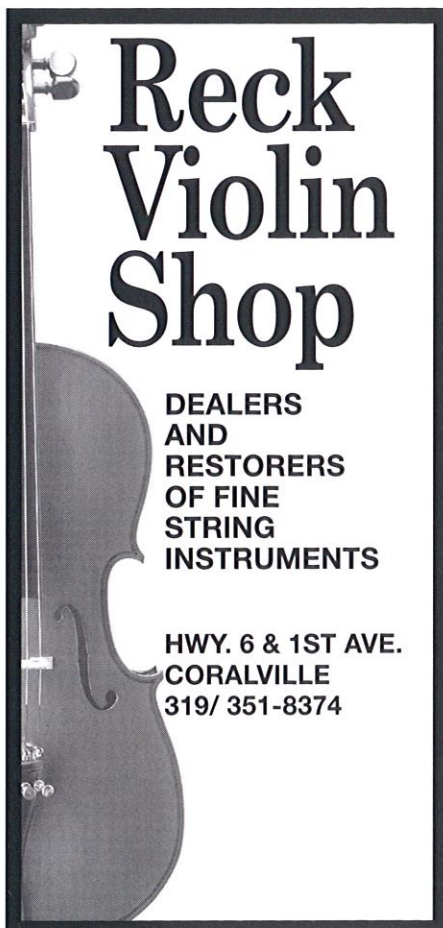


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## ABOUT THE ARTISTS

**KRONOS QUARTET** is synonymous with musical innovation and known for its unique artistic vision and fearless dedication to experimentation. Since its inception in 1973, 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.

Kronos has been commissioning new work since its earliest days, and more than 450 pieces have been written or arranged for the group. The quartet's extensive repertoire ranges from Alban Berg, Alfred Schnittke, George Crumb, Sofia Gubaidulina and Morton Feldman to Hildegard von Bingen, Charles Mingus, Astor Piazzolla, Harry Partch and Carlos Paredes. In addition to ongoing creative relationships with composers such as Terry Riley, Franghiz Ali-Zadeh and Osvaldo Golijov, Kronos has collaborated with countless artists, including Dawn Upshaw, Foday Musa Suso, Wu Man, Café Tacuba, Zakir Hussain, Allen Ginsberg, Throat Singers of Tuva, Burhan Öçal, Eiko and Koma, Pandit Pran Nath, Don Walser, Hamza El Din and the Taraf de Haïdouks. Kronos has recently premiered, or will soon premiere, works written for the group by Ellen Fullman, Philip Glass, Michael Gordon, Guo Wenjing, Melissa Hui, Willem Jeths, John King, David Lang, Matmos, Helmut Oehring, Gabriela Ortiz, P.Q. Phan, Stephen Prutsman, Steve Reich, Peteris Vasks, Aleksandra Vrebalov and Julia Wolfe.

Kronos performs annually in many cities and tours extensively with more than 100 concerts each year in concert halls, clubs and at jazz festivals throughout the United States, Canada, Europe, Japan, Mexico, South America, Russia, Asia and Australia. Recent tours have included appearances at the Concertgebouw in Amsterdam, the Kennedy Center, University of Iowa's Hancher Auditorium, Brooklyn Academy of Music's Next Wave Festival, Moscow's Conservatory of Music, Prague Spring International Music Festival, Sydney Opera House, Southern California's Eclectic Orange Festival, London's Royal Festival Hall, Teatro Colón

in Buenos Aires, La Scala, Théâtre de la Ville in Paris and Vancouver's Chan Centre.

Kronos has won numerous international awards, including three Edison Prizes (The Netherlands), Jahrespreis der Deutschen Schallplattenkritik (Germany), Rolf Schock Prize in Music (Sweden), eight ASCAP/Chamber Music America Awards for Adventurous Programming (United States), Australian Broadcasting Company Classic FM Best International Recording of the Year (Australia), Les Diapason d'Or de Mai (France) and others.

