<table>
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<th>Date</th>
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| Sep 17     | Burnt Sugar the Arkestra Chamber  
              | *Sweet Sweetback’s Baadassss Song*                                   |
| Nov 4–6    | Dorrance Dance  
              | *ETM Double Down*                                                    |
|            | Copresented with  
              | Chicago Human Rythm Project and  
              | Chicago Humanities Festival                                           |
| Dec 1–4, 8–11 | ONEOFUS Julie Atlas  
              | Muz and Mat Fraser  
              | *Beauty and the Beast*                                                |
| Dec 16–17  | Tatsu Aoki  
              | *Reduction*                                                          |
|            | Copresented with  
              | Asian Improv aRts Midwest                                            |
| Dec 17–18  | Tatsu Aoki  
              | *Tsukasa Taiko Legacy*                                               |
|            | Copresented with  
              | Asian Improv aRts Midwest                                            |

**FALL SEASON**

**MUSEUM OF CONTEMPORARY ART CHICAGO**
Tatsu Aoki
Reduction

Dancers
Shunojo Fujima
Yoshinojo Fujima

Costume for Ayako Kato by Amanda Lee Franck

Musicians
Taiko
Eigen Aoki

Electronics
Jonathan Chen

Drums, Percussion
Hamid Drake

Percussion
Coco Elysses

Woodwinds (Dec 16)
Douglas R. Ewart

Bamboo Flute
Hyakkyou Fukuhara

Shamisen
Chizuru Kineya

Flute
Nicole Mitchell

Hand Drum, Percussion
Shijuro Tachibana

Taiko
Melody Takata and Gen Ensemble

Woodwinds (Dec 17)
Edward Wilkerson Jr.

Woodwinds
Francis Wong

Drums, Percussion
Michael Zerang

Tsukasa Taiko
Gintenkai Unit:
Mark Aburano-Meister
Eigen Aoki*
Kioto Aoki
Miyumi Aoki
Kiyomi Negi
Kenji Negi
Koji Negi
Noriko Sugiyama
Jun Takanarita

GEN Ensemble:
Megan Lee
Kanon Myo
Lakambini O’Donnell
Wesley Hitomo Yee

Generous support for MCA Dance is provided by David Herro and Jay Franke.

Tsukasa Taiko is a program of Asian Improv aRts Midwest and the Japanese American Service Committee of Chicago and is supported in part by the Illinois Arts Council; the MacArthur Fund for Arts & Culture at The Richard H. Driehaus Foundation; the Alphawood Foundation; Corbett Duncan, & Hubly P.C.; the ICCC Foundation; the Chicago Department of Cultural Affairs and Special Events; Gaylord and Dorothy Donnelley Foundation; and The Joyce Foundation.

Special thanks to Asian Improv aRts (San Francisco), Kay Kawaguchi and Michael Tanimura of the Japanese American Service Committee, Michael Takada, Ken Carl, Michiko Yamamoto, Joyce Jeng and Asian Social Network, Lauren Deutsch and the Jazz Institute of Chicago, Fujima Ryu of Chicago, Asian Improv Records Inc. and AOYA-MSD Inc., Irene Cualoping, Noriko and Kenichi Sugiyama, Takako Kimura, Murasaki Sake Lounge, and Lara Oppenheimer for their in-kind services and contributions.
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.

MCA STUDIO

Dec 19, 6–8 pm
Kabuki Workshop

Sennosuke Wakatsuki is modernizing the kabuki form. With percussion master Shijuro Tachibana he leads a workshop for intermediary to advanced level students and professionals in dance and theater. The class foregrounds the core skills related to traditional Japanese art and performance, and is accompanied by Hyakkyou Fukuhara (bamboo flute) and Chizuru Kineya (shamisen).

Immediately preceding the workshop, participants are invited to observe a brief Master Apprentice presentation, with shamisen apprentice Kiku Tarura performing with master artist Tatsu Aoki, and taiko apprentice Helen Nagata performing with master artist Kioto Aoki. Musical accompaniment for the duets is provided by grandmasters Tachibana, Fukuhara, Kineya, and Yoshinojo Fujima, and Grandmaster Shunojo Fujima provides traditional dance.

