



BRAVE NEW ART



ETHEL'S DOCUMERICA

FRIDAY, APRIL 11, 2014

ETHEL+

SATURDAY, APRIL 12, 2014

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DEVELOPMENT AND
PRESENTATION OF SIGNIFICANT
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A MESSAGE FROM OZ

ETHEL'S DOCUMERICA

FRIDAY, APRIL 11, 2014

8pm

PERFORMANCE DURATION:

75min, no intermission

ETHEL+

SATURDAY, APRIL 12, 2014

8pm

PERFORMANCE DURATION:

75min, no intermission

Created and performed by ETHEL
Directed by Steve Cosson
Projection Design by Deborah Johnson

ETHEL

Viola Ralph Farris

Cello Dorothy Lawson

Violin Kip Jones

Violin Tema Watstein

Music by Mary Ellen Childs, Ralph Farris, Kip Jones, Dorothy Lawson, Ulysses Owens, Jr., Jerod Impichchaachaaha' Tate, Tema Watstein and James Kimo Williams

Set Designer Adrian W. Jones

Lighting Designer Christopher Kuhl

Sound Designer Dave Cook

Executive Producer Karen Jenkins

Concept by MZ Smith

Production Manager Lisa Moran

Production Stage Manager Chad Zadrow

Projections Assistant Paul Piekarz

Commissioned by BAM for the 2013 Next Wave Festival

Co-commissioned by: OZ Arts & Cheswatyr Foundation

DOCUMERICA

Shout-out

Kip Jones

Pisachi (You See)

Jerod Impichchaachaaha' Tate

The Simplicity of Life

Ulysses Owens, Jr.

Swaying of the Trees

The Simple Things

interlude i

Tema Watstein

Into the Liquid

James Kimo Williams

Epic Soda

Dorothy Lawson

The Simplicity of Life

Ulysses Owens, Jr.

Revival Crusade

The Magical Quilt

interlude ii

Tema Watstein

Factions

Ralph Farris

Ephemeral Geometry

Mary Ellen Childs

Arcs

Points

Lines

About Documerica

In 1971, a hundred photographers commissioned by the Environmental Protection Agency's Project Documerica fanned out across the country to capture America's sometimes fabled, sometimes fraught relationship to its land. The result was an archive of thousands of photographs amassed over nearly a decade, an enormous artistic project that had been largely forgotten until recent digitalization. The imagery of Project Documerica is the inspiration for ETHEL's Documerica, which taps the archive's rich evocation of time and place and brings its visual and emotional impact into dialogue with the 21st century.

With Documerica, ETHEL invites audiences to contemplate individual and collective connections, action, and responsiveness to environmental and social challenges revealed through the repurposing of this distinctly American archive through the unifying language of art.

ETHEL

Acclaimed as “indefatigable and eclectic” (The New York Times), “vital and brilliant” (The New Yorker), and “one of the most exciting quartets around” (Strad Magazine), ETHEL invigorates the contemporary music scene with exuberance, intensity, imaginative programming, and exceptional artistry.

At the heart of ETHEL is a collaborative ethos – a quest for a common creative expression that is forged in the celebration of community. As cultural and musical “pollinators,” the quartet brings its collaborative discoveries to audiences through multi-dimensional musical repertoire and community engagement.

ETHEL has appeared on stages as varied as the Venice Biennale, Sydney Opera House, Lincoln Center, Toronto's Royal Conservatory, Kennedy Center, and Netherlands November Music Festival. A ubiquitous presence in New York City, the quartet has performed in venues big and small, from Lincoln Center Out-of-Doors to The Stone. The group appears at festivals, community events, schools, and campuses nationwide. ETHEL tours have reached every region of the U.S., as well as Western Europe, Russia, and Australia.

The quartet performs adventurous music by celebrated contemporary composers such as Philip Glass, Julia Wolfe, Phil Kline, David Lang, John King, Raz Mesinai, John Zorn, Steve Reich, Kenji Bunch, Don Byron, Marcelo Zarvos, Pamela Z, Evan Ziporyn, Terry Riley, and Mary Ellen Childs, much of it composed for ETHEL.

