

MCA Stage 2014–15

Theater
Dance
Music

at the
Edlis
Neeson
Theater

Winter/Spring

Manual Cinema

Mementos Mori

Jan 15–18, 2015

Stan's Cafe

The Cardinals

Jan 22–24, 2015

Sònia Sánchez

Le Ça (The Id)

Feb 13–15, 2015

Mariano Pensotti

Cineastas (Filmmakers)

Feb 26–Mar 1, 2015

Joffrey Academy of Dance

***Winning Works: Choreographers
of Color***

Mar 7–8, 2015

The Seldoms

Power Goes

Mar 20–29, 2015

Ragamala Dance +

Rudresh Mahanthappa

Song of the Jasmine

Apr 10–12, 2015

International Contemporary Ensem-

ble (ICE): Anna Thorvaldsdottir

In the Light of Air

Apr 25, 2015

Creative Music Summit:

Nicole Mitchell

May 2, 2015

Renée Baker

May 3, 2015

Third Coast Percussion with

Glenn Kotche

Wild Sound

May 21–22, 2015

Third Coast Percussion with Glenn Kotche *Wild Sound* May 21–22, 2015



Third Coast Percussion

Sean Connors
Robert Dillon
Peter Martin
David Skidmore

Glenn Kotche

Projections of (What) Might
(2006)
Glenn Kotche
5 minutes

João Gilberto

Undiú (1973; arr. Glenn Kotche,
2007)
Glenn Kotche
5 minutes

Steve Reich

Nagoya Marimbas (1994)
Sean Connors and Peter Martin
5 minutes

Edlis Neeson Theater

Museum of Contemporary Art Chicago

Glenn Kotche

Drumkit Quartet #51 (2011)
Sean Connors, Robert Dillon,
Peter Martin, David Skidmore
11 minutes

Steve Reich

*Music for Pieces of Wood (for
Drums)* (1973; arr. David Cossin,
2012, for two drum kits)

Glenn Kotche, David Skidmore
7–10 minutes

Intermission

Glenn Kotche

Wild Sound
“Wilderness”
“Rural”
“Industrial”
“Urban”
Sean Connors, Robert Dillon,
Peter Martin, David Skidmore
43 minutes

Video: Xuan

Stage direction: Leslie Buxbaum
Danzig

Audio engineering: Dan Nichols

Lighting design: Sarah Prince

Instrument design and
construction: NDWaves
team: Quinlan McWilliams,
Susan Nace, John Nolan,
Ryan Snelling, Juan
Velazquez, Tony Villano,
Xinyi Wang; Professor Jay
Brockman; Professor
Douglas Hall; College of
Engineering at the University
of Notre Dame.

Performance length is
approximately 100 minutes with
one intermission.

Support for Third Coast Percussion:
Wild Sound is provided in part by the
Amphion Foundation.

Wild Sound was commissioned by the
University of Notre Dame's DeBartolo
Performing Arts Center and the
Chamber Music America Classical
Commissioning Program, with generous
funding provided by The Andrew W.
Mellon Foundation and the Chamber
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Photo: Saverio Truglia

MCA Stage 2015–16



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Teatro Cinema
Historia de Amor
Photo: Montserrat Quezada A.

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About the Program

Projections of (What) Might (Glenn Kotche)

Kotche performs this work for drum set trio with two pre-recorded parts. It was originally introduced on his solo album *Mobile* (Nonesuch), which drew inspiration from mobile sculptures, the music of Steve Reich, and the Hindu *Ramayana*, and featured a wide range of instruments, including vibraphone, kalimba, mbira, and a drum kit custom-assembled by Kotche. At the time of the album release, he explained in comments published on his record company's website, "In the right lighting, I'm usually struck as much by the shadows that a mobile creates as by the sculpture itself. I'm also fascinated by the kinetic nature that affects relationships between the same basic parts to make something perpetually new.... Throughout the record I investigate the idea of negative or opposite rhythm by utilizing the intrinsic spaces—or rests—of rhythms. Many of these songs were shaped from a few simple ingredients and then used in varying forms and different contexts, each time creating something new, yet homogeneous."