MCA SCREEN

Tatsu Aoki, formalism, structuralism, and reduction

On December 13, Tatsu Aoki introduced a selection of his 16 mm and recent digital film works. An improvised soundscape was performed live by Jonathan Chen on electronics and Jamie Kempkers on cello.

Tatsu Aoki has been creating experimental films for more than thirty years. The sum of Aoki’s massive filmography is an abstract visual journey through space and time that creates a singular world of waiting and pursuing. His body of minimalist and structuralist films gives shape to his belief in a spiritual paradise that is serene and simple yet full of change and chance. For the MCA, he screened the titles Dream Works, 16 mm (color, sound), 14 minutes (1981); Decades Passed: Re-Edit 16 mm (color, sound) 25 minutes (2003); Ah So Desuka: Is That So,” digital image with live music: 42 minutes (2012); and Visual Scape “Ah Sou Desuka: is that so !”

Silencio Blanco

Jan 19–22
at MCA Stage

Tickets at mcachicago.org
FROM THE ARTIST

WE HAVE MADE IT TO THE TWENTIETH YEAR SINCE TSUKASA TAIKO’S FOUNDING AND TO THE FOURTH REDUCTION—WELCOME!

Reduction is a creative response to popular taiko that foregrounds the musical elements over dynamic and stylized drumming.

My interest as director of Tsukasa Taiko is on “performativities”: the mechanism that intertwines performance and music in Asian American culture. Without diminishing the power of the drum’s image, as our musical mentors say and our dancers do, we “strike the music and dance the drums.” The emphasis is movement as move-ment, with great attention paid to our musical and physical dialogues. We also apply the components of our original taiko compositions—space, silence, time, weight, and movement—to connect the sense of beauty and value inherent in performing Japanese-ness and music.

Reduction promotes a more expansive understanding of Asian American’s complex historical and cultural practices.

In the past half century, ensemble taiko (kumi-daiko) has evolved for the North American and European markets as drumming that is played hard and fast and uses multiple rhythmic and pattern-oriented movements, in contrast to more nuanced taiko used in other Japanese art forms. The essential difference is about musicality. Reduction argues for upholding the beauty in taiko performance, for its connectivity to aesthetics and musicality.

The vision for Reduction stems from the Gintenkai live arts group that I helped start, and which emerged out of experiments across the theater, music, film, and literature of 1960s and 1970s Japan. Gintenkai was extraordinarily fortunate to have some of our greatest influences regularly visit rehearsals and advise our creative process: Kobo Abe (1924–1993), the writer, playwright, photographer and inventor often compared to Franz Kafka; Shuji Terayama (1935–1983), poet, dramatist, film director, and photographer; Susumu Hani (b. 1928), Hiroshi Teshigahara (1927–2001), and Masahiro Shinoda (b. 1931) film directors-writers and among the most prominent representatives of the 1960s Japanese New Wave; and Toru Takemitsu (1930–1996), the composer and writer on aesthetics and music theory, who was largely self-taught and possessed consummate skill in the subtle manipulation of instrumental timbre.

These are just a few of the influences in creating Reduction. The prolific scene of 1970s Tokyo could not imagine the reinterpretations of those works created now by the Chicago and Bay Area artists performing in Reduction.

Art needs a place to grow. The MCA and my discourse with curator of performance Yolanda Cursach have been integral to developing taiko as a living representation of ideas shaped by the contemporary experience. Taiko is also not ipso facto an art form. The productive nature of MCA’s relationship with our community has honed my greatest interest, which is to show the effect of Japanese aesthetics in the subjective expression of the contemporary performer.

Reduction and Tsukasa Taiko Legacy 13 vividly convey my vision to reintegrate taiko art into contemporary culture for its recognizable mirroring effect, and the MCA has been my most influential collaborator in this work since 1997. The reimagining and innovating of taiko would also not be possible without GenRyu Art, Tsukasa Taiko’s affiliate unit in San Francisco that is led by Melody Takata.

