

WINTER/SPRING SEASON

Jan 23–24	eighth blackbird <i>Hand Eye</i>
Jan 28–30	Toshiki Okada/chelfitsch <i>God Bless Baseball</i>
Feb 4 and 6–7	Ingri Fiksdal, Ingvild Langgård & Signe Becker <i>Cosmic Body</i>
Feb 11–14	Faye Driscoll <i>Thank You For Coming: Attendance</i>
Feb 18–27	Tim Etchells/Forced Entertainment <i>The Notebook, Speak Bitterness, and (In) Complete Works: Table Top Shakespeare</i>
Mar 5–6	Joffrey Academy of Dance <i>Winning Works</i>
Mar 25–26	eighth blackbird, Bryce Dessner, David T. Little, and others <i>Ghostlight</i>
Mar 31–Apr 3	Blair Thomas & Co. <i>Moby Dick</i>
Apr 7–10	Teatrocinema <i>Historia de Amor (Love Story)</i>
Apr 12 and 14–16	Taylor Mac <i>The History of Popular Music</i>
Apr 28–May 1	Kyle Abraham/ Abraham.In.Motion <i>When the Wolves Came In</i>

Jan 23–24, 2016

eighth blackbird/ Sleeping Giant *Hand Eye*

Flutes	Nathalie Joachim
Clarinets	Michael Maccaferri
Violin	MingHuan Xu*
Cello	Nicholas Photinos
Percussion	Matthew Duvall
Piano	Lisa Kaplan
<i>South Catalina</i> (2015)	Christopher Cerrone
<i>Mine, Mime, Meme</i> (2015)	Andrew Norman
<i>Conduit</i> (2015) 1. <i>Touch</i> 2. <i>Pulse</i> 3. <i>Send</i>	Robert Honstein
<i>Checkered Shade</i> (2015)	Timo Andres
<i>By-By Huey</i> (2015)	Ted Hearne
<i>Cast</i> (2015)	Jacob Cooper
Set and Live Visuals Designer	Deborah Johnson for CandyStations
Stage Director	Matthew Ozawa
Lighting Designer	Sarah Lackner
Sound Producer and Engineer	Jesse Lewis
Production Stage Manager	Madeleine Borg
Technical Director	Josh Higgason
Lighting Technician	Erik Barry

*Substituting for ensemble member Yvonne Lam

The performance runs approximately 75 minutes with no intermission.



Performance view, eighth blackbird: *Hand Eye*, MCA Chicago.
December 4, 2015. Photo: Nathan Keay, © MCA Chicago

STAFF

Managing Director	Peter McDowell
Business Manager	Kelley Dorhauer
Company and Operations Manager	Annie Higgins
Production Manager	Madeleine Borg
Director of Development	Anne Cauley
Grants Manager	Deidre Huckabay
Development Associate	Sarah Augusta
Intern	Eric Shoemaker

Lead support for the MCA Stage New Works Initiative is provided by Elizabeth A. Liebman.

Lead support for the eighth blackbird residency is provided by Helen and Sam Zell. Additional generous support is provided by Anne Kaplan.

Hand Eye was commissioned by the Maxine and Stuart Frankel Foundation for the Great Lakes Chamber Music Festival and by Carnegie Hall, with visual arts production elements made possible by The Andrew W. Mellon Foundation and Texas Performing Arts at The University of Texas at Austin.

eighth blackbird is ensemble-in-residence with Contempo. Michael J. Maccaferri is a D'Addario Woodwinds Artist. Matthew Duvall proudly endorses Pearl Drums and Adams Musical Instruments, Vic Firth Sticks and Mallets, Zildjian Cymbals, and Black Swamp Percussion Accessories. Lisa Kaplan is a Steinway Artist.

ARTISTS UP CLOSE

MCA Stage's series of artist-centered talks, workshops, and open studios engages the public with the artists in intimate settings and provides a closer look at the creative process. Join us today.

