

DeBartolo Performing Arts Center
Presenting Series

Third Coast Percussion

Sean Connors | Robert Dillon | Peter Martin | David Skidmore
with

Rachel Calloway,

Mezzo-Soprano

FEBRUARY 4, 2017 AT 7:30 P.M.

LEIGHTON CONCERT HALL

University of Notre Dame
Notre Dame, Indiana

This presentation is supported by the Arts Midwest Touring Fund,
a program of Arts Midwest that is funded by the National Endowment
for the Arts, with additional contributions from the Indiana Arts
Commission and the Crane Group.



Third Coast Percussion at Notre Dame is made possible through
the generosity of Shari and Tom Crotty



MORRIS INN
NOTRE DAME

A HIGHER DEGREE OF HOSPITALITY™

SAVOR THE MOMENT

Visit Sorin's or Rohr's at Morris Inn for a front row seat to a culinary performance, where dinner is always the star of the show.

**Morris Inn is proud to partner with the
DeBartolo Performing Arts Center.**



OFFICIAL HOTEL
OF DEBARTOLO PERFORMING ARTS CENTER

PROGRAM

BEND (2016)

Peter Martin (b. 1980)

Reaction Yield (2016)

Third Coast Percussion
(Sean Connors, Robert Dillon,
Peter Martin, David Skidmore)

Síppal, dobbal, nádihegedűvel (2000)

György Ligeti (1923-2006)
text by Sándor Weöres (1913-1989)

- I. Fabula / Fable
- II. Táncdal / Dance Song
- III. Kínai templom / Chinese Temple
- IV. Kuli / Coolie
- V. Alma álma Dream (Twelfth symphony)
- VI. Keserédes / Bitter-sweet (67th Hungarian etude)
- VII. Szajkó / Parakeet

INTERMISSION

Goldbeater's Skin (2017)*

Christopher Cerrone (b. 1984)
texts by G.C. Waldrep (b. 1968)

- I. Apocatstasis
- II. Interlude 1: Wood
- III. In My Dream
- IV. Interlude 2: Metal
- V. My Companion and I
- VI. Interlude 3: Skin: Fatal Exception
- VII. Against the Madness of Crowds

* *World Premiere*

Goldbeater's Skin was commissioned by Elizabeth and Justus Schlichting and the University of Notre Dame's DeBartolo Performing Arts Center.

Third Coast Percussion's Cerrone/Ligeti Project is made possible by generous support from the Elizabeth F. Cheney Foundation.

PROGRAM NOTES

Renowned as a soloist, chamber musician, and educator, Third Coast Percussion's **Peter Martin** was Assistant Professor and Director of Percussion Studies at Virginia Commonwealth University in Richmond, Virginia before returning to Chicago in 2013 to pursue TCP full time. Peter has composed music for many of the group's educational and concert projects in recent years.

His quartet **BEND** draws inspiration from the player piano compositions of Bruce Goff, a wonderfully unconventional architect and amateur composer. Many of Goff's piano rolls were highly stylized geometric designs perforated into the scrolls, resulting in music that created very clear sonic "shapes." Whereas these shapes would determine the pitch and rhythm in a player piano performance, *BEND* translates these shapes into volume, tone, and gesture. The composer's experience with the piano rolls—through a blurry, decades-old video—inspired an unconventional sound palette created with alternative techniques on two marimbas.

While the members of Third Coast Percussion are all active composers, **Reaction Yield** is the first work that the four composed collaboratively as a group. This piece was commissioned by the Sounds of Science Commissioning Club, which supports new works inspired by scientific ideas. Rather than attempting to create a musical metaphor for a scientific concept, TCP set a *process* of composing the work inspired by the creative process of synthetic chemists, who experiment with combinations of materials chosen from a large catalog (a "phone book of molecules").

To compose *Reaction Yield*, the members of TCP each composed musical motives: rhythms, harmonies, abstract concepts, etc. These were compiled into a common catalog of musical material that all four then used in composing their own sections of this work. Throughout the process, each musician would bring drafts of sections to the full ensemble for feedback, and would often pass off the section to a different member of the ensemble to revise and elaborate.

Reaction Yield was commissioned by Glenn D. Prestwich and the Sounds of Science Commissioning Club, for the Ear Taxi Chicago Festival of New Music in October 2016.