Kronos records exclusively for Nonesuch Records, and the group's recorded performances have been heard throughout the world on radio and television, in films and in live dance and theater performances. The catalog includes *Nuevo* (2002); Steve Reich's *Triple Quartet* (2001); Terry Riley's *Requiem for Adam* (2001); *Requiem for a Dream: Soundtrack by Clint Mansell* (2000); *Kronos Caravan* (2000); *Dracula: Soundtrack by Philip Glass* (1999); *Kronos Quartet—25 Years* (1998); *Kronos Quartet Performs Alfred Schnittke: The Complete String Quartets* (1998), which received Grammy nominations for Best Classical Album and Best Chamber Music Performance; John Adams' *John's Book of Alleged Dances/Gnarly Buttons* (1998); *Early Music (Lachrymae Antiquae)* (1997), which received a Grammy nomination for Best Chamber Music Performance; Tan Dun's *Ghost Opera* (1997); Osvaldo Golijov's *The Dreams and Prayers of Isaac the Blind* (1997); *Howl, U.S.A.* (1996); *Released 1985–1995* (1995); *Kronos Quartet Performs Philip Glass* (1995); *Night Prayers* (1994); Bob Ostertag's *All the Rage* (1993); *At the Grave of Richard Wagner* (1993); Morton Feldman's *Piano and String Quartet* (1993); Henryk Górecki's *String Quartets Nos. 1 and 2* (1993); *Short Stories* (1993); *Pieces of Africa* (1992); Henryk Górecki's *Already It Is Dusk* (1991); Astor Piazzolla's *Five Tango Sensations* (1991); Kevin Volans' *Hunting: Gathering* (1991); Witold Lutosławski's *String Quartet* (1991); *Black Angels* (1990), which received a Grammy nomination for Best Chamber Music Performance; *Salome Dances for Peace* (1989), which received a Grammy nomi-



nation 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).

**TERRY RILEY** (composer, b. 1935) launched what is now known as the Minimalist movement with his revolutionary classic *In C* in 1964. This seminal work provided a new concept in musical form based on interlocking repetitive patterns. Its impact was to change the course of 20th century music and its influence has been heard in the works of prominent composers such as Steve Reich, Philip Glass and John Adams and in the music of rock groups such as the Who, the Soft Machine, Tangerine Dream and many others. Riley's hypnotic, multi-layered, polymetric, brightly orchestrated eastern-flavored improvisations and compositions set the stage for the New Age movement that was to appear a decade or so later. In 1970, Riley became a disciple of the revered North Indian Raga vocalist Pandit Pran Nath and made the first of his numerous trips to India to study with the Master. He appeared frequently in concert with the legendary singer as *tampura*, *tabla* and vocal accompanist over the next 26 years, until Pran Nath's passing in 1996. He has been co-director along with Sufi Murshid, Shabda Kahn of the Chisti Sabri India music study tours since 1993. This yearly two-week study program in India is designed to give students a deeper insight into Pran Nath's profound contributions to the classical music of India. Riley now regularly performs Raga as a vocalist along with his teaching seminar and recently appeared in concert with the great Zakir Hussein on *tabla*. In 1999 he performed Ragas at Delhi University in a special concert arranged for the music department and also performed at the Shivratri festival in Delhi the same year.

While teaching at Mills College in Oakland in the 1970s Riley, met David Harrington, founder and artistic director of the Kronos Quartet, and they began the long association that has so far produced

12 string quartets, a quintet titled *Crows Rosary* and a concerto for string quartet, *The Sands*, which was the Salzburg Festival's first-ever new music commission. *Cadenza on the Night Plain* was selected by both Time and Newsweek as one of the ten best classical albums of the year when it was released in the 1980s. The epic five-quartet cycle *Salome Dances for Peace* was selected as the number one classical album of the year by USA Today and was nominated for a Grammy. More recently Kronos commissioned and premiered the three *Requiem* quartets written in 1998 and 1999. The third *Requiem* quartet, *Requiem for Adam*, received wide critical acclaim marking a 20-year association for Riley and Kronos.