Last year, I reminded everyone to “not forget the music.” This year, I want to make sure to also emphasize that the art is constructed from many different concepts. What is required is an all-encompassing curiousness about all forms of art, not just music. But, don’t forget the music . . .

Tatsu Aoki
Executive Producer and Artistic Director
Tsukasa Taiko
ABOUT THE WORKS

“RIKI-YU”
Originally created to score a scene of a play, this spectacular three-piece odaiko (large drum) work has been tailored for the Taiko Legacy concert and embodies Gintenkai’s style of taiko. This is a collaborative piece with Chicago’s 3Arts Awardee Ayako Kato.

“HYOTAN”
A hyotan is a gourd that, in Japanese culture, is commonly dried out and used as a receptacle for water or sake. This ozashiki (geisha chamber music) song uses the gourd in its empty state as a metaphor for indecisiveness. “Hyotan” features Francis Wong on woodwinds.

“MATSURI FANCY/BON TAIKO DELUXE”
This song was inherited by Melody Takata from Oedo Sukeroku Taiko during her apprenticeship in Japan. The distinctive quality of the Gintenkai adaptations make it highly versatile and amenable to Japanese dance choreography. The piece emphasizes arm movements and demonstrates the versatility of the composition. This piece features choreography devised and performed by Yoshinojo Fujima.

“HADODON”
This number presents a traditional song but with much slower pacing, allowing for more time to dance. For this piece, Steven Ducklow recreated a bamboo jib conceived and used in the late 1970s by Woman in the Dunes director Hiroshi Teshigahara. The taiko melody lines correlate to the arm and leg movements of the dancers’ choreography. This piece features a solo dance performance by Sennosuke Wakatsuki.

“TOYOAKI STORY”
The environment that surrounded Tatsu Aoki during his formative years living in Tokyo directly influenced the formation of his being, his character. Contrasting his experiences in Chicago, which culminated in the creation of the present day Tsukasa Taiko and Gintenkai, his ethos came from a purely distinct influence, and therefore a very prominent cultural identity. The work’s progression begins in the okiya/geisha house . . . shamisen . . . tradition . . . born into the Toyaoaki family with a movie producer as a father . . . then rebellion as a teen . . . Gintenkai . . . electronics . . . refusing tradition which led to jazz experimentalism . . . and America . . . which then leads to . . . The Amalgamation . . . the new thing . . . to formalism . . . to Reduction . . . to the start of this evening.

“YASSA NO AIKATA”
Reduction 4 begins with the “calling.” This is a traditional Japanese theater practice in which a skit and music are performed in front of the kabuki theater to draw the attention of pedestrians to the featured play.

“MIYAKE-MIYABI”
This is a revised version of the kumi-daiko song Miyake, which originated from Miyake island’s traditional drumming. This number reinterprets this classic song with new choreography and collaboration by Sennosuke Wakatsuki, featuring his Onna Gata dance performance.

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Often used in Japan to refer to any kind of drum, taiko is recognized across the world for its highly stylized, choreographed performances that produce a thunderous sound. Rooted in a 2,000-year-old history of Japanese court, theater, and ceremonial, folk, and festival music, taiko was originally performed in multi-instrument ensembles before undergoing a major evolution in the mid-twentieth century with the emergence of all-drum ensembles. This new style, kumi-daiko, which roughly translates to “drum collection,” has since enjoyed wide popularity, particularly in the United States, where it has become a celebrated symbol of cultural heritage for the Japanese American community.