György Ligeti is widely considered one of the most important composers of the 20th century. Born to Hungarian-Jewish parents in Transylvania, his family was torn apart by the Nazi regime—his brother and father died in concentration camps, György Ligeti himself was set to forced labor, and his mother survived Auschwitz. After the war ended, Ligeti studied at the Liszt Ferenc Academy of Music in Budapest, later moving to Vienna when the Hungarian revolution was violently suppressed by the Soviet Army. He went on to hold teaching positions in Hamburg and Stockholm, and was composer-in-residence at Stanford.

There is a darkness in much of Ligeti's music that one would expect from a life filled with personal trauma and political unrest, but his innovative works also display a quirky humor and love of many languages. A number of Ligeti's works—*Atmosphères*, *Requiem*, and *Lux aeterna*—were introduced to a broader public through their use in Stanley Kubrick's film *2001: A Space Odyssey*. Other important works by Ligeti include his anti-opera *Le Grand Macabre*, the orchestral piece *Apparitions*, and his virtuosic and mind-bending *Piano Concerto* and *Violin Concerto*.

Síppal, dobbal, nádihegedűvel (With Pipes, Drums, Fiddles) is one of Ligeti's final works, completed in 2000. It is a cycle of seven songs for mezzo-soprano and percussion quartet, dedicated to the Hungarian percussion ensemble Amadinda.

The texts are taken from short poems in Hungarian by Sándor Weöres, and the title of this cycle comes from a Hungarian children's rhyme, dating from the Turkish occupation of Hungary.

The seven songs deal with a variety of subjects (from notes by the composer):

Fabula (Fable)

A pack of wolves shudder with fear as two mountains approach each other, crushing them without pity in their wake.

Táncdal (Dance Song)

The text may sound meaningful, but actually the words are imaginary, having only rhythm and no meaning.

Kínai templom (Chinese Temple)

Conveys the contentment of the Buddhist view of life by using only monosyllabic Hungarian words.

Kuli (Coolie)

A poetic portrayal of an Asian pariah's monotonous hopelessness and pent-up aggressiveness.

Alma álma (Dream)

Embedded into the sound of four harmonicas, the voice describes how the branches of an apple tree gently sway in the wind and an apple dreams of journeys in distant, enchanted lands.

Keserédes (Bitter-sweet)

Ligeti calls this a "fake" Hungarian folk song, combining artificial folk music with a pop-like melody and an artificially sweetened accompaniment.

Szajkó (Parakeet)

The poem is in effect a nonsensical play on words, but one that produces a rhythmic swing. The percussion instrumentation is also bordering on absurd, with one of the musicians playing a different instrument for every note.

—Notes by Third Coast Percussion

Winner of a 2015 Rome Prize and a finalist for the 2014 Pulitzer Prize, the Brooklyn-based composer **Christopher Cerrone** is internationally acclaimed for compositions characterized by a subtle handling of timbre and resonance, a deep literary fluency, and a flair for multimedia collaborations.

This season Cerrone has world premieres with the Los Angeles Chamber Orchestra (for Jeffrey Kahane's final concert as LACO Music Director), the Calder Quartet at the Broad Stage; Third Coast Percussion and Rachel Calloway for the DeBartolo Performing Arts Center; and an electroacoustic work for Tim Munro at Miller Theatre.

He curates an evening for New York Festival of Song and enjoys featured performances by Tito Muñoz and the Phoenix Symphony, Eighth Blackbird, Jennifer Koh, and Vicky Chow. Cerrone's works are also performed at Caramoor, the Festival Nuova Consonanza in Rome, the Balliet im Revier in Germany, and at the Kennedy Center, and featured on new releases from New Amsterdam Records, VIA Records, and an album from Christopher Rountree and wild Up.

A co-founder of Red Light New Music, and one-sixth of the Sleeping Giant composer collective, Christopher Cerrone holds degrees from the Yale School of Music and the Manhattan School of Music, and is published by Schott NY and Project Schott New York.

Goldbeater's Skin

I met the poet GC Waldrep at the MacDowell Colony in 2015 and was immediately drawn to him as both a poet and person—friendly, unique, and for a poet, deeply musical. In addition to his study of poetry, he was trained as a countertenor and professed his love for composers like Meredith Monk and David Lang. In turn, we bonded over our shared love for the books of Italo Calvino and the poetry of James Wright. So naturally I was curious about his work.