Undiú (João Gilberto, arr. Glenn Kotche)

Born in the northeastern state of Brazil known as Bahia, the singer/songwriter and guitarist João Gilberto is widely known for reinterpreting the bossa nova foundation that Antonio Carlos Jobim established in the 1950s. He created a rhythmically idiosyncratic approach to playing the guitar—an intensely syncopated plucking of the strings that flowed with his singing. After the success of his first record, *Chega de Saudade* (1959), and true to his image

as enigmatic or eccentric, he left Brazil for the US, where he lived until 1980 and recorded prolifically with numerous jazz artists. It was during this time he wrote "Undiú." In the new arrangement of Gilberto's song, Kotche takes a similar journey of detail and discovery. On his website, he described composing as "about being honest with myself. I have a degree in classical percussion but I'm not a trained composer, so I bring a different approach and perspective. When I'm composing, I try to remind myself to bring it back to who I am as a person and musician—and draw from my experiences. That leads to something that is certainly interesting to me to explore, and it's definitely honest."

Nagoya Marimbas (Steve Reich)

Although a late piece, this 1994 composition revives some aspects of the works of the 1960s and 1970s that made Reich famous, namely repeating patterns on instruments, with one or more beats out of phase. In older works Reich's system would have been to continue playing these, with the phase relationship of them shifting one beat-unit each repetition, until they snapped back into exact unison. In this work, the patterns change through a process of development, and usually don't repeat more than three times. The parts for the two instruments are "through-composed" and both of them requiring virtuoso-quality players. It was commissioned by the Nagoya Conservatory in Japan for the inauguration of a new auditorium, Shirakawa Hall.

—Joseph Stevenson, *All Music*

Nagoya Marimba's complex and varied melodic patterns are played by two

Artists Up Close

First Night May 21

Following the performance, audience members are invited to engage in a conversation with Glenn Kotche and members of Third Coast Percussion, moderated by Peter Taub, Director of Performance Programs.



musicians in tight canon, one just slightly after the other, to create an energized and kaleidoscopic whole.

Third Coast Percussion
Photo: Barbara Johnston/University Photographer

Drumkit Quartet #51 (Glenn Kotche)

While touring the world with Wilco, Kotche began making sketches for a series of pieces each inspired by different cities through which he was travelling. Kotche made fifty-four of these sketches in total. Many of them formed a collection of “Drumkit Quartets” written for the New York-based quartet So Percussion. These works were all written for drum kits initially, but later re-scored for everything from marimbas and cowbells to sirens and disposable cameras. In *Drumkit Quartet #51* (Tokyo/Brisbane/Berlin), the four musicians surround two marimbas, creating a melody of raindrops with

overlapping descending figures that unfold at different speeds. The accompanying electronic audio track includes recordings from the cities that inspired this quartet, as well as a haiku that captures the spirit of the music, written by Kotche and read by Yuka Honda (of the band Cibo Matto):

blinking fresh raindrops
full ephemeral anchor
placidity hush

Music for Pieces of Wood (for Drums) (Steve Reich)

In creating this work, Reich was determined to compose music that progressed through clearly audible processes. Arranged for this performance by David Cossin for two drums kits, *Music for Pieces of Wood* is a

study in economy of means, both in terms of physical and musical materials. The three sections of the work are each constituted by a single rhythm, with a new version of the pattern building up in as an individual voice before blending into the texture. Many of the rhythms that emerge along the way suggest alternative meters or rhythmic inflections that may change the listener’s perception of the whole.

Wild Sound (Glenn Kotche)

The centerpiece of today’s program is a project almost six years in the making. When Third Coast Percussion first approached Kotche about a collaborative project, the discussions quickly turned to their shared fascination with exploring and creating new sounds.