In 1998, Tatsu Aoki first fused taiko and visual art with an expanded solo improvisation concert at MCA Stage. The performance featured Aoki on double bass, taiko master John Sagami, Paul Kim on buk (Korean drum), and a slide montage of suminagashi (the ancient Asian technique of painting on water) works by artist Amy Lee Segami. Aoki’s debut of Taiko Legacy at MCA Stage in 2003 was part of US-JAPAN 150, commemorating the 150th anniversary of modern American-Japanese relations, and the first and largest taiko concert of its kind. For the eleventh anniversary of Taiko Legacy, and its ninth copresentation with MCA Stage, Tsukasa Taiko continues its expansion of the form by combining solo and large taiko ensemble performance with traditional court music, jazz improvisation, and traditional and contemporary pan-Asian dance.
EIGEN AOKI
began his taiko career at age four on the stage of the Japan American Service Committee’s annual Holiday Delight. He joined Tsukasa Taiko as a teenager, eventually becoming a soloist in Gintenkai, the national unit of Tsukasa Taiko’s advanced players. He has shared the stage with artists such as Mwata Bowden, Nicole Mitchell, Dohee Lee, Hamid Drake, and Michael Zerang and has performed at the Chicago Jazz Festival, Taste of Chicago, the Dusable Museum of African American History, and the Museum of Contemporary Art Chicago. Aoki was featured as a soloist at the 2016 Chicago Jazz Festival with the Miyumi Project Big Band.

Aoki is the Founder and Artistic Director of Chicago Asian American Jazz Festival, which observed its twentieth anniversary in 2015. Named President of San Francisco-based Asian Improv Records (AIR) in 1999, he has managed or produced more than forty AIR albums, notably the Max Roach and Jon Jang collaboration The Beijing Trio, and several projects in the hip-hop and Asian Pacific American arts arenas, including film screenings and concert series. In 2001, Aoki was named one of the Chicago Tribune’s “Chicagoans of the Year” for his contributions to cross-cultural music. Aoki has performed with artists such as Roscoe Mitchell, Don Moye, pīpa virtuoso Wu Man, and the late Chicago legend Fred Anderson. Aoki’s suite ROOTED: Origins of Now premiered in 2001 at Ping Tom Memorial Park, and was performed at the Chicago Jazz Festival and at MCA Stage as part of Chicago Asian American Jazz Festival. His additional notable releases include Basser Live (1999) and Basser Live II (2005), recorded live at MCA Stage; and The MIYUMI Project (2000), Symphony of Two Cities (2002), and Posture of Reality with Wu Man (2003). Aoki’s awards include the Asian American Institute Milestone Award (2007), Japan America Society of Chicago Cultural Achievement Award (2010), 3Arts Artist Award (2010), Japanese American Service Committee Living in our Culture Award (2014), and National Jazz Journalist Association Jazz Heroes Award (2015).

Most recently, Aoki arranged the music of Yoko Ono for the Miyumi Ensemble’s CD recording and performance at the unveiling of Sky Landing, the public art work by Yoko Ono for the Japanese Gardens in Chicago’s Jackson Park. Aoki’s suite ROOTED: Origins of Now premiered in 2001 at Ping Tom Memorial Park, and was performed at the Chicago Jazz Festival and at MCA Stage as part of Chicago Asian American Jazz Festival. His additional notable releases include Basser Live (1999) and Basser Live II (2005), recorded live at MCA Stage; and The MIYUMI Project (2000),

JONATHAN CHEN
is a composer, improviser, and sound artist. Chen creates work either around conceptual foci or by experimenting with small-gauge and experimental films, influenced by his biological father, who was a movie producer at Shintoho Studio. In 1977, Aoki left Tokyo to study experimental filmmaking at the School of the Art Institute of Chicago, where he is an Adjunct Professor in the Film, Video, and New Media Department and teaches film production and history. He also is a Visiting Professor at Northwestern University.

Mandingo Griot Society with Foday Musa Suso—a celebrated kora player from Gambia—and composer-percussionist Adam...
Rudolph. Other regular collaborators include bassist William Parker, saxophonist David Murray, free-jazz saxophonists Peter Brotzmann and Ken Vandermark, and fellow drummer Michael Zerang. More recently, Drake has performed with Archie Shepp in various configurations, the group Phat Jam, and beat boxer/rapper Napoleon Maddox as a part of the jazz/hip-hop group ISWAHAT. He has performed with Tatsu Aoki since the 1990s, when they first played together in the Fred Anderson Trio and Quartet. In 2013, Drake was named Artist-in-Residence for the Chicago Jazz Festival, where he performed with four different ensembles, including Eigen Aoki and drummers from Tsukasa Taiko.

