

theaterdancemusic

Fall 2013

MCA STAGE

**at the
Edlis Neeson
Theater**

Body/Head
featuring Kim Gordon
and Bill Nace
Sep 24

Taylor Mac
An Abridged Concert of
The History of Political
Popular Music
Sep 27–28

Timbre 4
Tercer Cuerpo (Third Wing)
Oct 3, 5 and 6

ICE (International
Contemporary Ensemble)
John Zorn Retrospective
Oct 26

Rainpan 43
Elephant Room
Nov 2, 3, 7–10

Nassim Soleimanpour
White Rabbit, Red Rabbit
Nov 3–5 and 9

Chicago Dancemakers Forum
Break Out! Celebrating ten years
of supporting new work
by Chicago dancemakers
Nov 16

Sandra Bernhard
Everything Bad and Beautiful
Dec 5 and 7

Tsukasa Taiko
Taiko Legacy 10 and Reduction
Dec 21–22

Experience an electrifying array of artists from around the globe—all at a great price.

Visit mcachicago.org/stage or call **312.397.4010** for tickets.



**ICE (International
Contemporary Ensemble)
John Zorn Retrospective
October 26, 2013**

David Fulmer, *conductor*

**International Contemporary
Ensemble (ICE)**

Claire Chase, *flute*

Joshua Rubin, *clarinet*

Rebekah Heller, *bassoon*

Erik Carlson, *violin*

Kyle Armbrust, *viola*

Michael Nicolas, *cello*

Cory Smythe, *harpsichord*

Dan Lippel, *guitar*

Tyshawn Sorey, *drums*

**Edlis Neeson
Theater**

**Museum of
Contemporary Art
Chicago**



ICE's 2013–14 MCA residency is made possible through generous support from the National Endowment for the Arts; the A.N. and Pearl G. Barnett Family Foundation; the MacArthur Fund for Arts and Culture at Prince; The Aaron Copland Fund for Music; the Gaylord and Dorothy Donnelley Foundation; The Amphion Foundation; The Elizabeth F. Cheney Foundation; the Illinois Arts Council, a state agency; the Alice M. Ditson Fund; and the BMI Foundation.

the steppenwolf
(for madmen only!)
price of admission: your mind
2012
For solo clarinet
Chicago premiere

Occam's Razor
canons, interludes and fantasies
2013
For cello and piano
Chicago premiere

the tempest
a masque
2012
For flute, clarinet, bass clarinet,
drumset, and percussion
Chicago premiere

Walpurgisnacht
A Witches' Sabbath in three movements
2004
For string trio

Canon to Stravinsky
in memoriam
1972
For flute, clarinet, bassoon, and viola
Chicago premiere

Baudelaires
part I. *Paris Spleen*
part II. *Flowers of Evil*
part III. *Artificial Paradises*
2013
For flute, bass flute, bass clarinet, bassoon,
harpsichord, guitar, violin, viola, and cello
World premiere

*The performance runs approximately
70 minutes with no intermission.*

Artists Up Close

**Gain insight into the creative process
through these intimate opportunities
to engage with the artists.**

As part of the evening, John Zorn and ICE
Artistic Director/CEO Claire Chase—who
names Zorn as a major influence—join each
other onstage for a conversation about their
ongoing work together.

MCA STAGE

**at the Edlis
Neeson Theater**

Rainpan 43 Elephant Room Nov 2, 3, 7–10

**A trio of world-class illusionists
deliver a candy-colored love letter
to the world of magic**

**Buy tickets online at
mcachicago.org**

**Copresented with the
Chicago Humanities Festival**

**Museum of
Contemporary Art
Chicago**



From the artists

John Zorn says that he writes music for people. After a conversation over lunch with Zorn last year, Claire Chase and I were inspired by his legendary enthusiasm about the music and musicians that he cares about. Then, not a month later, he e-mailed to tell us that a new piece was already done, for us—the tempest. Full of characters taken from the play, the piece felt natural in our hands, so much fun to play; it was custom, personal. He captured our characters in the margins of Shakespeare's own, and gave us freedom to play (loudly at times, as you will hear).

For Zorn, it's the only way. The power of his many unique musical and artistic collaborations are unnecessary to mention except to reinforce how much the loyalty and respect of his collaborators defines his ever-evolving career. In a short couple of years, I've been able to watch Zorn's furious, prolific streak from front-row seats. It's been one masterpiece after another, written for and played with abandon by the best performers in the world. This has been made explicit in the carnival of events celebrating his sixtieth birthday this year: hundreds of musicians pouring their creative energy into Zorn's similarly energetic scores at concert halls, theaters, clubs, and museums.

Music is storytelling, and Zorn's connection with the people he works with is, of course, only made clear to the audience in performance. The pieces on our program tonight are colorful gems that some words can describe (complex, cut-and-paste, haunting, wild, improvisatory, playful, extreme precision), but the players tell it even better.

Joshua Rubin

Program Director, International Contemporary Ensemble.