ETHEL's 2013-'14 season celebrates the diversity of regional American music. It commences with the world premiere of the quartet's latest multi-media production, Documerica, a landmark visual and musical snapshot of America during the tumultuous 1970s, as part of the Brooklyn Academy of Music's Next Wave Festival. Throughout the season ETHEL will tour signature programs ranging from a collaboration with guitar virtuoso Kaki King, to the critically-acclaimed “Music of the Sun” concerts with Robert Mirabal, to an introspective program, “Grace,” featuring ETHEL's arrangements of music by Ennio Morricone and Jeff Buckley. Other highlights include: a return appearance as the House Band of TEDxManhattan; performances as the Resident Ensemble at The Metropolitan Museum of Art's Balcony Bar; and premieres of newly commissioned works by Hannis Brown, Lainie Fefferman, Ulysses Owens, Jr., Dan Friel, and Julia Wolfe.

Over the past four years, ETHEL has premiered 55+ 21st century works by ground-breaking composers including Phil Kline, Osvaldo Golijov, Anna Clyne, Dohee Lee, Jacob TV, Aleksandra Vrebalov, and Son Lux. ETHEL's HomeBaked series commissions works by emerging NYC artists such as Andy Akiho, Judd Greenstein, and Matt Marks.

Always striving to demonstrate the unifying power of music, ETHEL has initiated innovative collaborations with an extraordinary community of international artists including David Byrne, Bang on a Can, Todd Rundgren,

Carlo Mombelli, Ursula Oppens, Juana Molina, Tom Verlaine, STEW, Ensemble Modern, Jill Sobule, Dean Osborne, Howard Levy, Simone Sou, Andrew Bird, Iva Bittová, Colin Currie, Thomas Dolby, Jeff Peterson, Oleg Fateev, Stephen Gosling, Jake Shimabukuro, Polygraph Lounge and Vijay Iyer.

Since 2004, ETHEL has been the Ensemble-in-Residence at the Grand Canyon Music Festival's Native American Composers Apprenticeship Project. The group's ongoing dedication to working with indigenous people and music culminated in the 2010 release of *Oshtali: Music for String Quartet* (Thunderbird Records), the first commercial recording of American Indian student works.

ETHEL's debut eponymous CD was a *Billboard Magazine* "Best Recording of 2003." Its second CD, *Light*, ranked #3 on Amazon.com's "Best of 2006" and #5 on WYNC's "Best of 2006 Listener Poll." The group's most recent CD, *Heavy*, was released in 2012 to great critical acclaim. ETHEL has appeared as a guest artist on a plethora of albums: *Cold Blue Two* (Cold Blue Music, 2012), *Glow* by Kaki King (Velour Recordings, 2012); *Blue Moth* by Anna Clyne (Tzadik, 2012); *A Map of the Floating City* by Thomas Dolby (Redeye Label, 2012); *The Duke* by Joe Jackson (Razor & Tie, 2012); *John the Revelator: A Mass for Six Voices* by Phil Kline (Cantaloupe Music, 2008) with vocal group Lionheart; and the Grammy Award-winning *Dedicated to You: Kurt Elling Sings the Music of Coltrane and Hartman* (Concord Records, 2009).