DOUGLAS R. EWART is a composer, multi-instrumentalist, instrument builder, and visual artist. A native of Kingston, Jamaica, he began experimenting at a young age with the material, texture, and the sound of objects around him. He began studies in music at the School of the Association for the Advancement of Creative Musicians (AACM) in 1967 under Shaku Joseph Jarman and Roscoe Mitchell. He started his recording label, Arawak Records in 1983, releasing Red Hills and Bamboo Forest. Ewart served as the Chair of the AACM multiple times between 1986 and 2009, and he regularly travels as lecturer, teacher, and workshop leader throughout the United States, Europe, and Japan. His music as well as artworks have been presented at the Contemporary Art Center (New Orleans), the Field Museum, the DuSable Museum of African American History, and the Museum of Contemporary Art (Chicago); the Museum of Contemporary Craft and the Langston Hughes Center (New York); the Washington Performing Arts Center and the National Museum of American History (Washington, DC), and most recently the Institute for Contemporary Art (Philadelphia). He has led many ensembles including Douglas Ewart and Inventions, Clarinet Choir, Nyhablingi Drum Choir, Quadrasect, and Elements. Ewart has also performed with a number of musicians, including Muhal Richard Abrams, Fred Anderson, Anthony Braxton, Anthony Davis, Robert Dick, Ameen Muhammad, Von Freeman, George Lewis, Leo Smith, Cecil Taylor, Alvin Curran, Kahil El Zabar, Joseph Jarman, Kalaparush, Roscoe Mitchell, and Mwata Bowden. Coco Elysses

COCO ELYSSES is a musician, actress, voice-over artist, screenwriter, and poet from Robbins, Illinois. Elysses recently completed her MFA in creative writing from National University. Her voice-over work includes spots for BET, BlackVoices.com, McDonald’s, Nike, IN-N-OUT Burger, Saints Row video game, and EverQuest II. Her theater work includes a Black Theatre Alliance Award–nominated performance in The Old Settler at Organic Theatre and the Black Theatre Alliance Award–nominated and Jeff Award–nominated production of Shakin the Mess Outta Misery at the Chicago Theatre Company. Elysses is a member of the Association for the Advancement for Creative Musicians, the Screen Actors Guild, and the American Film Market. Her poetry is featured in 99 New Poems: A Contemporary Anthology.
SHUNOJO FUJIMA received his natori (professional performance name) at a young age and went on to open his own studio of classical dance in Tokyo, frequently traveling to the United States on tour with his dance troupe. Fujima now permanently resides in Chicago and performs at various civic and cultural events, schools, and festivals in the Midwest. In 2013, he received the Japanese Foreign Minister’s Commendation Award for his ongoing work promoting Japanese culture in the United States.

YOSHINOJO FUJIMA is a Chicago-area native and Japanese classical dancer and choreographer. Fujima received her professional name in 2006 as a member of the Fujima Ryu Japanese Classical Dance School in Japan, and attained her grandmastership this past February, when she was certified with her shihan (teaching license). She has performed in collaborations with Asian Improv aRts Midwest, Tsukasa Taiko, and Tatsu Aoki’s Miyumi Project, and was featured in the 2016 Chicago Jazz Festival at the J. Pritzker Pavilion. Fujima was awarded the Links Hall Artistic Associate Curatorial Residency for the 2017 season for her Beyond the Box series and just closed her show Quantum Monk (Links Hall).

HYAKKYOU FUKUHARA is one of a handful of certified performers from the traditional Fukuhara clan who is performing actively in the Kabuki-Nagauta tradition. Hyakkyou works in the classical tradition and in more contemporary settings, such as in modern music collaborations and creating media arts as well.