MCA STUDIO

In December 2015, for the MCA Stage New Works Initiative, eighth blackbird and design collaborators developed the *Hand Eye* production and performed a public work in progress in the Edlis Neeson Theater. The artists engaged the audience members in a Q & A moderated by John Phippen.

EIGHTH BLACKBIRD AND THE MCA

eighth blackbird ensemble members are the 2015–16 artists in residence at the MCA. For the first time, the sextet brings its private rehearsal work into the public arena of the museum, preparing new compositions in the galleries. The residency also offers illuminating open rehearsals, an interactive gallery installation, performances, and public talks.

The group has divided the museum's Dr. Paul and Dorie Sternberg Family Gallery on the third floor into two distinct areas: a rehearsal room and a space for visitor engagement. When the musicians rehearse museum visitors may witness the creative process in real time. When eighth blackbird is away a video projected on three walls provides visitors an intimate look at a rehearsal of David Lang's *these broken wings*. In addition to the video, an audio recording captures studio preparations and discussions during the group's rehearsals and concerts. Instruments and scores also inhabit the space when the artists are not on-site.

ABOUT THE WORK

Hand Eye is a collection of scores inspired by artworks from the Maxine and Stuart Frankel Foundation for Art's collection. The six composers of the Sleeping Giant collective each chose an artwork to use as a point of departure for their own musical contributions to *Hand Eye*.

The collective believes that audiences need not see or know anything about the original artworks, since the music captures their spirits. While some composers recreated or aurally represented their chosen artist's process, others responded more broadly to the work's subject matter or character. Heard continuously, *Hand Eye* is an audio tour of a stunning collection of contemporary art and a testament to the power of dialogue across artistic disciplines.

STAGE DIRECTOR NOTES

For this production eighth blackbird brings together the collaborative minds of artists from various mediums including music, visual design, and theater. The resulting fusion pinpoints *Hand Eye*'s essential theme of connectivity. Exploring the duality of and interaction between technology and live performance, the collaborators ask what we lose in our interpersonal connection to others when we invest more time in relationships by means of technology rather than face-to-face.

Is there a common language between technology and in-person human interactions? Is there a way to bridge the two? Does technology threaten the safety of our comfort? Can electronic connections meld with the human heart and will? Spending quality time directing and collaborating with our designers and musicians has enabled me to personally answer, that yes, we can indeed live in a technological world while still being deeply connected to one another.

—Matthew Ozawa

VISUAL DESIGNER NOTES

In my visual designs I explore each musical composition using light, shape, color, and form in motion, responding in real time to the performance. By employing this simple, vital sound/vision relationship, the complex (and often opaque) technology that drives our devices is made relatable, celebrating our innate ability to humanly appreciate these new, multi-sensory experiences.

—Deborah Johnson

COMPOSERS' NOTES

SOUTH CATALINA

I drew inspiration from two sources: the first is *Swarm*, an interactive sculpture by the London-based collective rAndom International, which responds to sounds with a blast of beautifully asynchronous lights. The first time I saw the work, which is at the entrance to the gallery, I immediately had the idea for a piece of music in which sharp and loud attacks in the piano and percussion would inspire a flurry of wild and improvisatory gestures from the rest of the ensemble.

The second source of inspiration was my experience of the quality of light in Los Angeles. When I lived there in fall 2013, I was struck by how every day was unfailingly bright. This initially enchanted me, as an East Coaster used to gray



Performance view, eighth blackbird: *Hand Eye*, MCA Chicago. December 4, 2015. Photo: Nathan Keay, © MCA Chicago

winters, but it was also oppressively out of sync with my mood. *South Catalina* draws on both of these sensations, with driving optimism but also relentless and unforgiving forward movement. It depicts two successive days, with their relenting brightness, and the divergent path that each one takes.

—Christopher Cerrone

MINE, MIME, MEME

I was inspired by rAndom International's installation piece *Audience*, in which many small, mirrored machines rotate to follow the movements of any viewer who steps into their midst. In my three short pieces, the cellist finds himself in a

sonic space where everything he does is mimicked by the five other instrumentalists. As the music progresses through various moods and modes of expression, the followers get better and better at predicting the cellist's moves, eventually subsuming the cellist into their collective motions and then fighting amongst themselves for supremacy.