Steve Cosson is a writer and director. He is the founding Artistic Director of The Civilians. The company has supported the development of 13 original works that have been performed Off-Broadway and in over 40 cities nationally and internationally. Highlights of Cosson's work for The Civilians include: *Anne Washburn's Mr. Burns* (Playwrights Horizons, Woolly Mammoth Theatre, The Washington Post's #1 play for 2012); *Bess Wohl/Michael Friedman's Pretty Filthy*; co-writer/director *Paris Commune* (BAM Next Wave, The Public Theater, La Jolla Playhouse); co-writer/director *The Great Immensity* (upcoming Public Theater, Kansas City Rep), *The Next Forever* created for the 2012 TED Conference; *In The Footprint* (Top 10 of 2010 in NY Times, Time Out, New Yorker); *This Beautiful City*; *(I Am) Nobody's Lunch* and *Gone Missing* (NY Times Top 10 of 2007). Other directing highlights include *Spring Awakening* (Olney Theatre); *Anne Washburn's A Devil at Noon* (Humana Festival, O'Neill); U.S. premiere of *Martin Crimp's Attempts on Her Life* (Soho Rep); *Bus Stop* (Kansas City Rep). His plays are published by Oberon Books, Dramatists Play Service and an anthology from Playscripts.

Deborah Johnson, aka CandyStations, (projections design) is a show designer based in Brooklyn, NY. She has designed and performed visual projections and lights for music groups including Sufjan Stevens, St. Vincent, Wilco, Caexico, M. Ward, ETHEL, and Lambchop, performing in such venues as Radio City Music Hall, Madison Square Garden, Brooklyn Academy of Music, The Fillmore, The Ryman, and Wiener Konzerthaus.

Deborah has also created site-specific projections for events at the Museum of Modern Art, 92Y Tribeca, Brooklyn Academy of Music, Chicago's Millennium Park, and the Baltimore Museum of Art. Her music video and animation work has been exhibited worldwide and screened at numerous film festivals. She has completed residencies at Mass MoCA, The Experimental Television Center, and The Atlantic Center for the Arts, where she was one of seven artists selected to work with new media artist Carsten Nicolai.

Deborah most recently designed the visual component for Planetarium, a commissioned work between Sufjan Stevens, Nico Muhly and Bryce Dessner, which made its US debut at the Brooklyn Academy of Music in March 2013.

Adrian W. Jones (set design) Born and raised in New York City, Adrian's designs for the stage have been seen on Broadway, across Europe, the UK, Australia, South America, and regionally across the United States. Including: Looped with Valerie Harper: Broadway & National tour, Sufjan Steven's Age of Adz world tour, Vision Disturbance with Richard Maxwell, at Under The Radar and European tour, Anna In The Tropics directed by Nilo Cruz, and recently: The Nether at the Kirk Douglas Theater. Other theater In New York: The Public Theater, LAByrnth Theatre, The New Group, The Cherry Lane, and Synapse Productions. Outside New York: New York Stage & Film, Goodspeed Musicals, Bard Summerscape, Baltimore Centerstage, Pasadena Playhouse, People's Light and Theater, Bloomsburg Theater Ensemble, Barrington Stage Company, Boise Contemporary Theater, Capital Rep in Albany, Theaterworks Hartford. His interior design work was published in Dwell Magazine. He has been a recipient of the Connecticut Critic's Circle Award, The Carbonell Award, and The Kevin Kline Award. Adrian is a graduate of Occidental College and the Yale School of Drama. He currently divides his time between Los Angeles and Brooklyn.

Christopher Kuhl (lighting design) is a lighting, scenic, installation and conceptual designer for new performance, theatre, dance and opera. Recent work includes ABACUS (Sundance Film Festival, EMPAC, REDCAT); The Elephant Room (St. Ann's Warehouse, Philly Live Arts, Arena Stage); Quartier Libres by Nadia Beugré (New York Live Arts); Soldier Songs (Prototype Festival); John Cage Song Books with SF Symphony (Carnegie Hall); Motherhood Out Loud (Primary Stages); The Nether (Center Theatre Group); Open Meadow (Hand2Mouth Theatre). Chris has had the pleasure of working and making art at On the Boards, The Kennedy Center, The Walker, YBCA, Hartford Stage, BAM, Jacob's Pillow, LA Opera, Santa Fe Opera, Beijing Music Festival, Queer Zagreb, KVS Belgium, MAC France, Santiago a Mil Chile, and Duke University. In 2011 Chris was the recipient of the Sherwood, Drammy, Horton, and Ovation Awards. Chris is originally from New Mexico and a graduate of CalArts.