Kotche has long had a reputation for developing his sonic palette in creative ways, such as his “prepared snare drum” which functions both as a traditional snare drum and a resonator for a variety of springs, wires and rods attached to the head, and Third Coast Percussion’s repertoire has included performing on tin cans and piano guts for the music of John Cage and building their own “Sixxen” for music by Philippe Manoury and Iannis Xenakis. As *Wild Sound* has taken shape through years of discussion and experimentation, it has become a work that fully embraces Cage’s philosophy that all the world’s sounds are music, and that the percussionist’s job is to bring all of those sounds to the stage.

Wild Sound utilizes no standardized instruments. Every instrument used was created specifically for this project, and many of them will be created on stage during the performance. The act

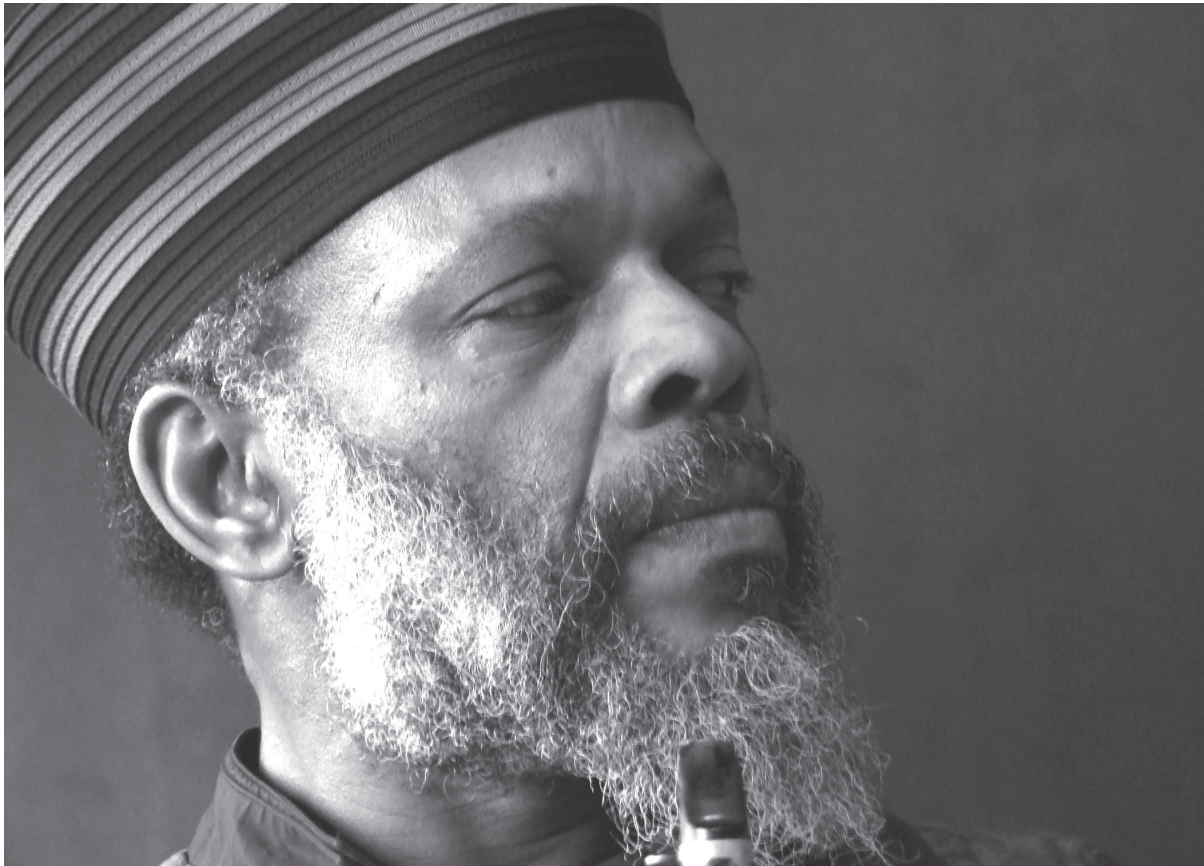
of creating and discovering sounds becomes part of the music, brought into dialogue with live performance on the instruments and a pre-recorded audio track made up of everyday sounds from a number of different environments. As the piece progresses through four different types of sonic environments—wilderness, rural, industrial and urban—it mirrors a history of human innovation and creativity. Instruments are born from the desire to express ideas musically, derived from the materials at hand, and they are ultimately called upon to interact with the sounds and the context of the world around us.