I tore through his many published volumes, and was drawn in particular to his first collection of poems, *Goldbeater's Skin*, written 20 years ago, when he was about my age. I found it to be particularly pregnant with musical possibilities (actual musical allusions abound). So I decided to craft a new work for voice and percussion quartet around these poems. They are often deeply imagistic; the source of each reference would be impossible to trace; yet each poem leads inexorably to a potent and dramatic conclusion. I constructed music that functioned similarly—music that is billowing yet always headed towards some kind of denouement. As I sifted through the whole collection, I chose poems whose references overlapped to create connective tissue; some references are more specific than others, but almost all of them are concerned with companionship—whether deep friendship, or love.

The challenge of writing a work for voice and percussion quartet is obvious: four drummers are much louder than one voice, and I wanted the musicians in the quartet to have moments to shine as well. So in turn I constructed a series of interludes (two proper, and one faux interlude), each focused on a single kind of idiophone—wood; metal; then, appropriately enough, skin.

—Notes by Christopher Cerrone

Goldbeater's Skin was commissioned by Elizabeth and Justus Schlichting and the University of Notre Dame's DeBartolo Performing Arts Center.

TEXTS

Sippal, dobbal, nadihegedűvel

György Ligeti; texts by Sándor Weöres

I. Fabula

Egy
hegy
megy.
Szembjon a masik hegy.
Orditanak ordasok:
Ossze ne morzsoljátok!
En is hegy,
te is negy,
nekunk ugyan egyremegy.

II. Tancdal

III. Kinai Templom

Szent	fonn	Negy	majd
kert	lenn	fem	mely
bő	tag	cseng:	csond
lomb:	ej	Szep,	leng,
tart	jo,	Jő,	mint
zold	kek	Hir,	hult
szarny,	arny.	Rang,	hang.

IV. Kuli

Kuli bot vag
Kuli megy
megy
csak guri-guri
Riksa
Auto
Sarkanyszeker
Kuli huz riksa.
Kuli huz auto.
Kuli huz sarkanyszeker.
Csak guri-guri
Kuli gyalog megy
Kuli szakall fehér.
Kuli almos.

With Pipes, Drums, Fiddles

I. Fable

A
mountain
walks.
The others mountain comes toward it.
The wolves howl:
Do not crush us!
I, am mountain,
you, too, a mountain,
we are indifferent to that.

II. Dance Song

[This text cannot be translated]

III. Chinese Temple

Saint	high	Four	hence
field	down	bronze	deep
broad	far	ring:	Still
leaves:	fair	Night,	swings
full	comes,	Good,	like
green	blue	News,	cool
wings	shade.	Rank,	sound.

IV. Coolie

Coolie stick cut.
Coolie walk
walk
just rolling and rolling
Rickshaw
Car
Dragon-coach
Coolie pull rickshaw.
Coolie pull car.
Coolie pull dragon-coach.
just rolling and rolling
Coolie go on foot
Coolie beard white.
Coolie sleepy.

Kuli ehés.
Kuli öreg.
Kuli babszem makszem kis gyerek
ver kis Kuli nagy rossz emberek.
Csak guri-guri
Riksa
Auto
Sarkanszeker
Ki huz riksa?
Ki huz auto?
Ki huz sarkanszeker?
Ha Kuli meghal?
Kuli meghal.
Kuli neem tud meghal!
Kuli orok
csak guri-guri

Coolie hungry.
Coolie old.
Coolie bean-sized poppy-seed-crumb-
sized
little child
Little coolie beat big bad people, and
rolling and rolling
Rickshaw
Car
Dragon-coach
Who pull rickshaw?
Who pull car?
Who pull dragon-coach?
If coolie die?
Coolie die.
Coolie can nooooooot die!
Coolie forever
just rolling and rolling

V. Alma Alma (Tizenkettedik Szimfonia)

alma agon
alma ring az agon
alma ring a
lombos agon
ring a ring a
barna agon
ringva
ringa-ringatozva
inga
hinta
palinta
alma alma
elme alma alma
almodj alszol?
mozdulatlan lengedezve
hűs szelben arnyban
alom agon
agak alma
ringva
ringa-ringatozva
ingadozva
imbolyogva
itt egyhelyben elhajozik
indiaba afrikaba holdvilagba
almodj
alma alszol?

V. Dream (Twelfth Symphony)

An apple on the branch
an apple swings on the branch
an apple swings
on the leafy branch
swings-swings
on the brown branch
swinging
rocking
pendulum
swing (hinta)
palinta
a dream of an apple
the mind's dream an apple
dream dream?
motionlessly swinging
in the cool wind in the shadows
dream
on the branch
dream of the branches
swinging
rocking
swaying
staying in this spot it casts off
to India to Africa to the moonlight
dream
-apple, are you sleeping?