Carnegie Hall commissioned Riley's innovative first orchestral piece *Jade Palace* for the centennial celebration 1990-91. Leonard Slatkin and the Saint Louis Symphony premiered it there. The Rova Saxophone Quartet, Array Music, Zeitgeist, the Steven Scott Bowed Piano Ensemble, the California E.A.R. unit, David Tanenbaum, the Assad brothers, the Abel Steinberg-Winant Trio, Werner Bartschi and the Amati Quartet are some of the performers and ensembles who have commissioned and performed Riley's works. Riley regularly performs solo piano concerts of his works from the past 30 years. He also appears in duo concerts with Indian sitarist Krishna Bhatt, saxophonist George Brooks and Italian bassist Stefano Scodanibbio. Riley is currently at work on a set of 24 pieces for guitar and guitar ensemble called *The Book of Abbeyozzud* and has recently completed a book of four pieces for piano, four hands. In 1999 he was commissioned by the Norwich Festival to compose a new work, *What The River Said*, which toured Britain with the UK-based group Sounds Bazaar featuring the great drupad vocalist Amelia Cuni. Then followed a commission from the Kanagawa Foundation in Yokohama to create an evening-length work for solo piano in microtonal tuning. *The Dream* received simultaneous premiers in Rome and in Yokohama performed by the composer. The new millennium began with a tour of a new band, Terry Riley and the All Stars, which included George Brooks (saxo-

phones), Tracy Silverman (violin and six-string viola), Gyan Riley (guitar) and Stefano Scodanibbio (string bass), with the final concert launching the first New Sounds Live concert of the 21st century at Merkin Hall. A recently completed piano concerto, *Banana Humberto 2000*, was performed with the Paul Drescher Ensemble in the spring of 2000, and Riley is at work on a new solo cello piece commissioned by legendary artist Bruce Connor for cellist Jean Jeanrenaud. Current commissions also include *Y Bolanzero* for large guitar ensemble, a quintet for Kronos Quartet and pipa virtuoso Wu Man, and a new saxophone quartet for the Arte Quartet. In May of 2000, Riley made his first tour of Russia with solo piano concerts at the Sergei Kuryokin Festival in Saint Petersburg and at the Moscow Conservatory and the Dom, a privately run contemporary music club.

**WILLIE WILLIAMS** (visual design) designs and directs multimedia shows. Over 20 years, he has created many highly acclaimed touring productions combining high-tech media with low-tech eccentricity. He worked with U2, R.E.M. and David Bowie, producing shows which have become benchmarks within the music industry. U2's 1992 "Zoo TV" tour was recently described by Q magazine as "still the most spectacular show staged by any band."

In the world of performance art, Williams has collaborated with the Montréal-based La La La Human Steps. Installation work includes the creation of "SkyChurch," a multimedia performance space at the Experience Music Project in Seattle, plus a permanent exhibit at Cleveland's Rock & Roll Hall of Fame Museum.

Current shows include the Rolling Stones, for whom he has designed the tour's video screen material. He has also designed lighting and video for the Queen musical *We Will Rock You*, installed at London's Dominion Theatre.

Williams has been honored by his peers several times. In 2001 he received an Eddy award in New York for excellence in entertainment design. Wired Magazine ranked him as one of the "Top 25 visionaries in entertainment in the year 2000."



Lighting Dimensions International named him Designer of the Year in 1992, as did the UK's *Live* magazine in 2002.

**LARRY NEFF** (*lighting design*) has been the lighting designer for the Kronos Quartet for 15 years. He has designed many productions for Kronos, including *Live Video*, – the group's first fully staged concert – George Crumb's *Black Angels*, Tan Dun's *Ghost Opera* and Gabriela Ortiz' *Altar de Muertos*. Neff, who also acts as Kronos' production director, is responsible for the unique visual aspects of the quartet's concerts, having worked with the group on more than 1,000 concerts throughout the world.