Dave Cook (sound design), a native New Yorker, comes from a background immersed in recording studios, theaters and concert settings. His work in the pop/rock world has landed him Gold and Platinum album credits with artists such as 10,000 Maniacs, the B-52's, and others including, Nick Cave, Graham Parker, The Golden Palominos, Juliana Hatfield and many more. He has also engineered sessions with jazz artists such as Dave Holland, Kenny Washington, George Mraz, Jimmy Cobb and Warren Bernhardt. Live concert touring and/or mixing credits include ETHEL, Laurie Anderson, Medeski, Martin & Wood, Carly Simon,

Maya Beiser, Ravi Shankar, Anoushka Shankar, Terry Riley, Graham Parker and The Rumour and Marc Cohn. Dave also owns and operates Area 52 Studios and lives with his family in Saugerties, New York.

Lisa Moran (production manager) is Principal of The Art Counsel, based in New York, and specializes in international concert and tour production as well as artist management. She has worked on productions at Lincoln Center, Sydney Opera House, Carnegie Hall, Kennedy Center, and The Barbican. Her previous engagements at BAM include The BQE (awarded New York Municipal Arts Society's - Brendan Gill Prize), Takeover 2008, and Beyond this Place.

Documerica Commissioned Composers

Mary Ellen Childs, a 2011 USA Friends Fellow, composes concert work, often with a strong visual element. She has received commissions from the Kronos Quartet, Chamber Music America, St. Paul Chamber Orchestra, The Kitchen, Walker Art Center, Meet the Composer, and MAP Fund.

Ulysses Owens, Jr., a multi-Grammy Award-winning drummer, composer, and producer, has performed with world-class musicians including Patti Austin, Terence Blanchard, Benny Golson, Russell Malone, Wynton Marsalis, and Kurt Elling. Currently, Ulysses tours as the drummer with the Christian McBride Trio.

Jerod Impichchaachaaha' Tate, a citizen of the Chickasaw Nation, is dedicated to the development of American Indian classical composition. An Emmy Award winner, his works have been performed by the National Symphony, Detroit Symphony, Minnesota Orchestra, Buffalo Philharmonic, Colorado Ballet, and the New Mexico Symphony.

James Kimo Williams is a producer and composer, 2007 Fulbright Specialist, and Vietnam veteran. His compositions have been performed by the Atlanta, Philadelphia and Detroit Symphonies. Williams's work, *Buffalo Soldiers*, was commissioned by the United States Military Academy at West Point to celebrate its 2002 bicentennial.

Composer Program Notes

Ephemeral Geometry

Mary Ellen Childs

Of the many wonderful photos in the EPA Documerica collection, I gravitated to those that lean to the abstract – an electrical tower with lines in geometric patterns, a bird silhouetted against the big red ball of the setting sun, an extreme close up of a puffy dandelion – each a real thing made to look slightly unreal through the photographer's eye. By looking so close up, or from an extreme angle, or through dramatic lighting, our sense of reality is altered just enough for us to see something unexpected. I kept these photographs loosely in mind, sort of sitting at the back of my brain below conscious thought.

I wanted each of the three movements of Ephemeral Geometry to have a completely different flavor. The photos gave me a place to connect musically where image and sound came from the same impulse, with music capturing the dramatically different energy of lines, dots and arcs – the abstracted sense of the real things in these photos.

Factions

Ralph Farris

In exploring the Documerica archive, I was drawn especially to images of pain, of destruction, of decay. So many of the challenges from those times remain with us today, even as the arguments grow in volume. And ever we hold to hope...

Shout-out

Kip Jones

In writing Shout-out, aside from nods to three of my favorite composers (guess all three and you win a prize), I wanted to channel the feeling of “Track 01” on some of my most-loved records. There’s no thematic undercurrent, other than an effort to frame suspensions creatively; just kick back, put down this program, and enjoy the show!