At certain moments, audience members have an opportunity to become a part of the piece by employing their own body as well as an instrument distributed before the start of the performance.

Third Coast Percussion
Photo: Saverio Truglia



Douglas R. Ewart Clarinet Choir: *Homage to Malachi Maghostut Favors* July 11, 2015



On the opening of *The Freedom Principle: Experiments in Art and Music, 1965 to Now*, composer and media artist Douglas R. Ewart convenes a supergroup of reedists and vocalists from the Association for the Advancement of Creative Musicians (AACM), along with visual artist Floyd Webb and performance poet Sterling D. Plumpp.

MCA Stage
2015–16

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at mcachicago.org

Douglas Ewart
Photo: Lauren Deutsch

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About the Artists

João Gilberto (b. 1931) started on guitar and led his first band at the age of fourteen. He left his native Juazeiro, in the northeastern part of the state of Bahia, at the age of eighteen to perform on live radio shows in Salvador, Bahia's largest city. Soon after, he moved to Rio de Janeiro while continuing to work for radio stations. He absorbed a wide range of music, from Brazilian pop songs of the day to the swing jazz of Duke Ellington and Tommy Dorsey to the light-opera singing of Jeanette MacDonald. After a decade of unrealized potential as a composer, he returned to semi-bucolic surroundings, living in semi-obscurity in rural Pôrto Alegre, where the vocalist Luis Telles encouraged him to perfect his unique vocal style and guitar playing. By the time of his first record, *Chega de Saudade* (1959), Gilberto had become widely known as the man who made bossa nova what it is today. After two additional successful album releases in the early 1960s, he left Brazil to settle in the US, where he lived until 1980. During this period he recorded prolifically, working frequently with saxophonist Stan Getz and recording music by older Brazilian songwriters such as Dorival Caymmi and Ary Barroso. He returned to Brazil in the early 1980s. Since then, while living semi-reclusively again, he has worked with virtually every big name in Brazilian pop, including Gilberto Gil, Caetano Veloso, Maria Bethania, Gal Costa, and Chico Buarque.

Glenn Kotche (b. 1970) has collaborated on more than ninety recordings and has released four solo albums, including his latest, *Adven-*

tureland (Cantaloupe Music, 2014). His compositions have been commissioned by Kronos Quartet, The Silk Road Ensemble, Bang on a Can All-Stars, So Percussion, and eighth blackbird. His music has been performed at the Ravinia Festival in Chicago; Carnegie Hall's Zankel Hall and Lincoln Center for the Performing Art's Alice Tully Hall in New York; and Teatro Castro Alves in Salvador, Brazil. Kotche joined the band Wilco in 2001, and his recordings with the group include *Yankee Hotel Foxtrot*, *Kicking Television*, the Grammy nominated *Sky Blue Sky*, *Wilco (The Album)*, *The Whole Love* and the Grammy-winning *A Ghost is Born*. In 2010, the members of Wilco started the music festival Solid Sound in collaboration with the Massachusetts Museum of Contemporary Art (MASS MoCA). For their 2011 festival, Kotche also contributed a permanent sound installation to the museum's collection.