VI. Keseredes (67. Magyar Etude)

Szantottam, szantottam het tuzes
sarkannyal,
hej, vegig bevetettem csupa
gyongviraggal.
Szantottam, szantottam szep gyemant
ekevel,
hej, vegig bevetettem hullo
konnyeimmel.
Szaz nyilo rozsarol az erdon almodtam,
hej, tobbet nem aludtam, felig ebren
voltam.
Hajnalban folkeltem, kakukszo
szamoltam,
hej, visznek eskuvdre kedves
galambommal.

VII. Szajko

Translation: Sharon Krebs

The Goldbeater's Skin

Christopher Cerrone
All texts by GC Waldrep
and are from the collection *Goldbeater's Skin*
used with the permission of the author

1. Apocatastasis

For the instruments are by their rhymes,
as Kit Smart wrote. Walking out yesterday
the bud's promise seemed a crystalline
hallucination, spring's early flowing stone,
the maimed sycamores climbing in geometry
grey as steel, as smoke, as the sky
that hangs low as stiff washing from the lines.
Pity small life, the stem that pushes
up from this hard surface, the insensate
bravery. If we anthropomorphize the world,
the night reduces to our capacity for hope
and all tender fallacies. Thus purity.
Thus metaphor's gift, the ice that spools
and circles at skin's surface. My love,

VI. Bitter-Sweet (67th Hungarian Etude)

I plowed, I plowed with seven fiery
dragons,
Heigh-ho, I sowed nothing but lilies of
the valley.
I plowed, I plowed with a beautiful
diamond plow,
Heigh-ho, everywhere I sowed my
tears.
In the forest, I dreamed of a hundred
blossoming roses,
Heigh-ho, I slept no longer, was half
awake,
In the early morning I got up, counted
the cuckoo calls,
Heigh-ho, they are taking me to be wed
to my sweetheart.

VII. Parakeet

[This text cannot be translated.]

there is no winter but the winter of the heart.
Perhaps this cold will pass. Perhaps
that bridge was not a harp at all.

2. Interlude 1: Wood

3. In My Dream

In my dream, my companion and I stood in a snowy field.
Nothing to mar the new crust, not even
evidence of our arrival.
In my dream my companion and I stood a few feet apart, but together,
at the center of a snowy field.
We stood that way for a long time.

4. Interlude 2: Metal

5. My Companion and I

My companion and I walk down to the lower of the ponds
formed by the stream fed by the spring.
Ice spools within the plane of its expression.
By the race, a clutch of mallards.
The constricted flow creates friction which creates heat
so that a bed of algae opens, even in winter.
Phenomenon: stab of pale beaks in the cold water.
Seven today, four males, three females.
Yesterday there were six.
I cannot help myself—before I know it
I have assigned them a number.
We walk across a low causeway.
My companion is whistling again. He goes a little ahead of me,
his glance moving from side to side
drinking it all in,
the ducks, the ice, the pond,
snow in the branches of the hemlocks and white pines.
He throws back his head and laughs.
From here the ram is inaudible, to my ear at least.
Up a steep hill. My breath comes hard,
visible in the noon sun. I feel the blush of cold-sting in my cheeks
(we know only the architecture of this motion).
I consider the possibility that the room of blue sand may be subterranean.
I consider the possibility it may not exist at all—
I cannot help myself. Before I know it
there is something like delight.

6: Interlude III: Skin: Fatal Exception

I do not want story. Story has had enough.
What happens next is an impossible preposition.
What happens next is where to put the clause.
What happens next is my giving up.
What happens next is frost.
Outside what happens, nasturtiums still blaze.
What happens next is Jonathan.
What happens next is soap.
What happens next is the honeycomb.
What happens next is (night).
Outside what happens belongs to narrative.
What happens next is a strong wind.
What happens next is jail.
What happens next is childbirth.
What happens next is sphere.
Outside what happens, geometry is pure.
What happens next is unthinkable.
What happens next is stylus.
What happens next is distortion.
What happens next is Art.
Outside what happens, sorrow plays coy.
What happens next to Hale-Bopp is falling.
What happens next to wine is meat.
What happens next to carving is aspen.
What happens next to edge is park.
Outside what happens is my own private Arthur.
What happens next is already gone.