Neff has also worked with the Paul Dresher Ensemble (designing *Slow Fire*, *Power Failure* and *Pioneer*), George Coates performance works (designing *RareArea*, *Actual Sho* and *Right Mind* (at the Geary Theater), and various other theater and dance companies including ODC San Francisco, Beach Blanket Babylon and Rinde Eckert.

**MARK GREY** (*sound design*) is a sound designer and composer living in the San Francisco Bay Area. He has acted as sound designer on many premieres of major theatre, opera and concert works by John Adams, Philip Glass, Steve Reich, Terry Riley and the Kronos Quartet.

Recent sound design projects include the critically acclaimed John Adams and Peter Sellars stage productions of *El Niño* (premiered at Théâtre du Châtelet, Paris in 2000) as well as Philip Glass' *Dracula: The Music and Film*, with a new score written for the 1931 Universal Pictures release, performed live to the film with Philip Glass and Kronos (premiered at Royal Festival Hall, London in 1999). Grey tours extensively throughout the world with Kronos and frequently designs sound for major opera productions at the Théâtre du Châtelet, Paris. Grey's compositions have been premiered by Kronos, the Paul Dresher Ensemble, the California E.A.R. Unit and Joan Jeanrenaud.

**DON GURNETT** (*project advisor*) started his engineering and science career by working on spacecraft electronics design

as a student engineering employee in the University of Iowa Physics department in 1958, shortly after the launch of Explorer 1. After completing his B.S. in electrical engineering, he switched to physics, where he received his M.S. and Ph.D. degrees. He spent one year as a NASA trainee at Stanford University, and was hired as an assistant professor in the Department of Physics and Astronomy at the University of Iowa in 1965, with promotions to associate professor in 1968, and to professor in 1972.

In 1962 he pioneered the study of space plasma waves and radio emissions with the launch of a very-low-frequency radio receiver on the Injun III spacecraft. Since then he has flown similar instruments to most of the planets in the solar system, most notably on the Voyager 1 and 2 flights to the outer planets, the Galileo mission to Jupiter, and the Cassini mission to Saturn. He is currently working on a spacecraft-born radar to search for sub-surface water at Mars. He is author of over 370 scientific publications, and has received numerous awards for his research. In 1998 he was elected to the National Academy of Sciences. He regularly teaches both undergraduate and graduate courses in physics and astronomy, and has supervised 50 graduate thesis projects.

**DAVID DVORIN** (*recorded sound transformation*) lives and works in Nevada City, California. He received a B.A. in music composition from the University of California, Los Angeles, and a M.F.A. in music composition from the California Institute of the Arts, where he studied with Morton Subotnick, Stephen L. Mosko and Wadada Leo Smith. While attending both schools, he worked professionally as a film, CD-ROM and television composer, and was nominated for an Emmy Award as an undergraduate.

Dvorin is currently active as a composer/performer/improviser, and is a member of the Nevada County Composer's Co-operative. He has performed at numerous new music venues, technology conferences and music festivals. He spends much of his time exploring and recording compositional ideas in his studio in the Sierra

Nevada foothills of northern California, and is a music professor at Sierra College.

**TIMOTHY STALTER** (*choral conductor*) is director of choral activities at the University of Iowa where he conducts the premier choral ensemble, Kantorei, and summer opera, teaches graduate advanced conducting, and directs the graduate program in choral conducting and pedagogy. Prior to coming to the University of Iowa, Stalter was assistant director of choral activities at the University of Wisconsin-Madison, director of choral activities at the University of Wisconsin-Stevens Point, and assistant professor of music at Goshen College (Ind.).

He received his doctorate from the University of Wisconsin-Madison in choral conducting under Robert Fountain, his masters from the University of Illinois—Urbana in choral music under Don Moses, and his undergraduate degree in voice performance from Goshen College.

Stalter is particularly interested in researching issues relating to the teaching of conducting to undergraduates and historical musical performance. He is a frequent guest clinician in the United States and is an active member with the American Choral Directors Association.