Epic Soda

Dorothy Lawson

This hard-grooving romp begins as standard blues, interwoven with fragments of pieces ETHEL has performed. Embedded references include Julia Wolfe’s Early that summer, Nizhoni Spencer’s Write the Wrong Not the Right, and Kevin James’s Ainu Inuma. Along the way, there are references to popular hits from the 70’s. My aim is to showcase ETHEL individually, while evoking the joy and energy of our shared experience.

The Simplicity of Life

Ulysses Owens, Jr.

The Simplicity of Life is a musical journey that I hope causes you to reflect and ponder what is most important to you and revel in the beauty of simplicity surrounding those thoughts.

Pisachi (You See)

Six Epitomes for String Quartet

Jerod Impichchaachaaha’ Tate

The title and the short epitomes are a bit of play on words that allude to the fact that the presentation is made of snapshots (epitomes) of larger landscapes. Each epitome has a completely different character. In honor of the Southwest, I have incorporated and developed Pueblo Indian melodies and rhythms throughout.

interludes i & ii

Tema Watstein

While our commissioned composers chose images from the archive to inspire their pieces, Deborah Johnson had a number of transitional images in mind for me: mangroves and exaggerated fish-eye shots of landscapes from above.

They're almost kaleidoscopic. This made me want to create something distant, transitional and transient - a little celestial and a little lonely.

Into the Liquid

James Kimo Williams

As I perused the Documerica Project, I was struck by the images that had water as a central image either as the main subject or peripherally associated. I thought about how a simple photograph can tell so much about a time and place. I realized that many of the significant turns of events in my life (good or bad) also had a connection to water.

For Into the Liquid as with most of my compositions, I want the listener to connect to the music as if viewing a series of photographs depicting an aspect of my life experiences. The work opens with an introductory motif presented in different harmonic and rhythmic variations that reflect the emotional roller coaster of thinking back to specific events in my life. The last chapter, "A Veterans' Lament", is a reflection of my life as I view it through a prism of military service.

ETHEL gratefully acknowledges its supporters:

The Board of ETHEL's Foundation for the Arts; The Aaron Copland Fund for Music; The Amphion Foundation; Bloomberg Philanthropies; Brooklyn Academy of Music; The Carnegie Corporation of New York; CECArtsLink; Chamber Music America; The Cheswaty Foundation; The Delmas Foundation; The Greenwall Foundation; The Jerome Foundation; LEF Foundation; Meet the Composer; Mid-Atlantic Arts Foundation; The Multi-Arts Production Fund, a program of Creative Capital supported by the Rockefeller Foundation; The National Endowment for the Arts; The Netherland-America Foundation; New Music USA; The New York State Council on the Arts; New York Community Trust; The New York City Department of Cultural Affairs; OZ Arts; The Fan Fox and Leslie R. Samuels Foundation; and The September 11th Fund.

ETHEL personally thanks:

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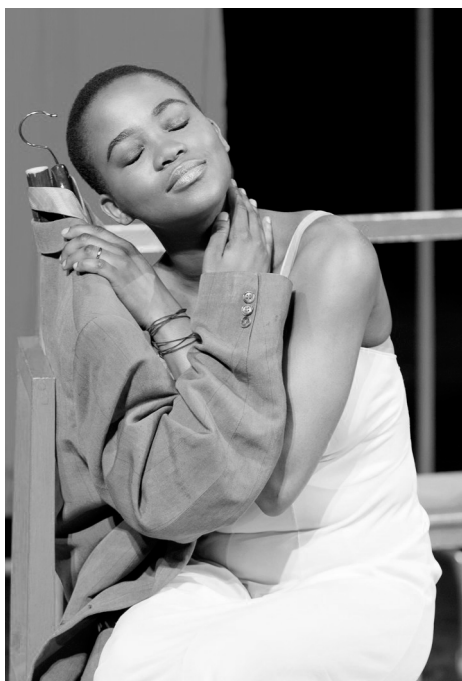
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