—Andrew Norman

CONDUIT

This piece takes its cue from an interactive sculpture by digital artists Zigelbaum and Coelho. In *640 by 480* the human body merges with computational processes, facilitating simple copy/paste operations between sculptural elements. Set in three movements—*Touch*, *Pulse*, and *Send*—*Conduit* evokes a man/machine synthesis. As bright waves of color explode from repeated sonic bursts, *Touch* compulsively repeats the



Enact launch and eighth blackbird CD release. Photo: Braxton Black for Jeremy Lawson Photography

gesture so fundamental to how we interact with our devices. In *Pulse*, long lines in the flute and cello move through a cloud of asynchronous repeated notes, evoking the instantaneous moment when data passes from finger to screen. Finally, *Send* completes the transfer. Action follows as the music energizes and accelerates, moving briskly to a wild conclusion.

—Robert Honstein

CHECKERED SHADE

The patterned pen-and-ink abstractions of Astrid Bowlby—and by association, the work of Edward Gorey—inspired the textures of *Checked Shade*. This piece is structured as a gradu-

al, outward zoom; tiny fragments of repeated material resolve into larger patterns, which, at the urging of the violin, eventually coalesce into an expressive chorale.

—Timo Andres

BY-BY HUEY

Robert Arneson's painting *Bye Bye Huey P.* is a portrait of twenty-four-year-old Tyrone "Double R" Robinson, who murdered Huey P. Newton (cofounder of the Black Panther Party) in 1989. Robinson, a member of the Black Guerrilla Family, is painted with a giant praying mantis superimposed over his face, its wings circling Robinson's bloodshot eyes. When I saw this work at the Frankel Gallery, my guide told me Arneson included the mantis, because "they eat their own." Like Arneson's painting, my piece *By-By Huey* memorializes (self-)destruction. The piano leads with aggressive and unhinged music that forces the other instruments to follow or be left behind; but its strings are muted for much of the piece, leaving its voice muzzled and growling.

—Ted Hearne

CAST

I drew inspiration from Leonardo Drew's paper casts of everyday objects, such as dolls, trinkets, and kitchenware. *Cast* aims to reflect the sense of absence and nostalgia evoked by Drew's work, and to provide an aural analogue to his artistic process. I incrementally build a cast of disparate and self-contained instrumental gestures (a detuned clarinet arpeggio, an isolated flute multiphonic, a brush across the violin bridge) around a central object (a gentle monolithic vibraphone line). I then gradually remove the object, leaving only the sonic encasement.

—Jacob Cooper

Jacob Cooper's inspiration Leonardo Drew is represented by the work *Number 68* (1998) on view in *Surrealism: The Conjured Life* (through June 5). MCA Curator Lynne Warren has organized more than 100 paintings, sculptures, drawings, and photographs that demonstrate the deep currents that Surrealism sent through the international art world—and especially through Chicago,

Many art collectors who brought the European visual arts aspect of Surrealism to Chicago were among the founders of the MCA. Warren includes many of the founders' donations, major works of the movement, in the exhibition, as well as Surrealist-related works from the 1950s to the present and Chicago connections.

Feb 4 and 6-7
at MCA Stage

Ingri Fiksdal, Ingvild Langgård & Signe Becker



Sam Pratt, Catherine Ellis Kirk
Photo: Tim Barden

Cosmic Body

Tickets at mcachicago.org

ABOUT THE ARTISTS

EIGHTH BLACKBIRD

eight blackbird is a three-time Grammy Award-winning sextet celebrating its twentieth year in the 2015–16 season. It began in 1996 as a group of six entrepreneurial Oberlin Conservatory students, who quickly became known for performing from memory, often employing choreography, and frequently collaborating with artists across multiple disciplines and genres, in an effort to create visually compelling musical experiences.