In addition to conducting and teaching choral music, Stalter is active as a tenor soloist in the United States and abroad, specializing in music of the Renaissance, Baroque and Classical periods. He is widely known for his performances as the Evangelist in the Passions of J.S. Bach and Heinrich Schuetz. Among his credits are appearances as tenor soloist with the Newfoundland Symphony Orchestra, the North Carolina Symphony, the Robert Shaw Festival Singers in France, the Robert Shaw Chamber Choir in Atlanta, the Classical Music Seminar and Festival in Eisenstadt, Austria, and the Shenandoah Valley Bach Festival. In July 1999, he was tenor soloist in Haydn's *Creation* for the International Cathedral Music Festival in Oxford and London, England. Stalter has also recorded as soloist with Robert Shaw on two compact discs (*Amazing Grace* and *Songs of Angels*) released on the Telarc label.



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Larry Neff, Lighting Design  
Mark Grey, Sound Design  
David Dvorin,

Recorded Sound Transformation  
Mark Logue, Associate Video Director  
Don Gurnett, Project Advisor  
Janet Cowperthwaite, Producer  
Laird Rodet, Project Development  
Kronos Performing Arts Association,  
Production Management

Sounds sourced courtesy of Dr. Donald  
A. Gurnett, Dept. of Physics and As-  
tronomy, University of Iowa

Voice "One Earth, One People, One  
Love": Alice Walker

Video sequences created at Punk Films,  
London, by Willie Williams, Mark Logue  
& Marina Fiorato. Additional editing:  
Tim Zraggen, San Francisco

Imagery sourced courtesy of NASA; Jet  
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Stage set construction: John Lobel, Light  
& Sound Design

Video projector supplied by Van Jarvis,  
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Sidney Chen, Project Manager  
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**Contact:**

Kronos Quartet  
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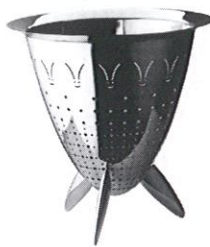
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Two handwritten signatures. The top signature is "David Harrington" in a cursive script. Below it is a stylized signature that appears to be "Kronos Quartet".

Two handwritten signatures. The top signature is "Jeff Curds" in a cursive script. Below it is a stylized signature that appears to be "Hancher Dutt".



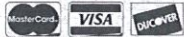
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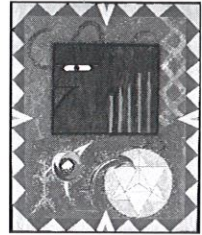
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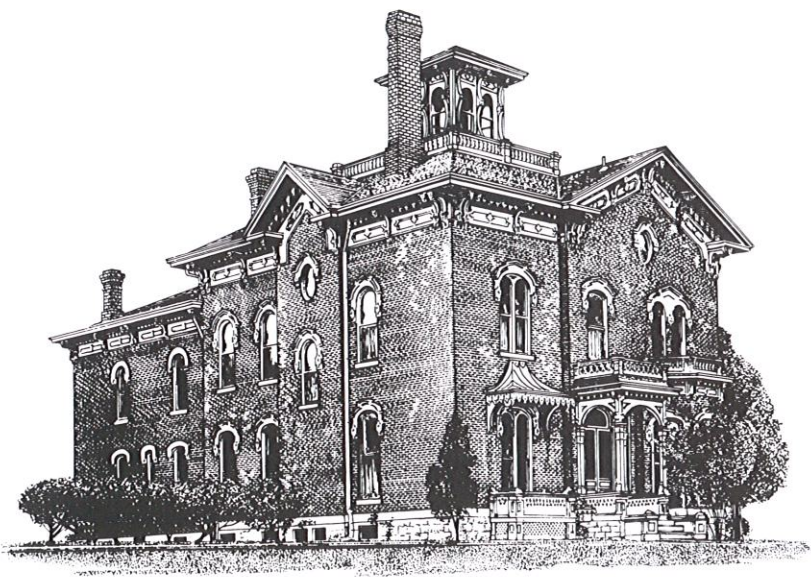
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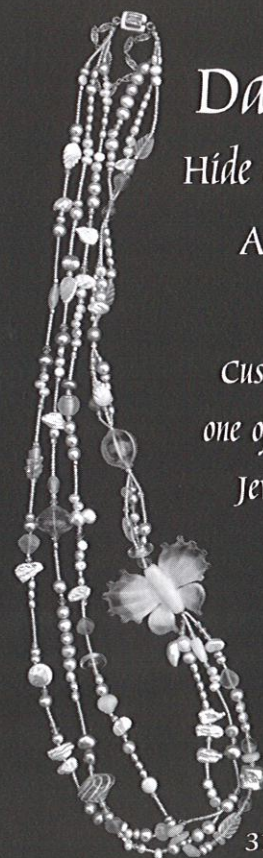


