



**Fulcrum Point Sound^Sphere
presents**

Latinx Remix: Kaleidoscopic Music of the Americas Music and Conversation

Wednesday, March 31, 7 PM Central Time on Zoom and YouTube

The original live stream was presented in partnership with The International Latino Cultural Center of Chicago on October 21, 2020 from Segundo Ruiz Belvis Cultural Center, Chicago. The program was curated by Dalia Chin for the Fulcrum Point New Music Project series Aux In: Connected!

“The diverse repertoire in this program is a metaphor related to what the kaleidoscope is: a refractor of diverse collections of pieces, colors, shapes, and formations... I was really inspired by the idea of sounds, formations, and genres changing through the lens of perception. The concert itself has that sonic effect as we have many pieces using the guitar and electronics and later evolves into other instrumentation, changing the pattern.

Originally, I had an idea for audience participation involving a free app that turns your cell phone camera into a kaleidoscope for members of the audience to take photos of the stage and performers, and then those images could be projected. However, that idea will need to be explored post-COVID when we can all be together in one space.”

Dalia Chin

Fulcrum Point Artistic Director **Stephen Burns** and curator **Dalia Chin** welcome composers and musicians from last October's **Aux In: Connected! Kaleidoscopic Latinx Music** to watch key performances from the concert and discuss new art music from Argentina, Brazil, the Caribbean, Costa Rica, and Mexico.

The panelists are **Gustavo Leone** (composer/performer, Argentina), **Clarice Assad** (composer/performer, Brazil), **Craig Davis Pinson** (composer, Mexico), and **James Sanders** (composer/performer, Chicago/Dominican Republic)

Concert Program

Chromalea II - Gustavo Leone (2012)
for guitar and fixed media
Gustavo Leone, guitar

Figures and Grids - Craig Davis Pinson (2016)
John Corkill and Alex Monroe, *beyond this point*
modified hi-hats

A Jazz Band Concert - Pablo Chin (2020)
World Premiere

- I - House of Mirrors
- II - Song X

Jesse Langen, electric guitar & electronics

Coisa Feita - João Bosco (1982)
Clarice Assad, piano | Víctor González, percussion | Freddy Quintero, bass

Nica's Dream – Horace Silver (1954)
James Sanders & Conjunto: James Sanders, violin | Jose Porcayo, bass | Luis Rosario, drums | Kevin O'Connell, piano

Fulcrum Point New Music Project is supported through the generous support of DCASE and the Illinois Arts Council Agency, as well as grant from the Driehaus, Donnelly, Neisser, Reynolds, Shapiro, Wurlitzer, and Zuckermann Foundations, and individual donors like you. Please support our creative and educational work as www.fulcrumpoint.org/support

Notes

Chromalea

Chromalea is a ten-minute long work written in 2012, for guitar and fixed media. The title is made of the combined words chromatic and aleatoric, two important features used in each of the two movements. The recorded part of this duo is composed of sounds produced by analogue synthesizers and acoustic sounds heavily processed. Each movement was conceived as a continuous texture made of parts modulated in register, timing and timbre. The instrumental part was written after the electronic one. Harmonies, rhythms, and melodic shapes played by the solo guitar are taken from the electronic composition. Tonight we present the second movement, written in a concertato style, with the guitar functioning as a soloist, contrasting and opposing its electronic accompaniment. The guitar part is based on a three chromatic-note group that is transformed in various ways throughout the movement. A section of guitar music evocative of past styles marks the climax of the movement, and introduces its last section. – Gustavo Leone

Figures and Grids

There's a sensation of friction that happens when very similar rhythms are played on top of each other. The feeling is exacerbated when two people do this on identical percussive instruments. **Figures and Grids** asks two performers to substitute the bottom cymbals in two conventional hi-hat setups for richer-sounding china cymbals. Their task is to play both repetitive "grooves" and unique rhythms in such a way that emphasizes both this friction and its resolution. This, in turn, helps to create a large-scale arc of focused rhythmic energy across the entirety of the piece. – Craig Davis Pinson

A Jazz Band Concert: I - House of Mirrors; II - Song X(centric)