AYAKO KATO is a dancer and choreographer from Yokohama, Japan, where she trained in classical ballet, tai chi, Noh theater, and butoh under master Kazuo Ohno. She moved to the United States to train in modern dance, and in 1998 established Art Union Humanscape (AUH) with double bassist Jason Roebke in Chicago. She has recently performed her work at Tabito Arts Meeting Festival (Fukushima, Japan), 3Klang Tage (Switzerland), DOEK (Amsterdam), The International Festival of Arts and Ideas (New Haven, Connecticut), and Constellation (Chicago). Her group work The Incidents was selected for the “Best of Dance 2014” by the Chicago Tribune. Kato was one of the artists selected for the 2015–16 Regional Dance Development Initiative (RDDI) of the National Dance Project, a program of the New England Foundation for the Arts with the Chicago Dancemakers Forum (CDF). She received a 2007 Chicago Dancemakers Forum Lab Artist Award, and since 2010 has been an artist in residence at the Hamlin Park Fieldhouse Theater under Chicago Moving Company’s Dance Shelter Program. She is the recipient of a 2016 3Arts Award in dance.

CHIZURU KINEYA is a nagauta shamisen artist, a master of the instrument accredited by the legendary Kineya Shamisen clan. She began her studies at the age of six, and she now regularly performs with numerous contemporary and classical musicians in engagements in the mainstream music and performing arts scene. In addition to performing, she also leads educational workshops to share the 400-year history of the shamisen tradition. Chizuru
Hideko Nakajima Sensei in 2003 and the ACTA master apprentice program with Madame Fujima Kansuma. Takata is currently in production for new performance Bamboo, scheduled to premiere in San Francisco in 2017, and an untitled multidisciplinary performance work also set to debut in 2017.

SENNOSUKE WAKATSUKI is the firstborn son of Sennojo Wakatsuki and was raised training in Japanese classical dance. He graduated from Nihon University, majoring in Japanese classical dance and creative theater. In 2007, he continued his training for three years at the National Kabuki Theater of Japan, where he concentrated on Japanese classical dance, shamisen, and stage fighting. In 2010 he made his debut performance at the National Kabuki Theater, performing the nagauta classic Sukeroku. In 2011 he created the organization, Wa no Kai, which is an organization specializing in educational outreach for the Japanese traditional arts. Presently, he is an adjunct professor at Josai University in Chiba, Japan. This past October he succeeded his father as the headmaster for the Wakatsuki Dance School, and has since been travelling internationally for cultural exchange seminars.

EDWARD WILKERSON JR. is an internationally recognized jazz musician, composer, arranger, and educator based in Chicago. As founder and director of the octet 8 Bold Souls and the twenty-five-member ensemble Shadow Vignettes, Wilkerson has toured festivals and concert halls throughout the United States, Europe, Japan, and the Middle East. In addition to his work with his own groups, he performs with the AACM...
Great Black Music Ensemble, Roscoe Mitchell, Douglas Ewart, The Temptations, Chico Freeman, Geri Allen, the Lyric Opera of Chicago, Muhal Richard Abrams, Aretha Franklin, and George Lewis. He is a frequent collaborator in Chicago’s Asian American music scene, playing with Tatsu Aoki’s MIYUMI Project and Jeff Chan’s Chicago Clarinet Conglomerate, and he is a member of the Trio WAZ with Michael Zerang. A major presence in Chicago’s AACM, Wilkerson teaches composition at the organization’s music school and served for a time as AACM president.

FRANCIS WONG is one of the longest-running collaborators of Tatsu Aoki; they have worked together for the past 20 years. A prolific recording artist, Wong is featured on more than forty titles as a leader and sideman. For more than two decades he has performed his innovative brand of jazz and creative music for audiences in North America, Asia, and Europe with such luminaries as Jon Jang, Tatsu Aoki, Genny Lim, William Roper, Bobby Bradford, James Newton, Joseph Jarman, Don Moye, and the late John Tchicai, Fred Anderson, and Glenn Horiuchi.