In addition, Kotche records and performs regularly with Darin Gray in the longtime rhythm duo On Fillmore. The two musicians have released four records, including *Extended Vacation (Dead Oceans)*. With Jim O'Rourke and Jeff Tweedy, Kotche is also a member of the trio Loose Fur. The band has recently recorded its third album. Kotche has twice appeared on the cover of *Modern Drummer* and once on the cover of *Percussive Notes*, the official publication of the Percussive Arts Society, of which Kotche is currently a board member. He resides in Chicago with his wife and two children.

Steve Reich (b. 1936) has embraced aspects of Western classical music as well as the structures, harmonies, and rhythms of non-West-

ern and American vernacular musics, particularly jazz, throughout more than fifty years as a composer. This is evident in his early taped speech pieces *It's Gonna Rain* (1965) and *Come Out* (1966) and in his collaborations with video artist Beryl Korot on the music theater video work *The Cave* (1993) and the digital documentary video opera *Three Tales* (2002).

He founded his first ensemble in 1966. It consisted of three musicians, but rapidly grew to eighteen members. Since 1971, Steve Reich and Musicians have toured widely and to venues as diverse as Carnegie Hall and the Bottom Line Cabaret. Reich's music has been performed by major orchestras and ensembles around the world, including the New York and Los Angeles Philharmonics; London, San Francisco, Boston, and BBC Symphony Orchestras; London Sinfonietta; Kronos Quartet; Ensemble Modern; Ensemble Intercontemporain; Bang on a Can All-Stars; and eighth blackbird.

Major choreographers have created dances to Steve Reich's music, notably Anne Teresa de Keersmaeker (*Fase*, 1983, set to four early works as well as *Drumming*, 1998, and *Rain*, 2001, set to "Music for 18 Musicians"), as well as Jirí Kylián, Jerome Robbins for the New York City Ballet, Laura Dean, Eliot Feld, Alvin Ailey, Lar Lubovitch, Maurice Bejart, Lucinda Childs, Siobhan Davies, and Richard Alston. His collaborations across music genres include his 2013 Radiohead-inspired work for chamber ensemble, *Radio Rewrite*, which was a joint commission from the London Sinfonietta, Alarm Will Sound, and Stanford Live.

In 1994, Reich was elected to the American Academy of Arts and Letters; in 1995, he was elected to the Bavarian Academy of Fine Arts in 1995; and, in 1999, he was awarded the Commandeur de l'ordre des Arts et Lettres. *Reich's Different Trains* (1988) and *Music for 18 Musicians* (1976) each earned him a Grammy Award. In 2009, he won his first-ever Pulitzer Prize for *Double Sextet* (2007), commissioned by eighth blackbird. He was awarded the Golden Lion for Lifetime Achievement in Music from the 2014 Venice Biennale. (Compiled with permission of Boosey & Hawkes.)

Third Coast Percussion explores and expands the sonic possibilities of the percussion repertoire and produces a wide range of concerts, often in collaboration with artists from other disciplines. Formed in 2005, the group's concert and residency projects have involved engineers at the University of Notre Dame, architects at the Frank Lloyd Wright School of Architecture, astronomers at the Adler Planetarium, and others. Third Coast often employs new media, such as free iPhone and iPad apps, to connect audience members to the ensemble's music and to encourage listeners to make their own musical performances as well.

In 2013, Third Coast Percussion was the first ensemble to be invited as Ensemble-in-Residence at the University of Notre Dame's DeBartolo Performing Arts Center, where the group performs a series of concerts each year and leads engagement programs across departments and in the South Bend community. The ensemble also maintains a long-term residency with

the Holy Cross/Immaculate Heart of Mary Marimba Ensemble on Chicago's South Side.