The sextet has commissioned and premiered hundreds of works by dozens of composers, including David T. Little, Steven Mackey, Missy Mazzoli, and Steve Reich, whose commissioned work, *Double Sextet* (2007), went on to win the 2009 Pulitzer Prize. Their long-term relationship with Chicago's Cedille Records has produced six acclaimed recordings, including three Grammy Awards for strange *imaginary animals* (2008), *Lonely Motel: Music from Slide* (2011) and *Meanwhile* (2013).

eight blackbird's mission extends beyond performance to curation and education. The group served as Music Director of the Ojai Music Festival (2009), enjoyed a three-year residency at the Curtis Institute of Music, and holds ongoing Ensemble-in-Residence positions at the University of Richmond and the University of Chicago.

Highlights of the 2015–16 season include the MCA's Artist in Residence program, debut performances in Poland and with the Philadelphia Chamber Music Society, and the ensemble's awaited return to Carnegie's Zankel Hall, The Kennedy Center, the Philharmonic Society of Orange County, Vancouver New Music, UT Austin, and UC Berkeley.

eight blackbird's members hail from the Great Lakes, Keystone, Golden, Empire, and Bay states. The ensemble's name derives from the eighth stanza of Wallace Stevens's evocative, aphoristic poem, "Thirteen Ways of Looking at a Blackbird" (1917). eighth blackbird is managed by David Lieberman Artists.

For more information visit eighthblackbird.org.

MINGHUAN XU

is a guest violinist who appears in place of eighth blackbird member Yvonne Lam, who is on maternity leave. Xu has performed extensively as a concerto soloist, duo-recitalist, chamber musician, and orchestral member on five continents. Recent appearances include Carnegie-Weill Recital Hall, Merkin Hall, Symphony Space, the Library of Congress, and the Smithsonian Institute. An accomplished and devoted teacher, Xu taught at Grand Valley State University before moving to Chicago, where she is now an artist-faculty member at Roosevelt University's Chicago College of Performing Arts.

Enact launch
and eighth blackbird
CD release
Photo: Braxton Black
for Jeremy Lawson
Photography



SLEEPING GIANT

is a collective of six American composers. They have composed a diverse body of music, prizing vitality and diversity over a rigid aesthetic. Their works are performed throughout the United States and Europe—from Carnegie Hall and the John F. Kennedy Center for the Performing Arts to Wigmore Hall and the Royal Concertgebouw, Amsterdam—by the Berlin Philharmonic Foundation, the Los Angeles Philharmonic, the Los Angeles Chamber Orchestra, the Minnesota Orchestra, the Orpheus Chamber Orchestra, New York City Opera, the Jack Quartet, and the New York Youth Symphony.

Current projects include a two-year Music Alive residency with the Albany Symphony and a collaborative work for cellist Ashley Bathgate. They have presented sold-out concerts at New York's (Le) Poisson Rouge, Brooklyn's Littlefield, and at John Zorn's The Stone. In 2011, they collaborated on "Histories," a Stravinsky-inspired work for Ensemble ACJW and the Deviant Septet and commissioned by Carnegie Hall.

SLEEPING GIANT COLLECTIVE MEMBERS

TIMO ANDRES (b. 1985)

is a composer and pianist who grew up in rural Connecticut, studied at Yale University, and lives in Brooklyn, NY. A Nonesuch Records artist, Andres's 2015–16 season includes Carnegie Hall commissions for the Takács Quartet and for a work to be performed in a duo concert with his frequent collaborator Gabriel Kahane. Other recent commissions are for the Orpheus Chamber Orchestra, the Los Angeles Chamber Orchestra, and a piano quintet for Jonathan Biss and the Elias String Quartet. Andres has performed solo recitals for Lincoln Center, Wigmore Hall, the Phillips Collection, (Le) Poisson Rouge, and San Francisco Performances. He has performed Philip Glass's complete Etudes (alongside the composer) at BAM, San Francisco Performances, the National Concert Hall in Dublin, and the Barbican in London.