7. Against the Madness of the Crowds

in memoriam Pierre Martory

Reckon the haste of one wall burning.
There is no thickness there is no terror there is
a transparency like oxygen like fire over this bright space.
And will the ashes that rise meet the ashes that fall.
On a light breeze. In this ruined garden.
Is this not physics is this not too much to ask.
This simple question.
For there is a language of flowers as Smart wrote.
There is a language of clouds, and of their wispy orthography
but it is not comforting.
[A prayer for a new image, yes:
have we not studied, have we not pasted our rations

in their strict enrollments their proper homologies.
And here, the arrangement of humors.
What I feel in my ribs now is only an echo.]
I stand at one distance, I open my wallet
press flesh against cured hide
and I am ready. The blue of the gentian is nothing to me.
The calla, the violet of the iris are nothing
compared to the sky you bring
with your coming when you come with your singing and your sighing
with your counting backward from one hundred
when you come. Is this not too much to ask,
the venation and the marrow
the clandestine order and meaning of all signs.
So while the ashes that rise meet the ashes that fall
I will be the world, for a little while. As such waiting.
The rose of each lung blooms inside.

BIOS

Third Coast Percussion is a Grammy-nominated, artist-run quartet of classically-trained percussionists hailing from the great city of Chicago. For over ten years, the ensemble has forged a unique path in the musical landscape with virtuosic, energetic performances that celebrate the extraordinary depth and breadth of musical possibilities in the world of percussion. The ensemble has been praised for “commandingly elegant” (*New York Times*) performances, and the “rare power” (*Washington Post*) of their recordings. The four members of Third Coast are also accomplished teachers, and since 2012, have served as Ensemble-in-Residence at the University of Notre Dame’s DeBartolo Performing Arts Center.

A direct connection with the audience is at the core of all of Third Coast Percussion’s work. Percussion instruments are perhaps the oldest musical instruments, and any object on the planet that produces sound can be a percussion instrument. Perhaps this is why audiences seem to have an innate attraction to percussion instruments. A spirit of inclusivity inspires all that Third Coast Percussion does, whether the musicians are speaking from the stage about a new piece of music, inviting the audience to play along in a concert or educational performance, or inviting their fans around the world to create new music using one of their free mobile apps.

The quartet’s curiosity and eclectic taste have led to a series of unlikely collaborations that have produced exciting new art. The ensemble has worked with engineers at the University of Notre Dame, architects at the Frank Lloyd Wright Foundation, dancers at Hubbard Street Dance Chicago, and musicians from traditions ranging from the mbira music of Zimbabwe’s Shona people, to indie rockers, to some of the world’s leading concert musicians.

A commission for a new work from Augusta Read Thomas in 2012 led to the realization that commissioning new musical works can be – and should be – as collaborative as any other artistic partnership. Through extensive workshopping and close contact with composers, Third Coast Percussion has commissioned and premiered new works from Donnacha Dennehy, Glenn Kotche, Lei Liang, Gavin Bryars, Christopher Cerrone, Timo Andres, Marcos Balter, Ted Hearne, and today's leading up-and-coming composers through their Emerging Composers Partnership Program. These works have become part of the ensemble's core repertoire and seen hundreds of performances across North America and throughout Europe.

Third Coast Percussion maintains a busy touring schedule, with past performances in 32 of the 50 states plus Canada, Germany, Italy, the Netherlands, and Poland, and venues ranging from concert halls at the Metropolitan Museum of Art and De Doelen to clubs and alternative performance spaces such as New York's Le Poisson Rouge and the National Gallery's West Garden Court.

Third Coast Percussion's recordings include three full-length albums, three EPs, and a number of appearances on other releases. The quartet has put its stamp on iconic percussion works by John Cage and Steve Reich, and Third Coast has also created first recordings of commissioned works by Augusta Read Thomas, David T. Little, and Ted Hearne, in addition to recordings of the ensemble's own compositions. In 2017 the ensemble was nominated for a Grammy for Best Chamber Music/Small Ensemble performance for its recording of Steve Reich's works for percussion.

Third Coast Percussion has always maintained strong ties to the vibrant artistic community in their hometown of Chicago. The quartet has collaborated with Chicago institutions such as Hubbard Street Dance Chicago and the Adler Planetarium, performed at the grand opening of Maggie Daley Children's Park, conducted residencies at the University of Chicago, Northwestern University, and the Civic Orchestra of Chicago, created multi-year collaborative projects

with Chicago-based composers Augusta Read Thomas, Glenn Kotche, and chamber ensemble Eighth Blackbird, and taught tens of thousands of students through partnerships with Urban Gateways, the People's Music School, the Chicago Park District, Rush Hour Concerts, and others.