MICHAEL ZERANG is a first-generation American of Assyrian descent, born in Chicago. He has been a professional musician, composer, and producer since 1976, focusing extensively on improvised music, free jazz, contemporary composition, puppet theater, experimental theater, and international musical forms. Zerang has received three Joseph Jefferson Awards for Original Music Composition in Theater (1996, 1998, 2000) in collaboration with Redmoon Theater. As a percussionist and composer, he has more than eighty titles in his discography and has toured nationally and internationally to thirty-three countries. Zerang is a percussionist with the creative music group The Trio Waz with Tatsu Aoki and Edward Wilkerson Jr. He tours, holds workshops, and teaches private lessons in improvisational music, rhythmic analysis, music composition, and percussion technique.

TSUKASA TAIKO was founded as Tsukasa Daiko in 1996 by Hide Yoshihashi in conjunction with Japanese classical dance grandmaster Wakayagi Shiyu. Yoshihashi collaborated with Asian Improv arTs Midwest’s Executive Director Tatsu Aoki to expand the organization, and in 2004 Tsukasa Taiko became the resident ensemble of the Japanese American Service Committee (JASC). In 2005, Tsukasa Taiko launched the division Toyoaki Shamisen to revive the traditional musical relationship between the shamisen and taiko, taking an innovative step toward a more comprehensive taiko music experience. Its repertoire is unique in the United States for merging kumi-daiko (ensemble taiko) with other forms of Japanese folk and classical music, and employing shamisen as well as shinobue (flute). Tsukasa Taiko performs a broad range of musical styles, including ozashiki (geisha chamber music), minyo (folk music), and ohayashi (classical/folk/theater music), and represents many Japanese musical traditions that are now rarely practiced. The group’s lead role in the preservation, presentation, and advancement of Japanese arts is recognized internationally, with notable performances at Tokyo’s Bunka Shutter Hall, Poland’s Malta International Theatre Festival, the Smithsonian Freer Gallery of Art in Washington, DC, and San Francisco’s Yerba Buena Center for the Arts. Tsukasa Taiko has been a feature at the Asian American Jazz Festival, Chicago Jazz Festival, Chicago World Music Festival, Symphony Center, and the Harris Theater. Tsukasa Taiko also offers classes, workshops, lectures, and demonstrations throughout the year for students of all levels as part of its dedication to strengthening Chicago’s Japanese American and Asian American communities and using the arts to deepen the community’s understanding of its heritage and cultural legacy.
The MCA’s newest affinity group, Enact, is a group of MCA Circle Donors dedicated to supporting the renowned programs of MCA Stage. Join today for opportunities to meet artists, gain behind-the-scenes access, and discuss groundbreaking directions with leading curators—all while providing vital support.

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**THANK YOU**

Lead support for the 2016–17 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; Shawn M. Donnelley and Christopher M. Kelly; Lois and Steve Eisen and The Eisen Family Foundation; Ginger Farley and Bob Shapiro; the Martha Struthers Farley and Donald C. Farley Jr. Family Foundation; Mary E. Ithelson; Sharon and Lee Oberlander; Maya Polsky; Carol Prins and John Hart/The Jessica Fund; Ellen Stone Belic; Amphion Foundation, Inc.; Leigh and Henry Bienen; Mark Light; Melynda Lopin; Maecenas; Herbert R. and Paula Molner; Elizabeth Price and Lou Yecies; and Ms. Patricia F. Sternberg.

The MCA is a proud partner of the National Performance Network (NPN) and a proud member of the Museums in the Park and receives major support from the Chicago Park District.

*Enact Cochair

For more information, contact us at enact@mcachicago.org.

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*Enact Cochair
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 US 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 coat check for $12 parking in the MCA garage (220 East Chicago Avenue) and the Bernardin garage (747 North Wabash). The $12 parking is limited to six hours on the date of performance.

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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 are prohibited.

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VOLUNTEER FOR PERFORMANCES
312-397-4072
mcastage@mcachicago.org

Museum hours
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Wednesday–Sunday: 10 am–5 pm
Closed Mondays, New Year’s Day, Thanksgiving, and Christmas