Third Coast's recent and upcoming concerts and residencies include appearances at the Metropolitan Museum of Art (New York), Town Hall Seattle, Bravo! Vail Valley Music Festival (Colorado), Eastman Kilbourn Recital Series (New York), St. Paul Chamber Orchestra Liquid Music Series (Minnesota), Atlas Performing Arts Center and the National Gallery of Art (Washington, DC), Ensemble Music Society of Indianapolis, University of Chicago Presents, and the Austin Chamber Music Festival (Texas). The ensemble has also toured to Virginia, Pennsylvania, Wisconsin, and throughout Illinois.

Additional local Chicago engagements by Third Coast Percussion include a four-concert series in various venues and collaborations with Hubbard Street Dance Chicago, eighth blackbird, the Chicago Youth Symphony Orchestra, Ensemble Signal, and video artists Luftwerk. The ensemble has performed in twenty-eight states and has recently begun to tour internationally. Third Coast Percussion performs exclusively with Pearl/Adams Musical Instruments, Zildjian Cymbals, Remo Drumheads, and Vic Firth sticks and mallets.

Sean Connors is an ensemble member and Technical Director of Third Coast Percussion. He has performed with Amphion Percussion, the Pittsburgh New Music Ensemble, eighth blackbird, the International Contemporary Ensemble (ICE), Signal, and Metropolis Ensemble, and he was the percussionist

for two summers with the Aspen Music Festival Contemporary Ensemble. As an educator, he has served as Assistant Professor of Percussion at the University of Wisconsin-Stevens Point, and taught elementary-school and middle-school music in the Chicago suburbs. He holds a Bachelor of Music degree from the Eastman School of Music, a Master of Music degree from Northwestern University, and is currently pursuing a Doctor of Music degree from the Eastman School of Music.

Robert Dillon is an ensemble member and Development Director of Third Coast Percussion. He has performed as a substitute with the Chicago, Boston, and San Diego Symphony Orchestras, and has appeared numerous times on the Chicago Symphony's contemporary music series, MusicNOW, as well as at the University of Chicago's Contempo series alongside eighth blackbird and the Pacifica Quartet. He previously served as Chair of Percussion Studies at Merit School of Music and a percussion instructor at Loyola University Chicago. He served as principal percussionist in the 2007-08 season of the Madison Symphony Orchestra, and has held positions in the Civic Orchestra of Chicago and the Southwest Michigan Symphony Orchestra. He is a member of the twelve-member percussion group Ensemble XII (formerly the Lucerne Festival Percussion Group), and has played with the National Repertory Orchestra and participated in Pierre Boulez's Lucerne Festival Academy (Switzerland), Tanglewood Music Center (Lenox, Massachusetts), Spoleto Festival USA (Charleston, SC), and Pacific Music

Roscoe Mitchell

Trios

Sep 27, 2015



A founding member of the Art Ensemble of Chicago, a key group to emerge from the Association for the Advancement of Creative Musicians (AACM), composer and multi-instrumentalist Roscoe Mitchell has been a major contributor to experimental music since the 1960s. This concert features his acclaimed trios and is presented as part of MCA exhibition *The Freedom Principle: Experiments in Art and Music, 1965 to Now*.

MCA Stage 2015–16

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Roscoe Mitchell
Photo: Joseph Blough

Theater Dance Music

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Festival (Sapporo, Japan). In addition to Third Coast recordings, he can be heard as a soloist on Christopher Adler's *Ecstatic Volutions in a Neon Haze* (Innova Records) and a performer on the compilation *American Music for Percussion, Volume 1* (Naxos Records). He holds a Bachelor of Music from Northwestern University and a Master of Music from the New England Conservatory, where he received the John Cage Award for Outstanding Contribution to Contemporary Music Performance. His teachers include Michael Burritt, James Ross, and Will Hudgins.