CHRISTOPHER CERRONE (b. 1984)

is the winner of the 2015

Enact launch
and eighth blackbird
CD release
Photo: Braxton Black
for Jeremy Lawson
Photography



Samuel Barber Rome Prize. His opera *Invisible Cities*, based on Italo Calvino's classic surrealist novel, was a finalist for the 2014 Pulitzer Prize. Recent and upcoming commissions include works for soprano Hila Plitmann and the Los Angeles Philharmonic, Rachel Lee Priday and David Kaplan, the Los Angeles Chamber Orchestra, Present Music, pianist Vicky Chow, Third Coast Percussion, and Sandbox Percussion. He will also premiere live original scores for artist and filmmaker Marco Brambilla's installations at the New Museum and the Time Warner Center.

JACOB COOPER (b. 1980) is widely recognized as an electronic song composer. Nonesuch Records released Jacob's song cycle *Silver Threads* in April 2014 to critical acclaim, and *Timberbrit*, his opera about a fictional reunion between Britney Spears and Justin Timberlake, was featured on NPR's *All Things Considered* in 2009. Upcoming projects include a commission for Theo Bleckmann and the Los Angeles Philharmonic Association and for cellist Ashley Bathgate, as well as a

new work for Mobius Percussion funded by a Chamber Music America commissioning grant. Jacob is an assistant professor of music at West Chester University.

TED HEARNE (b. 1982) is a composer, singer, and bandleader. *The New York Times* included Hearne's oratorio *The Source* on its list of the best classical vocal performances of 2014. *Law of Mosaics*, his thirty-minute piece for string orchestra, was named by Alex Ross one of *The New Yorker's* most notable albums of 2014 and has been performed by the San Francisco Symphony and Chicago Symphony Orchestra. He also recently collaborated with musician Erykah Badu. Hearne is the recipient of the Gaudeamus Prize in composition and the New Voices Residency from Boosey and Hawkes. He recently joined the composition faculty at the University of Southern California.

ROBERT HONSTEIN (b. 1980) is a prolific composer of orchestral, chamber, and vocal music. He also cofounded Fast Forward Austin, the annual

marathon new music festival. His debut album *RE: You* was released by New Focus Recordings in 2014, and his second album, a collaboration with the Sebastians, was released on Soundspells Productions in 2015. Upcoming projects include commissions from cellist Ashley Bathgate, percussionist Doug Perkins, and a string quartet for Music at Edens Edge.

ANDREW NORMAN (b. 1979)

is a Los Angeles-based composer of orchestral, chamber, and vocal music. His symphonic and chamber works have been performed by leading ensembles worldwide, and his thirty-minute string trio, *The Companion Guide to Rome*, was named a finalist for the 2012 Pulitzer Prize in Music. He joined the faculty of the University of Southern California in 2013.

PRODUCTION

DEBORAH JOHNSON AKA CANDYSTATIONS

is a multidisciplinary artist who has collaborated with musicians and companies, including Sufjan Stevens, Ray LaMontagne, St. Vincent, Lucius, M. Ward, Wilco, Pomegranate Arts, Tumblr, and SPIN Magazine. She has performed in such venues as MASS MoCA, the Museum of Modern Art (MoMA), Radio City Music Hall, the Prospect Park Bandshell, Madison Square Garden, Brooklyn Academy of Music, The Fillmore, The Ryman, and Wiener Konzerthaus. Also, her site-specific installations and

visuals have been featured at events at SxSW, The Museum of Modern Art, Brooklyn Academy of Music, 92Y Tribeca, Chicago's Millennium Park, and the Baltimore Museum of Art.

She is the recipient of residencies at MASS MoCA, Museum of Contemporary Art Chicago, Texas Performing Arts at UT Austin, and the Atlantic Center of the Arts, where she worked directly with audio/visual artist Carsten Nicolai. Recent and notable show design credits include: Sufjan Stevens's *The Age of Adz* (world tour); Ray LaMontagne's *Supernova* (US tour); Lucius's *Wildewoman* (Terminal 5, Celebrate Brooklyn); ETHEL's tours *Documerica* and *Planetarium* (world premiere, BAM and Disney Concert Hall); as well as a commissioned work by Sufjan Stevens, Nico Muhly, and Bryce Dessner. She is a professor of 4-dimensional design at the Pratt Institute, professor of performance design at NYU Magnet, and the sole founder and director of her visual performance design company, CandyStations.

