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

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 Dyson 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.

Edlis Neeson Theater
Museum of Contemporary Art Chicago
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.

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

The performance runs approximately 70 minutes with no intermission.
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.

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.
That same year, Fulmer made his debut at the Group for Contemporary Music, and the New York Philharmonic, Intercontemporain, Heidelberg Festival for the Deutsche Kammerphilharmonie Bremen and violinist Stefan Jackiw, RTÉ National Symphony of Ireland and clarinetist Carol McConnel, Carnegie Hall, and Alte Oper Frankfurt, as well as a commission from BMI for a new work for cellist Joy 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 Galtegno, 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 Anahata, Music Project, Spectrum 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 the 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 Mälki.

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 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)

Staff
Claire Chase, Artistic Director/CEO
Joshua Rubin, Program Director
Kil Baker, Grants Manager
Jonathan Harris, Business Manager
Ross Karre, Production Director
Jacob Greenberg, Education Director
Rebekah Helvick, Development Associate
Forrest Wu, Assistant to the Artistic Director/CEO
Maciej Lewandowski, Program Assistant
Julia Shim, Production Coordinator

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 the recipient of 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 Schoroun 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 McConnel, Carnegie Hall, and Alte Oper Frankfurt, as well as a commission from BMI for a new work for cellist Joy 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 Galtegno, 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 Anahata New Music Project, Spectrum 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.
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

As of October 2013
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.

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