The four members of Third Coast Percussion met while studying music at Northwestern University. Members of Third Coast also hold degrees from the Eastman School of Music, Rutgers University, the New England Conservatory, and the Yale School of Music. Stay up-to-date and go behind-the-scenes by following Third Coast on Twitter (@ThirdCoastPerc), Facebook (@Third Coast Percussion), and Instagram (@ThirdCoastPercussion).

*Third Coast Percussion is a 501(c)3 not-for-profit organization.

As an internationally recognized leading interpreter of contemporary and modern music, mezzo-soprano **Rachel Calloway** brings versatility and compelling insight to stages worldwide. This season's highlights and beyond include a collaboration with Third Coast Percussion with works by Christopher Cerrone and Ligeti's *Síppal, dobbal, nádihegedüvel*; Steve Reich's *Tehillim* with the American Composers Orchestra; works by John Zorn at the Guggenheim and the Louvre; Verdi concerts at Lincoln Center's Rose Theater; Artist-in-Residence at Cornell University; a world premiere by Fang Man with Robert Jesselson at the University of South Carolina; appearances with Duo Cortona (duos for voice and violin with Ari Streisfeld) at Columbia Museum of Art, Freeman Concert Series, Chamber Music Southeast, and the Contemporary Undercurrent of Songs Project; and, a debut with Opera Philadelphia in 2017-18 in Lembit Beecher's *I Have No Stories To Tell*.

Recently Ms. Calloway was soloist in Haydn's *Lord Nelson Mass* with the Oratorio Society of New York in Carnegie Hall and Mahler's *Symphony No. 2* with the Omaha Symphony. She debuted with Ensemble Modern in Frankfurt, Germany, in Alban Berg's *Der Wein* broadcast by Heissischer Rundfunk and has been presented in concert at the Kennedy Center in collaborations with the Amernet Quartet, Pro Musica

Hebraica and the Jukebox New Music Series. Other solo engagements include: Los Angeles Philharmonic New Music Series, Berkeley Symphony, San Francisco Girls' Chorus, BAM Next Wave Festival, Bridgehampton Chamber Music Festival, Cal Performances, Resonant Bodies Festival, SONiC Festival, Southern Exposure New Music Festival, Lincoln Center Festival, Ensemble Signal, Alarm Will Sound, Talea, JACK Quartet, Ekmeles, and Continuum. In addition she has collaborated with today's foremost composers including: Gabriela Lena Frank, Georg Friederich Haas, Unsuk Chin, Oliver Knussen, Nico Muhly, Mohammed Fairouz and Donnacha Dennehy.

Ms. Calloway created roles in Steven Stucky and Jeremy Denk's *The Classical Style* (Zankel Hall, Ojai Festival) with Robert Spano conducting through which she became a finalist for the internationally recognized Warner Music Prize. She premiered *Sumeida's Song* at PROTOTYPE Festival and Lembit Beecher's *I Have No Stories to Tell You* with Gotham Chamber Opera. Making her European debut touring France, she was Mrs. Grose in *The Turn of the Screw* and has performed at the Castleton Festival, Tulsa Opera, Central City Opera and the Glimmerglass Festival.

Ms. Calloway holds degrees from The Juilliard School (BM) and Manhattan School of Music (MM) and serves on the faculty of the University of South Carolina, Juilliard Summer Arts, and the Cortona Sessions for New Music (Italy). She is a founding member of Shir Ami, an ensemble dedicated to the preservation and performance of lost and unknown Jewish art music. Ms. Calloway can be heard on Albany Records, Tzadik Records, BCMF Records, and Toccata Classics.

rachelcalloway.com



WSBT-TV is the official media sponsor
of the 2016-2017 Presenting Series.



Express Press Incorporated supports
the Presenting Series by underwriting
the printing of this program.



Visiting artist accommodations
provided by the Morris Inn.

DeBartolo Performing Arts Center
Presenting Series

CHINA

The Land. It's People.
Their Stories.

Kronos Quartet's captivating program is an aural and visual meditation of a deep—and changing—connection to nature in Chinese culture. From sky (Phillip Glass's *Orion: China*) to land (*Four Chinese Paintings*) to a single home (*A Chinese Home*), pipa virtuoso Wu Man anchors stories about life and traditions that are classic Kronos.

Kronos Quartet with Wu Man

Teddy Ebersol Endowment for Excellence in
the Performing Arts

MARCH 25

中

国

之

家