Peter Martin

is an ensemble member and Finance Director of Third Coast Percussion. He was the principal percussionist with the contemporary music group Ensemble Dal Niente, and has been a featured artist at the Jeju Summer Music Festival of Korea, the Kennedy Center's Millennium Stage, the Round Top Festival, the Soundfield Festival, the Rush Hour Concert Series, and the Percussive Arts Society International Convention. He has performed with the Scandinavian Chamber Orchestra, the Pittsburgh New Music Ensemble, Opera Moda, the Greeley Philharmonic, New Philharmonic and Northwest Indiana Symphony Orchestras, and as accompanist for Thodos Dance Company. He was first prize winner at the 2003 Percussive Arts Society Solo Marimba Competition. Martin is former Associate Professor and Director of Percussion Studies at Virginia Commonwealth University, and served as an instructor at Northwestern University, Trinity International University, and the National High School Music Institute. His devotion to music

programming for youth includes work with Urban Gateways, the University of Chicago's CONNECT program, and the Young Audiences organization which presents concerts in public schools across the US. He holds a Doctor of Music and Master of Music degrees from Northwestern University, and received his Bachelor of Music degree from Mason Gross School of the Arts at Rutgers University.

David Skidmore

is an ensemble member and Executive Director of Third Coast Percussion. He has performed as an ensemble member at Carnegie Hall, the Lincoln Center Festival, Kimmel Center, EMPAC, June in Buffalo, Klangspuren Schwaz, the Ojai Music Festival, the Bang On a Can Marathon, and three Percussive Arts Society International Conventions. He is a former member of the Pittsburgh New Music Ensemble (2007-2011) and Ensemble ACJW (2008-2010.) He has collaborated and performed under conductors such as Pierre Boulez, Lorin Maazel, David Robertson, and Michael Tilson Thomas, composers Steve Reich, Steve Mackey, Matthias Pintscher, and Peter Eötvös, and chamber ensembles So Percussion and eighth blackbird. He has performed as a soloist in Europe, Asia, and the US, and as a member of the Lucerne Festival Academy, the Civic Orchestra of Chicago, the Pacific Music Festival, and the National Repertory Orchestra. He also composes, and his work is performed regularly in concert halls and universities across the country. He has served on the percussion faculty at the Peabody Conservatory for four years. He holds a Bachelor of Music degree from Northwestern University, where he studied

with Michael Burritt and James Ross, and a Master of Music degree from the Yale School of Music, where he studied with Robert Van Sice.

Leslie Buxbaum Danzig

is a director in theater and dance. Her co-creations with Julia Rhoads/Lucky Plush Productions, *The Better Half* and *The Queue*, have toured nationally though National Dance Project and National Performance Network Creation Fund awards, in 2012 and 2014, respectively. Her work as director has been presented by the MCA, Spoleto Festival USA (South Carolina), CRASHarts at the Institute of Contemporary Art Boston, Dance Cleveland, Clarice Smith Performing Arts Center (Maryland), Flynn Center for the Performing Arts (Vermont), ODC (California), and the Yard (Massachusetts). Danzig is co-founder of the Chicago-based physical theater company 500 Clown, whose work has been presented in Chicago at Steppenwolf Theatre Company and Lookingglass Theatre Company as well as nationally. The company was a Presidential Fellow in the Arts at University of Chicago from 2005-08. Other theater credits include co-directing Redmoon Theater's *The Elephant and the Whale*, commissioned by Chicago Children's Theatre, and *Hunchback* at New Victory Theater (New York) and Rockefeller Memorial Chapel at the University of Chicago; directing *Float* with About Face Theatre; and touring nationally and internationally as an actor with New York-based Elevator Repair Service. She has taught in the Theater and Performance Studies program at the University of Chicago and the MFA directing program at Northwestern University. She holds a BA from Brown University and PhD in

Performance Studies from Northwestern University, and trained in physical theater at Écoles Jacques Lecoq and Philippe Gaulier.

Xuan

is a graduate of the Eastman School of Music, where she began applying her music performance training to video work. She has received several commissions, such as for *Mariel* by Osvaldo Golijov, and is a regular collaborator with performing artists.

Thank you

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Program notes compiled
by Yolanda Cesta Cursach

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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.

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