## 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 Ensemble (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 Glen Kotche

Wild Sound

May 21–22, 2015

Third Coast Percussion
Sean Connors
Robert Dillon
Peter Martin
David Skidmore

Glen Kotche
Glenn Kotche
5 minutes

João Gilberto
Unduí (1973; arr. Glenn Kotche, 2007)
Glenn Kotche
5 minutes

Steve Reich
Nagoya Marimbàs (1994)
Sean Connors and Peter Martin
5 minutes

Edlis Neeson Theater

Museum of Contemporary Art
Chicago

Glenn Kotche
Drumkit Quaret #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 Vilano, 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 Aephion 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 Music America Endowment Fund. Additional support provided by The Saint Paul Chamber Orchestra’s Liquid Music Series.
See what everyone will be talking about by joining us for the MCA Stage 2015/16 season. Memorable artists perform in an array of firsts, from world premieres to North American debuts.

MCA Stage is home to provocative, nervy, and beautiful performances of deep relevance and affecting expression.

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

**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 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.

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*Third Coast Percussion*  
*Photo: Barbara Johnston/University Photographer*

*Third Coast Percussion*  
*Photo: Saverio Truglia*
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 Porto 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)  
ahas collaborated on more than ninety recordings and has released four solo albums, including his latest, Adven-
tureland (Cantaloque Music, 2014). His compositions have been commissioned by Kronos Quartet, The Silk Road Ensemble, Bang on a Can Ali-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 Arts’ 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. 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 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 Richard Alston. His collaborations often employ new media, such as music and video artist Beryl Korot on the music theater video work *The Cave* (1993) and the digital documentary video opera *Three Tales* (2002).

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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 des Arts et Lettres. *Reich’s Different Trains* (1988) and *Music for 18 Musicians* (1976) led to 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 instrument 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, scientists 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 create 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 (Minneapolis), 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 Amphon 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 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 South-West 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 ensembles in Pierre Boulez’s Lucerne Festival Academy (Switzerland), Tanglewood Music Center (Lenox, Massachusetts), Spoleto Festival USA (Charleston, SC), and Pacific 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 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.

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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 Eötvos, 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...
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.

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As of May 2015

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 Ecoles Jacques Lecoq and Philippe Gaulier.

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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.

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Program notes compiled by Yolanda Cesta Cursach

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