Composed for, and dedicated to Jesse Langen

Scored for electric guitar and electronics, **A Jazz Band Concert** consists of “flawed,” idiosyncratic transcriptions of solos by Pat Metheny, one from a concert with Ornette Coleman in 1988 and the second movement from *Song X*, also with Ornette Coleman. This piece explores how jazz and the electric guitar as icons of American culture are transformed when filtered through the outsider’s lens, and render rich, hybrid—and possibly unforeseen—forms of expression. To that aim I developed a variety of transcriptional methods rooted on subjectivity and inevitable inaccuracy as opposed to exact replicas of the source material. Among those methods I recorded myself singing Metheny’s solos over noise cancelling headphones, as well as playing with altered instruments over the other parts in the recordings. I also notated my sung transcriptions highlighting the idiosyncrasies of my voice,

as well as my obvious limitations to match the possibilities of their instruments, like the electronic inventions of Metheny's performing style or the extended techniques in Coleman's long improvisations. It was fundamental not to revise the sung transcriptions to accurately match the sources, but to accept my visceral initial responses to the recordings. – Pablo Chin

Bios

Established in 1998 by Stephen Burns, **Fulcrum Point New Music Project** pushes the boundaries of the musical experience globally by supporting new compositions, creating and performing transformative new music programs, and educating audiences of all ages and backgrounds to imagine the possibilities of music. Fulcrum Point empowers artists and communities to create new art music that enriches people's lives and brings about a more empathic world. Fulcrum Point seeks to redefine the concert experience and showcase the diversity of new art music in Chicago.

A prolific Grammy nominated composer with over 70 works to her credit, **Clarice Assad's** numerous commissions include works for Carnegie Hall, the Chamber Music Society of Lincoln Center, Orquestra Sinfônica de São Paulo, Chicago Sinfonietta, San Jose Chamber Orchestra, the Boston Youth Orchestra, General Electric, Sybarite5, Metropolis ensemble, the Bravo! Vail Music Festival, Queen Reef Music Festival and the La Jolla Music Festival, to name a few. Her work *Danças Nativas* was nominated for a Latin Grammy for best contemporary composition in 2009. Her compositions have been recorded by some of the most prominent names in the classical music, including percussionist Dame Evelyn Glennie, cellist Yo-Yo Ma, violinist Nadja Salerno-Sonnenberg, and oboist Liang Wang. Assad's music has been performed by internationally acclaimed orchestras, including the Philadelphia Orchestra, Tokyo Symphony, Queensland Symphony, and the Orquestra Sinfônica de São Paulo. Ms. Assad has served as a composer-in-residence for the Albany Symphony, the Cabrillo Festival of Contemporary Music, New Century Chamber Orchestra, and the Boston Landmarks Orchestra. Her works are published in France (Editions Lemoine), Germany (Trekel), Criadores do Brasil (Brazil) and by Virtual Artists Collective Publishing, (VACP) a publishing company co-founded with poet and philosopher Steve Schroeder.

Dalia Chin is a Costa Rican flutist specializing in new art music. Currently living in Chicago, Chin is Co-Curator with Ayanna Woods of Fulcrum Point New Music Project's Aux In: Connected Series. She's founding member of the ensemble Fonema Consort with which she has played at the New Music Miami Festival, Visiones Sonoras in Morelia and Mexico DF, Interfaz Festival in Monterrey, Chihuahua International Festival, and Omaha Under the Radar New Music Festival. As an individual artist, Chin is often commissioning, collaborating and premiering pieces by new music composers. This led her to curate her last project "in

the same breath” for which she earned the DCASE individual artist program grant from the Chicago Department of Cultural Affairs and Special Events. Ms. Chin was featured soloist in the Costa Rican premiere of Pablo Santiago Chin’s flute concerto “In the form of a shell” with the Symphony Orchestra of Heredia.

Recent compositions by **Pablo Chin** draw inspiration from the narratives of film and literature, phonetic structures in text, and the use of idiosyncratic transcription and conversion methods that enable imaginative exploration of pre-existent musics. His works have been performed in South, Central and North America, in Israel, Hong Kong and in Europe by artists like Ensemble Recherche, International Contemporary Ensemble (ICE), Ensemble Dal Niente, and others. A Costa Rican native, he earned a DMA in composition at Northwestern University. Chin is co-founder and artistic director of the Fonema Consort and currently teaches at Montclair State University in New Jersey.