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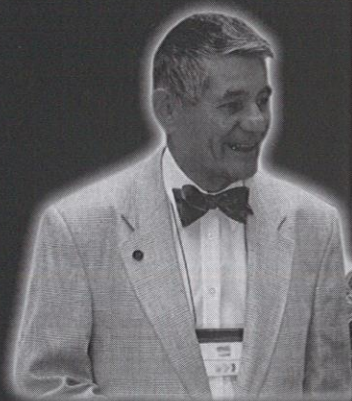


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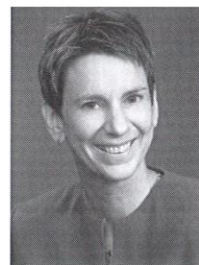


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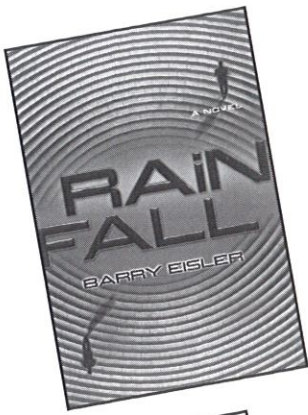


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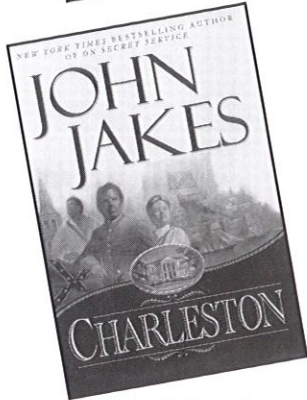
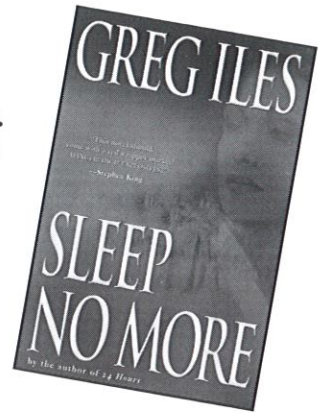
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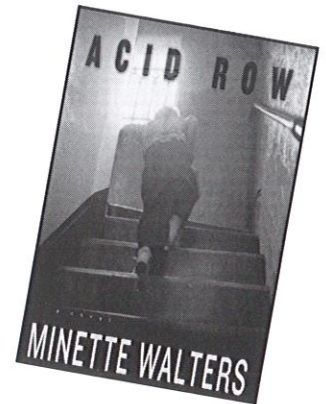




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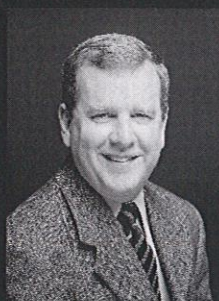


# PEARLS

HANCHER'S



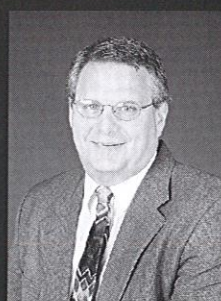
Russ Hamilton  
KHAK/KRNA/KDAT



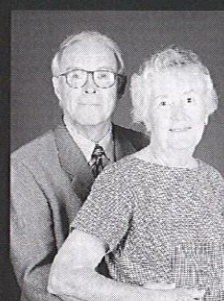
Chuck Peters  
*The Gazette*/KCRG-TV 9



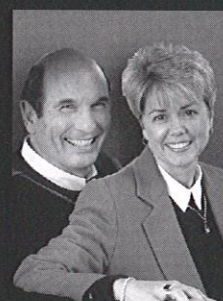
Peggy Scholz



Tim Gholson  
Wells Fargo Bank Iowa, N.A.