SARAH LACKNER

is a freelance lighting designer and stage manager. She designs for Deeply Rooted Dance Theater, Chicago Repertory Ballet, Muntu Dance Theater, and Harvest Chicago Contemporary Dance Festival, and she has worked on lighting projects for Dance Chicago, Inaside Chicago Dance, and Natya Dance Theater. Lackner is also a

regular stage manager for the City of Chicago's Blues Festival and Chicago Jazz Festival. She is the technical director for Ruth Page Center for the Arts and a cofounder of Stonewolf Studios, a Chicago-based production company that specializes in the performing arts.

JESSE LEWIS

is a three-time Grammy Award-winning music producer and recording engineer, as well as the founder of the Immersive Music Project. He grew up in Seattle, WA, playing trumpet and cello. He has collaborated with A Far Cry, Brooklyn Rider, Ethel, Jan Vogler, the Los Angeles Philharmonic with Gustavo Dudamel, Roomful of Teeth, and the Silk Road Ensemble with Yo-Yo Ma, among others. He started Immersive Music Project in 2013 to develop new music formats and release channels by incorporating new technologies and designs into highly tactile new music experiences, both physical and digital. He plays cello in various baroque and grunge music projects in the city of Boston.

MATTHEW OZAWA

spans multiple artistic disciplines in his work, notably having worked for Lyric Opera of Chicago, Oregon Shakespeare Festival, Canadian Opera Company, San Francisco Opera, Santa Fe Opera, the Macau International Festival, and Opera Siam. He has collaborated with artists Peter Sellars, Francesca Zambello, Rob Ashford, Meredith Monk,

and Isaac Mizrahi. Ozawa's recent directing credits include *Arizona Lady* (American premiere, Arizona Opera), Matt Aucoin's *Second Nature* (world premiere, Lyric Unlimited), *Tsuru* (world premiere, Houston Ballet/Asia Society), *Y Portraits* (world premiere art gallery event, Mozawwa), *Porcelain* (Prologue Theatre Company), *Snow Dragon* (world premiere, Skylight Music Theater/Opera Siam), *Fallen* (world premiere, Mozawwa), *Les mamelles de Tirésias/Le Pauvre Matelot* (new production, Wolf Trap Opera), *A Little Night Music* (Houston Grand Opera) and *The Memory Stone* (world premiere, Houston Grand Opera). Upcoming directing credits include *Nabucco* (Lyric Opera of Chicago) and *The Roof of the Wind is Water* (Houston Grand Opera). Among Ozawa's numerous awards are a 2007 directing and a 2008 dramaturgy fellowship with Oregon Shakespeare Festival, and the James S. McLaughlin Memorial Prize in Theater for his work at Oberlin. He is founder and artistic director of the performing arts company Mozawwa.

Mar 31–Apr 3
at MCA Stage

Blair Thomas & Co.