Jesse Langen is a guitarist who specializes in new music. He works with living composers regularly and premieres dozens of pieces every season. Equally comfortable on classical and electric guitar, he seeks to push both the technical boundaries and the conceptual functions of the instrument. He can be heard regularly in Chicago, throughout the US, and abroad as a soloist, as the guitarist for Ensemble Dal Niente, as half of Hasco Duo with Amanda Deboer Bartlett, and in duo with harpist Ben Melsky. A passionate and committed teacher of high school musicians, his students populate the finest conservatories and programs throughout the world, and have won international competitions and commissions. Jesse and his brother Tim also grew up learning Canadian fiddle tunes from their grandfather Clarence, and he plays Irish music regularly in pubs and at sessions throughout Chicago.

Composer **Gustavo Leone** is a Professor at the Department of Fine and Performing Arts of Loyola University Chicago. His principal composition teachers included Gerardo Gandini, Marta Lambertini, Ralph Shapey, Shulamit Ran, and John Eaton. He also studied electronic music with Howard Sandroff. Leone is a recipient of a Walter Hinrichsen Award given by the American Academy of Art and Letters. His music is included in the catalogs of C.F. Peters, New York and Naxos Recordings. Ensembles such as Grant Park Festival Orchestra, the Symphonic Orchestra of Michoacán, Pro Musica, Concertante di Chicago, the Chicago Sinfonietta and the Czech National Symphony Orchestra have played and commissioned Leone’s works. His work for the theater includes productions at the Yale Repertory Theatre, the Goodman Theater, Victory Gardens Theater, and Teatro Vista. Leone’s music is intense and angular; it conveys propulsion through rhythm and makes use of clear forms and associations.

beyond this point is an exploratory collaboration seeking to investigate resonances and intersections across several practices including theater, movement, media/film, non-traditional musical forms, sculpture, text, and installations both static and performative. The collaboration aims to engage diverse audiences on multiple levels through its exploration of resonances between artistic mediums with a goal of developing a platform in which to create works that are intrinsically coalesced along these resonances from their point of inception. *beyond this point* was founded in 2014 by Chicago percussionists **John Corkill** and **Alex Monroe**. Among the group's chief artistic collaborators is Dado, a Chicago theater director and MFA graduate from the University of Chicago's DOVA program. The collaboration has presented hybrid works for percussion, vocals, visual art, and theatre at the Percussive Arts Society International Convention, the University of Chicago's Gray Center for Arts & Inquiry, A Red Orchid Theatre, The Artistic Home, Constellation, and Kamehachi Sushi Bar in Chicago, Illinois. The group's musical collaborations have resulted in original works by Samuel Adams, John Elmquist, Pierce Gradone, Igor Santos, and David Skidmore.

Percussionist **John Corkill** is a passionate advocate for the development, process, and creation of new artistic works that provide accessibility to the public at large. He is currently serving as the percussionist for the University of Chicago's Grossman Ensemble. In similar capacities, he has collaborated with groups such as Third Coast Percussion, Eighth Blackbird, Fulcrum Point, and Ensemble Dal Niente. He has also appeared on the Chamber Music Northwest, Norfolk, and Yellow Barn Festivals and garnered awards at the Yale Chamber Music Competition as well as the Percussive Arts Society International Percussion Ensemble Competition. Originally trained in the realm of orchestral percussion, John has performed with ensembles such as the Milwaukee Symphony, Elgin Symphony, and NOVUS Orchestra. He has also had the privilege of working with many of today's leading musicians including conductors Marin Alsop, Peter Oundjian, Matthias Pintscher, and Reinbert de Leeuw; composers, Krzysztof Penderecki, Oliver Knussen, David Lang, Augusta Read Thomas, Aaron Jay Kernis, Kate Soper, Sam Pluta, Christopher Cerrone, Samuel Adams, and Seung-Won Oh.