William Rubright  
(in memory of Emilie Rubright)



Vinje & Suzanne Dahl  
Dahl Ford of Davenport, Inc.



Each season, Hancher offers the best in music, dance, and theatre thanks to those "pearls" who support the auditorium not only as audience members, but also as committed contributors.

Our corporate and community sponsors are especially helpful in bringing the gems of great performances to you. For their generosity, we extend our thanks.

To find out how you or your organization can sponsor performances at Hancher, contact:

**ERIK J. THURMAN**  
Assistant Director of Development, Hancher Auditorium  
The University of Iowa Foundation  
P.O. Box 4550  
Iowa City, Iowa 52244-4550  
(319) 335-3305 or (800) 648-6973  
e-mail: erik-thurman@uiowa.edu  
[www.uiowafoundation.org/hancher](http://www.uiowafoundation.org/hancher)

Hancher Auditorium thanks these corporate and individual partners for their support of the 2002-2003 season:

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# Iowa Center for the Arts CALENDAR

[www.uiowa.edu/artsiowa](http://www.uiowa.edu/artsiowa)

BA Buchanan Auditorium (PBAB)	IMU Iowa Memorial Union
BB Biology Building	MA Museum of Art
BCSB Becker Communication	PBB Pappajohn Business Building
Studies Building	PL Prairie Lights bookstore
CB Chemistry Building	SA Shambaugh Auditorium (Main Library)
CRH Clapp Recital Hall	SH Shambaugh Hall
EPB English/Philosophy Building	SP Space Place (101 North Hall)
HA Hancher Auditorium	TB Theatre Building
ICPL Iowa City Public Library	VMB Voxman Music Building

## HANCHER AUDITORIUM—[www.uiowa.edu/hancher](http://www.uiowa.edu/hancher)

- Wayne Shorter. October 30, 8 pm, HA
- Pacifica Quartet. November 6, 8 pm, CRH
- Compañía Nacional de Danza. November 16, 8 pm, HA
- Michael Moschen. November 23, 2 pm, HA
- *Voice of the Dragon*. December 10 & 11, 8 pm, HA
- Sweet Honey in the Rock. December 14, 8 pm, HA

## SCHOOL OF MUSIC—[www.uiowa.edu/~music](http://www.uiowa.edu/~music)

- Christine Rutledge, viola. October 27, 3 pm, CRH
- Margaret Soper Gutierrez, violin, and Rose Chanler, piano. October 28, 8 pm, CRH
- LaFosse Baroque Ensemble. October 30, 8 pm, CRH
- Robert Dick, flute, and Ksenia Nosikova, piano. November 1, 8 pm, CRH
- Camerata and Womens' Chorale. November 3, 3 pm, CRH
- Leopold LaFosse, violin. November 3, 8 pm, CRH
- Embassy Brass Quintet from the U.S. Army Field Band. November 4, 12:30 pm, CRH
- "The Music of Frank Zappa," UI Percussion Ensemble. November 8, 8 pm, SP
- Electronic Music Studios. November 9, 8 pm, CRH
- Percussion Family Concert. UI Percussion Ensemble. November 10, 2 pm, SP
- Benjamin Coelho, bassoon, and Shari Rhoads, piano. November 10, 8 pm, CRH
- Volkan Orhon, bass. November 12, 8 pm, CRH
- *Band Extravaganza*. November 12 & 13, 7:30 pm, HA
- University Symphony with Delbert Disselhorst, organ. November 13, 8 pm, CRH
- Kantorei and University Choir. November 15, 8 pm, CRH