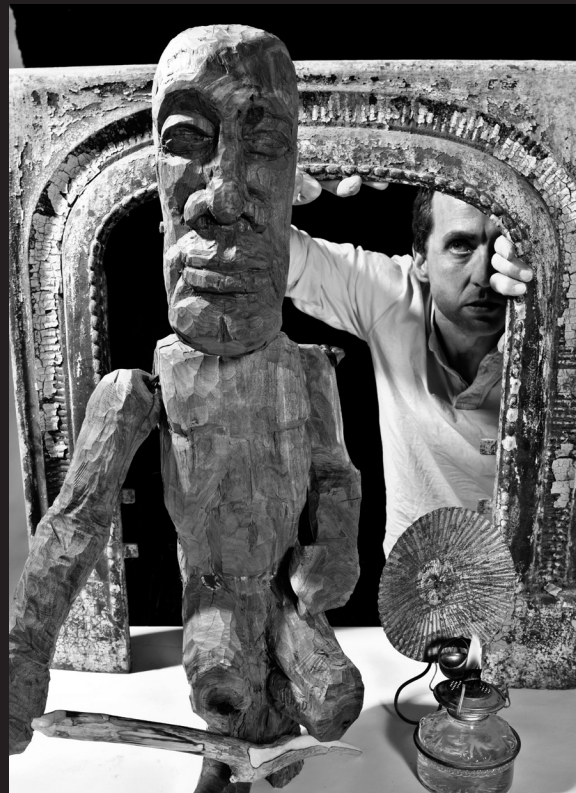


Photo: Kipling Swehla

Moby Dick

Tickets at mcachicago.org

Apr 28–May 1
at MCA Stage

Kyle Abraham/ Abraham.In.Motion



Sam Pratt, Catherine Ellis Kirk
Photo: Tim Barden

When the Wolves Came In

Tickets at mcachicago.org

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The MCA's newest affinity group, **Enact**, gives longtime performance fans and newcomers alike the opportunity to meet artists, discuss ground-breaking directions with leading curators, and choose key performers to sponsor.

Join Enact, a group of MCA Circle Donors dedicated to supporting and learning more about the renowned programs on the MCA Stage. Membership in Enact enhances your MCA experience by offering you backstage access to artists and insider information about our programs and the current state of the field.

Each year, Enact members choose—through discussion and voting—one performance to sponsor, thereby increasing the impact MCA Stage programming has on the community.

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- Pre and post-performance discussions with artists
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Enact dues: \$1,000 annually
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For more information, contact us at enact@mcachicago.org.

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THANK YOU

Lead support for the 2015-16 season of MCA Stage is provided by Elizabeth A. Liebman.

Generous support for MCA Dance is provided by David Herro and Jay Franke. Additional generous support is provided by Caryn and King Harris, and Lois and Steve Eisen and the Eisen Family Foundation.

The MCA is a proud member of Museums in the Park and receives major support from the Chicago Park District.



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Chicago

220 East Chicago Avenue
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As of January 2016

As an internationally renowned institution devoted to contemporary culture, the Museum of Contemporary Art Chicago presents the most thought-provoking visual art and performing arts of our time. MCA Stage is a vibrant series presenting theater, dance, and music by leading artists from the United States and around the world in the MCA's three-hundred-seat Edlis Neeson Theater.

MCA Stage's groundbreaking performances are an integral part of MCA Chicago's artist-activated, audience-engaged programming. Along with the museum's exhibitions and educational initiatives, they encourage a broad and diverse community to experience and discuss the work and ideas of living artists.

PARKING

Validate your ticket at the coat check for \$12 parking in the MCA garage (220 East Chicago Avenue) or the Bernardin garage (747 North Wabash). Discounted parking is limited to six hours on the date of performance.

LOST AND FOUND

To inquire about a lost item, call the museum at 312-280-2660. Unclaimed articles are held for thirty days.

SEATING

Please switch off all noise-making devices while you are in the theater.

Patrons are seated at the management's discretion. Food and open beverage containers are not allowed in the seating area.

REPRODUCTION

Unauthorized recording and reproduction of a performance is prohibited.

GENERAL INFORMATION

312-280-2660

BOX OFFICE

312-397-4010

VOLUNTEER FOR PERFORMANCES

312-397-4072

mcastage@mcachicago.org

MUSEUM HOURS

Tuesday: 10 am–8 pm

Wednesday–Sunday: 10 am–5 pm

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HOUSE MANAGEMENT

Kevin Brown, Associate
Phill Cabeen, Associate
Quinlan Kirchner,
Associate

BOX OFFICE

Matti Allison, Manager
Phongtorn Phongluantum,
Assistant Manager
Molly Laemle,
Coordinator
Lucas Baisch, Associate
Stephanie Branco,
Associate
Nora Carroll, Associate
Emma Dwyer, Associate
Wright Gatewood,
Associate
Julie Kriegel, Associate
Laura Volkening, Associate

Program notes compiled by
Yolanda Cesta Cursach

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CHIC
AGO**