As an advocate for contemporary art across mediums, Chicago percussionist **Alex Monroe** works to create, curate, and perform hybrid works of art that invite audiences into challenging, but accessible artistic spaces. As a contemporary chamber music performer, Alex has had the privilege of collaborating with the Grammy-winning ensembles Eighth Blackbird and Third Coast Percussion and has performed on the Chicago Symphony Orchestra's MusicNOW series. A classically trained percussionist, Alex's previous experience includes periods as Principal Percussionist with the Chicago Composers Orchestra and as an Associate Member of the Civic Orchestra of Chicago, where he performed dozens of public outreach concerts through the organization's MusiCorps program. In addition to

performing, Alex provides percussion coaching at the Chicago Youth Symphony Orchestras, Neuqua Valley High School in Naperville, IL, Maine South High School in Park Ridge, IL, Blue Lake Fine Arts Camp in Northern Michigan, and to other students in the Chicago area. He holds degrees in percussion performance from Northwestern University (M.M.) and Truman State University (B.M.).

Craig Davis Pinson is a composer, guitarist, and educator from Mexico City, Mexico. His music has been performed by ensembles such as International Contemporary Ensemble, Spektral Quartet, ~Nois Saxophone Quartet, and members of the Civic Orchestra at Chicago's Symphony Center. A doctoral candidate at Northwestern University, Craig has also taught courses in popular music studies there, a field he's passionate about. In addition to his work for the concert hall, Craig is an active member of the Chicago music improvisation community, and has forthcoming projects in indie pop songwriting/production and scoring for media. Most recent performances as a member of experimental composition/improvisation trio Fat Pigeon include Omaha Under the Radar, Cleveland Uncommon Sound Project's Re: Sound Festival, Constellation Chicago's 3x3 series, Hairpin Arts Center LATINxARTS festival, Beat Kitchen's Splice Series, Elastic Arts Chicago, and Slate Arts & Performance. More at craigdavispinson.com

Víctor Gonzalez Jr. is a Chicago-based percussionist and educator who has been a part of the Midwest music scene since 2008. During this time, he has earned a reputation as a versatile musician who has performed and recorded in a variety of musical genres. This versatility has led to Victor performing with salsa greats Tito Nieves, La India, Jerry Rivera, Latin jazz greats Tito Puente Jr., Luis Bonilla, Paquito D'Rivera, jazz artists Etienne Charles and the Chicago Jazz Orchestra, along with being featured on records with artists like Paoli Mejias, Steve Turre, and Brian Lynch. Victor teaches percussion as part of afterschool programs in a Chicago public High Schools. In 2019 Victor was invited to join the faculty at the University of Illinois Chicago.

Bassist **Freddy Quintero** was born in Punto Fijo, Venezuela and received his early music education via Venezuela's famed *El Sistema* program. Quintero moved to Chicago in 2015 and has since then been a mainstay of the city's jazz and Latin scenes. He has shared the stage artists of diverse genres such as drummers Dana Hall and Ernie Adams, percussionists Rubén Alvarez and Joaquin Pozo, saxophonists Pat Mallinger, Greg Ward, and Roy McGrath, violinist James Sanders & Conjunto, Brazilian guitarist Luciano Antonio, CALJE (Chicago Afro-Latin Jazz Ensemble), Venezuelan Collective, salsa artists Tito Puente Jr., Tony Vega, and Luisito Carrion. Freddy has performed with several Grammy and Latin Grammy-nominated artists, including Angel Melendez & 911 Orchestra, trumpeter Victor Garcia, Cuban pianist Chuchito Valdés, Colombian singer 123 Andres, and trumpeter/composer Humberto

Ramirez. He is currently majoring in Music Education at Northeastern Illinois University and has volunteered at the *El Sistema*-inspired music program “The People's Music School”.

Conjunto is violinist **James Sanders'** long-running project to unite his classical training and theory with the freedom of jazz improvisation, all grounded in the lively Afro Latin rhythms of the Caribbean. The results are performances that move audiences figuratively and literally, where moments of hushed intimacy are followed by joyous dancing. From Afro-roots to salsa to jazz, Conjunto is equally at home at a dance party, jazz club, or festival stage. Sanders holds a master's degree in performance from Yale University. Shortly after earning his degree, Sanders' attention was drawn to both jazz improvising and the Latin music he absorbed growing up as the son of a Dominican mother in a diverse urban environment. He formed Conjunto in 2001, and as the ensemble approaches its 20th anniversary, they are embarked on a new project – *Evidencia: New Music for Violin and Afro Latin Ensemble*.