## UNIVERSITY THEATRES—[www.uiowa.edu/~theatre/](http://www.uiowa.edu/~theatre/)

- *Sinderella* by Ralph Hall. November 1, 2 & 3, 8 pm, Theatre B, TB
- *A Man's A Man* by Berthold Brecht. November 7, 8, 9, 14, 15, 16, & 20, 8 pm; November 10 & 17, 3 pm, Theatre B, TB

## DEPARTMENT OF DANCE—[www.uiowa.edu/~dance](http://www.uiowa.edu/~dance)

- *Dance Gala 2002*. November 8 & 9, 8 pm, HA
- Graduate/Undergraduate SP/PL Concert. November 22 & 23, 8 pm, SP

## INTERNATIONAL WRITING PROGRAM—[www.uiowa.edu/~iwp](http://www.uiowa.edu/~iwp)

- International Writing Program/Writers' Workshop reading. October 27, 5 pm, PL
- International Writing Program panel discussion. October 30, 3:30 pm, ICP

## LIVE FROM PRAIRIE LIGHTS—[www.prairielights.com/livefromplights.htm](http://www.prairielights.com/livefromplights.htm)

- Doug Powell and Matthew Cooperman, poetry reading. October 28, 8 pm, PL
- Jeffrey Eugenides, fiction reading. November 3 & 4, 8 pm, PL
- Rohinton Mistry, fiction reading. November 5, 8 pm, PL
- Katie Ford, poetry reading. November 6, 8 pm, PL
- Patrick Irelan, non-fiction reading. November 13, 8 pm, PL

## Hancher Auditorium Information

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

**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 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.

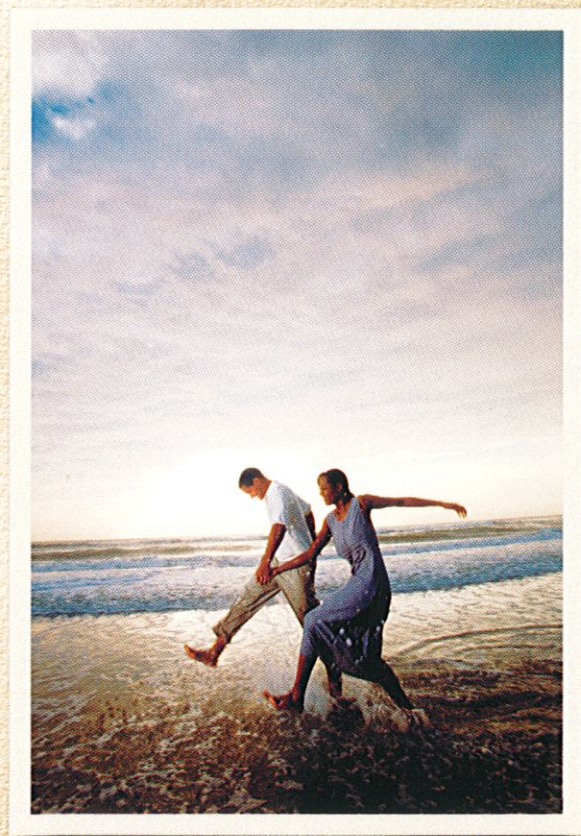
**Coughing and Electronic Watches:** The auditorium's acoustics amplify the sounds of coughing and other noises. Please turn off your electronic watch alarm. The use of a handkerchief helps to muffle a cough or sneeze, and cough drops are available from the ushers. If coughing persists, you may wish 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 for re-entry to the facility. We also ask that while outside you step away from the doorways so that smoke is not blown back into the building. Smoking is permitted only on the East Patio (the river side). We appreciate your cooperation.

**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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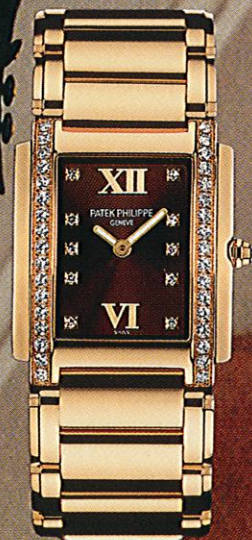
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