About the music

the steppenwolf (for madmen only! price of admission: your mind) (2012)

A piece for solo clarinet, this short, virtuosic composition takes Herman Hesse's 1927 novel of the same name as its inspirational material.

Occam's Razor, canons, interludes and fantasies (2013)

John Zorn continues his interest in blending music with logic and mathematical principles with a series of canons, interludes, and fantasies between a piano and cello.

the tempest, a masque (2012)

William Shakespeare's play is pared down to a ten-minute trio. In this supernatural drama, flute, bass clarinet, and drums reenact the story of Prospero, the rightful duke of Milan, who uses illusion and deception to restore his family's position.

Walpurgisnacht, A Witches' Sabbath in three movements (2004)

This three-part composition showcases Zorn's aggressive compositional side, using dissonance and irregular rhythm to eerie effect. Written in 2004, it has since spawned the 2012 companion piece *All Hallows' Eve*.

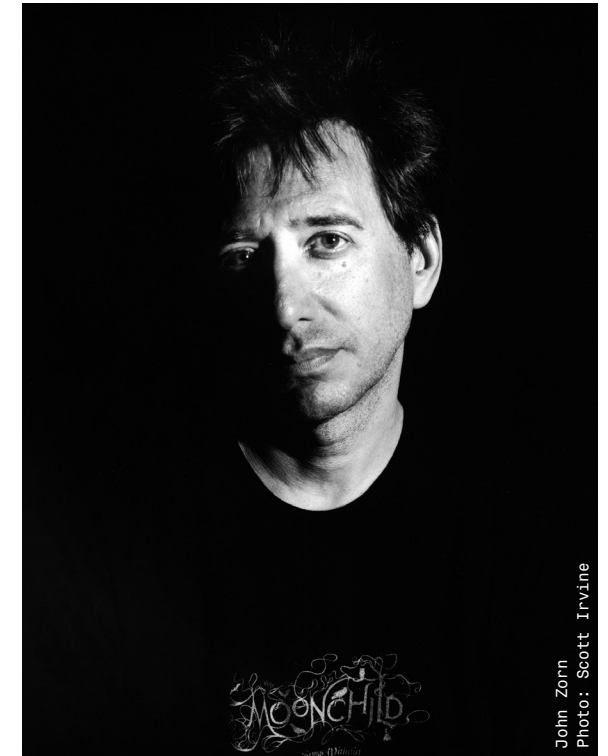
Canon to Stravinsky, in memoriam (1972)

Written when Zorn was only nineteen, *Canon to Stravinsky* is one of his earliest works. Its composition was inspired by the death of the famous Russian composer Igor Stravinsky, which occurred during the previous year.

Baudelaires (2013)

Similar to Zorn's 2012 work *Rimbaud*, *Baudelaires* interprets the work of another French poet, Charles Baudelaire. The first

two parts are named after two of Baudelaire's most famous books of prose-poetry, and the third takes its name from his controversial book about his personal experiences with opium and hashish.



John Zorn
Photo: Scott Irvine

About the artists

John Zorn has created an influential body of work that defies academic categories and draws on his performance and composing experience in a variety of genres including jazz, rock, hardcore punk, classical, klezmer, film, cartoon, popular, and improvised music. A native of New York, he has been a central figure in the downtown music scene since 1975, incorporating a wide range of musicians in various compositional formats. Early inspirations include American innovators Ives, Varèse, Cage, Carter, and Partch, the European tradition of Berg, Stravinsky, Ligeti, and Kagel, soundtrack composers Herrmann, Morricone, and Stalling, and avant-garde filmmakers such as Harry Smith, Jack Smith, Kenneth Anger, Stan Brakhage, Richard Foreman, and Jean-Luc Godard, as well as avant-garde theater, art, and literature. Zorn established the Tzadik label in 1995; opened The Stone, a performance space, in 2005; and has published and edited five volumes of musicians’ writings under the title Arcana. He has been awarded the William Schuman Award for composition from Columbia University, the Cultural Achievement Award from the Foundation for Jewish Culture, and is a MacArthur Fellow.

David Fulmer has garnered numerous international accolades as a composer, violinist, and conductor. The success of his award-winning Violin Concerto at Lincoln Center in 2010 resulted in engagements of his work with major orchestras and at festivals in the United Kingdom, Europe, North America, and Australia. Fulmer made his European debut performing and recording his concerto with the BBC Scottish Symphony Orchestra under the direction of Matthias Pintscher in 2011. That same year, Fulmer made his debut at

Tanglewood, appearing as the soloist in his concerto.

New commissions include the Salzburg Foundation for the Scharoun Ensemble of the Berlin Philharmonic, Ensemble Intercontemporain, Heidelberg Festival for the Deutsche Kammerphilharmonie Bremen and violinist Stefan Jackiw, RTÉ National Symphony of Ireland and clarinetist Carol McGonnell, Carnegie Hall, and Alte Oper Frankfurt, as well as a commission from BMI for a new work for cellist Jay Campbell and his Carnegie Hall debut recital. Fulmer's work will be premiered by the New York Philharmonic this season in their inaugural NY PHIL BIENNIAL CONTACT! concert series. His hour-long cycle for saxophone and ensemble, On Night, composed for saxophonist Eliot Gattegnio, was released this summer and features the Argento Ensemble and Fulmer conducting on the Tzadik label.

