Friday, April 17
Schoenberg Hall
8pm

**RUNNING TIME:**
Approximately 80 minutes; No intermission

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

**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** Concept by **MZ Smith**

Executive Producer **Karen Jenkins**

Commissioned by Brooklyn Academy of Music for the 2013 Next Wave Festival

Co-commissioned by OZ Arts and Cheswaty Foundation

**PROGRAM**

- **Shout-out**
  Kip Jones

- **Pisachi (Reveal)**
  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**
- **Revival Crusade**
- **The Magical Quilt**

- **interlude ii**
  Tema Watstein

- **Factions**
  Ralph Farris

- **Ephemeral Geometry**
  Mary Ellen Childs

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**MEDIA SPONSOR:**

**KUSC**

**fm 91.**
MESSAGE FROM THE CENTER:

Thank you for joining us as we welcome ETHEL back to the program. If you’ve experienced this masterful quartet before, you know well just how buoyant and electrifying they are in live performance.

This very special multimedia project allowed the members of ETHEL to apply their keen artistic sensibilities to a major photographic undertaking of the people, places and landscapes that comprise this country.

At first blush it might not seem so significant to think that there is a massive collection of images documenting daily life in the U.S. After all, here in 2015, we are confronted daily by, or making our own contributions to, myriad social media applications that allow us to share any and all photographic details of our independent experiences. Most of us walk around holding in our hands the ability to snap a high-quality photograph of anything that moves us--ourselves, our meals, people and sights around us. We can even immediately and sophisticatedly edit, stylize and share that image fairly broadly.

But from 1972-1977, this was decidedly not the case, and therefore the 15,000 images now available to view from the EPA’s Documerica project, if you take pause to consider how nascent the digital world was then, is utterly fascinating. Don’t be surprised if you leave here feeling inspired to peruse the entire archive. (Which you can do at Flickr.com)

Investigating these images and selecting ones that resonated was the driving force behind each composer’s approach to their segment on tonight’s program. Their highly individual and creative responses to the imagery they encountered has resulted in new layers of poignancy and buoyancy around each shot.

Combined with the creative editing and technologies employed in this unique performance project and animated further by ETHEL’s incredible stage presence, it makes for an unforgettable program of sight and sound.

Sit back and enjoy.

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.

ABOUT THE ARTISTS

ETHEL

Acclaimed as “unfailingly vital” (The New York Times), “brilliant,” “downtown’s reigning string quartet” (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 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’s 2014-15 season celebrates the diversity of regional American music, anchored by a national tour of the evening-length ETHEL’s Documerica. Described by The New York Times as “new music bonding with old images in rich, provocative and moving ways,” this program directed by Steve Cosson features montages by acclaimed projection artist Deborah Johnson in concert with commissioned work by Mary Ellen Childs, Ulysses Owens Jr., Jared Impichchaachaaha’ Tate and James “Kimo” Williams and new music by the members of ETHEL.

Throughout the season ETHEL tours several critically-acclaimed signature programs, ranging from a collaboration with guitar virtuoso Kaki King, to the 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 Composer Portrait of Missy Mazzoli featuring a premiere of her new quartet commissioned by ETHEL at Miller Theater; performances as the Resident Ensemble at The Metropolitan Museum of Art’s Balcony Bar; and a residency at Denison University culminating in a performance at the Tutti Contemporary Music Festival.

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, Loudon Wainwright III, 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.

For ten consecutive years, ETHEL has served as 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 is also the 2014-2015 Ensemble-in-Residency at Denison University.

ETHEL’s debut eponymous CD was a *Billboard Magazine* “Best Recording of 2003.” Its second CD, *Light*, ranked No.3 on Amazon.com’s “Best of 2006” and No.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 many albums, including The *Paha Sapa Give-Back* by Jerome Kitzke, (Innova, 2014), *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).

Over the past five years, ETHEL has premiered 100+ new works by 20th- and 21st-century composers including: Phil Kline’s *SPACE* at the gala reopening of Alice Tully Hall; *RADIO* by Osvaldo Golijov at the debut of WNYC Radio’s Jerome L. Greene Space; ETHEL’s *TruckStop®: The Beginning* and *Documerica* at BAM’s Next Wave Festival; ETHEL’s *Fair: The Songwriters* at opening night of Lincoln Center’s Out of Doors; *WAIT FOR GREEN* with choreographer Annie-B Parson commissioned by Arts Brookfield; and *HonBiBaekSan* by Dohee Lee at Meet the Composer’s 3-City Dash Festival. ETHEL’s HomeBaked series has commissioned and premiered works by emerging NYC composers Andy Akiho, Hannis Brown, Anna Clyne, Lainie Fefferman, Dan Friel, Judd Greenstein, Matt Marks, and Ulysses Owens Jr. to date. ETHEL has debuted original scores in combination with new choreography by Aleksandra Vrebalov/Dusan Tynek Dance Company and Son Lux/Gina Gibney Dance; and works by contemporary music luminaries such as Philip Glass, Julia Wolfe, John Zorn, Evan Ziporyn, Steve Reich, John King, Raz Mesinai, John Luther Adams, JacobTV, Hafez Modirzadeh, David Lang, Kenji Bunch, Don Byron and Marcelo Zarvos.

Founded in 1998 and based in New York City, ETHEL is comprised of Ralph Farris (viola), Dorothy Lawson (cello), Kip Jones (violin), and Corin Lee (violin).

STEVE COSSON
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 No.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*
ADRIAN W. JONES
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, LAByrinth Theatre, The New Group, The Cherry Lane, and Synapce 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
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.

**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 (Reveal)
Six Epitomes for String Quartet
Jerod Impichchaachaaha’ Tate
The title and the short epitomes are a bit of play on words that alludes 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.

ARTIST ACKNOWLEDGEMENTS
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DocUCLA

ETHEL’s Documerica inspired the members of our Student Committee for the Arts (SCA) to collaborate with UCLA Department of Residential life and spearhead its own documentation/composition project—titled DocUCLA.

The collaborative multimedia project explored the UCLA community’s relationship to this campus by documenting their unique experiences via photographs, graphic design, and original music compositions.

SCA collected images and entries for several months, culminating in a performance Thursday April 16 at the UCLA Northwest Auditorium.

The event featured original compositions by RoboPope, Jacob Karansky & Hugo Shiboski, and Ramin Abrams and graphic design by Isaiah Baiseri, Cindy Lin, Claire Hoch-Frohman, and Amanda Hoskinson.

Thanks UCLA!
The boards of CAP UCLA and Design for Sharing would like to thank all the members who have made a choice to join them in supporting arts education and the art of performance at UCLA.

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