This season, Fulmer received the Charles Ives Fellowship from the American Academy of Arts and Letters and the Carlos Surinach Commissioning Award from BMI. In 2010, he was the first American ever to receive the Grand Prize at the International Edvard Grieg Competition for Composers. Other honors include the ASCAP Morton Gould Young Composer Award, a special citation from the Minister of Education of Brazil for Fulmer’s series of lectures on music, and the George Whitefield Chadwick Gold Medal from the New England Conservatory (2004).

Fulmer appears regularly and records often with Argento New Music Project, Speculum Musicae, the Group for Contemporary Music, and the New York New Music Ensemble, among others, and with the Second Instrumental Unit, which he cofounded and directs.

International Contemporary Ensemble (ICE) is dedicated to reshaping the way music is created and experienced. With a modular makeup of thirty-three leading instrumentalists performing in forces ranging from solos to large ensembles, ICE functions as performer, presenter, and educator, advancing the music of our time by developing innovative new works and new strategies for audience engagement. ICE redefines concert music as it brings together new work and new listeners in the twenty-first century.

Since its founding in 2001, ICE has premiered more than 500 compositions, the majority of these new works by emerging composers, in venues ranging from alternate spaces to concert halls around the world. The ensemble received the American Music Center’s Trailblazer Award in 2010 for its contributions to the field, and received the ASCAP/Chamber Music America Award for Adventurous Programming in 2005 and in 2010. ICE is Ensemble-in-Residence at the Museum of Contemporary Art Chicago through 2013. The ICE musicians also serve as Artists-in-Residence at the Mostly Mozart Festival of Lincoln Center through 2013, curating and performing chamber music programs that juxtapose new and old music.

ICE has released acclaimed albums on labels such as Nonesuch, Kairos, Bridge, Naxos, Tzadik, New Focus, and New Amsterdam, with several forthcoming releases on Mode Records. Recent and upcoming highlights include headline performances at the Lincoln Center Festival (New York), Musica Nova Helsinki (Finland), Wien Modern (Austria), Acht Brücken Music for Cologne (Germany), and La Cité de la Musique (Paris), and tours of Japan, Brazil, and France. ICE has worked closely with conductors

Ludovic Morlot, Matthias Pintscher, John Adams, and Susanna Mälkki.

With leading support from The Andrew W. Mellon Foundation, ICE launched ICElab in early 2011. The program places teams of ICE musicians in close collaboration with six emerging composers each year to develop works that push the boundaries of musical exploration. ICElab projects are featured in more than one hundred performances from 2011–14 and documented online through DigitICE, a new online venue.

ICE’s commitment to build a diverse, engaged audience for the music of our time has inspired The Listening Room, a new educational initiative for public schools without in-house arts curricula. Using team-based composition and graphic notation, ICE musicians lead students in the creation of new musical works, nurturing collaborative creative skills and building an appreciation for musical experimentation. Read more at www.iceorg.org.

International Contemporary Ensemble (ICE)

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Thank You

Lead support for the 2013–14 season of MCA Stage is provided by Elizabeth A. Liebman. Additional generous support is provided by Graff, David Herro and Jay Franke, Caryn and King Harris, Lois and Steve Eisen and The Eisen Family Foundation, and Mary Ittelson. MCA Chicago is a proud member of Museums in the Park and receives major support from the Chicago Park District.

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Richard Poston

As of October 2013

MCA STAGE

at the Edlis
Neeson Theater

Chicago Dancemakers Forum Break Out! Nov 16

Celebrating ten years of supporting new explorations by Chicago Dancemakers, this exuberant event features performances throughout the museum all day.

Buy tickets online at
mcachicago.org

Museum of
Contemporary Art
Chicago

Museum of Contemporary Art Chicago

As one of the nation's largest multidisciplinary museums devoted to the art of our time, the Museum of Contemporary Art Chicago offers exhibitions of the most thought-provoking art of today. The museum's performing arts program, MCA Stage, is the most active presenter of theater, dance, and music in Chicago, featuring leading performers from around the globe in the 300-seat Edlis Neeson Theater.

MCA Stage is committed to presenting groundbreaking performances that focus on collaboration; working closely with artists; converging with the larger programming of the museum; and offering a contemporary view of the traditional roots of performance.

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Program notes compiled by
Yolanda Cesta Cursach

Courtesy Guidelines and Information

Parking

Validate your ticket at the coat check for \$11 parking in the MCA garage (220 East Chicago Avenue) and Bernardin garage (747 North Wabash Avenue). The \$11 parking is limited to six hours on the date of the performance.

Lost and found

To inquire about a lost item, call the museum at 312.280.2660. Unclaimed articles are held for 30 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.

Museum of Contemporary Art
Chicago

220 East Chicago Avenue
Chicago, IL 60611
mcachicago.org

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
Closed Mondays, Thanksgiving,
Christmas, and New Year's Day