Chick Corea Trilogy
Friday, October 11, 2019
7:30 pm
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Chick Corea, *Trilogy*

with

Christian McBride and Brian Blade

Friday, October 11, 2019, at 7:30 pm
Hancher Auditorium, The University of Iowa

CHICK COREA, Piano
CHRISTIAN McBRIDE, Bass
BRIAN BLADE, Drums

Chick Corea brings together bass powerhouse Christian McBride and drum master Brian Blade in a trio that earned two Grammy® Awards for their first outing, 2014’s landmark three-CD set *Trilogy*. “Both are master musicians and together we have an easy rapport,” Chick says of McBride and Blade. “There is a lot of give and take in our music. It’s always a lot of fun.”

The trio’s long-awaited follow-up album, *Trilogy 2*, arrives in October on Concord Records. The two-disc set features tracks handpicked by Chick from throughout the trio’s 2016 world tour, capturing the feel of an electrifying concert program. The material spans a range of inspirations, from American Songbook standards to jazz classics, reaching back into Chick’s own catalog as well as that of some of his most renowned collaborators, including Miles Davis and Joe Henderson.
About the Artists

CHICK COREA has attained iconic status in music. The keyboardist, composer, and bandleader is a DownBeat Hall of Famer and NEA Jazz Master, as well as the fourth-most nominated artist in Grammy® Awards history, with 63 nods and 22 wins, in addition to a number of Latin Grammys. From straight-ahead to avant-garde, bebop to jazz-rock fusion, children’s songs to chamber and symphonic works, Chick has touched an astonishing number of musical bases in his career since playing with the genre-shattering bands of Miles Davis in the late ‘60s and early ‘70s.

Yet Chick has never been more productive than in the 21st century, whether playing acoustic piano or electric keyboards, leading multiple bands, performing solo, or collaborating with a who’s who of music. Underscoring this, he has been named Artist of the Year three times this decade in the DownBeat Readers Poll. Born in 1941 in Massachusetts, Chick remains a tireless creative spirit, continually reinventing himself through his art. As the New York Times has said, he is “a luminary, ebullient and eternally youthful.”

Four-time Grammy®-winning jazz bassist CHRISTIAN McBRIDE can be likened to a force of nature, fusing the fire and fury of a virtuoso with the depth and grounding of a seasoned journeyman. Powered by a relentless energy and a boundless love of swing, McBride’s path has described a continuous positive arc since his arrival on the scene. With a career now blazing into its third decade, the Philadelphia native has become one of the most requested, most recorded, and most respected figures in the music world today. Raised in a city steeped in soul, McBride moved to New York in 1989 to pursue classical studies at the Juilliard School. There, he was promptly recruited to the road by saxophonist Bobby Watson. In 2000, the lessons of the road came together in the formation of what would become his longest-running project, the Christian
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About the Artists

McBride Band. In 2009, McBride began focusing this same energy through a more traditional lens with the debut of his critically acclaimed Inside Straight quintet, and again with the Christian McBride Big Band, whose 2012 release The Good Feeling won the Grammy® for Best Large Ensemble Jazz Album. As his career entered its third decade, McBride added the role of mentor, tapping rising stars pianist Christian Sands and drummer Ulysses Owens, Jr., for the Christian McBride Trio’s Grammy®-nominated album Out Here.

BRIAN BLADE, the multi-talented young veteran, is already widely respected in the jazz world as drummer/composer/leader of Brian Blade and The Fellowship Band, with whom he has released three albums. He is also known as the drummer for many heroes of the music world, including Daniel Lanois, Joni Mitchell, Bob Dylan, Wayne Shorter, Seal, Bill Frisell, and Emmylou Harris. Brian Blade was born on July 25, 1970, in Shreveport, Louisiana. During his childhood, Brian would hear gospel music in his everyday life, as well as the music of Al Green; Stevie Wonder; Earth, Wind and Fire; and the Staple Singers. In elementary school, his music appreciation teacher, Lucy Bond, introduced her students to the music of Maurice Ravel, and in this class, Brian would play the recorder and various melodic percussion instruments associated with the Carl Orff pedagogy. Since 2000, Brian has been part of the Wayne Shorter Quartet with Danilo Pérez and John Patitucci. His 2009 album Mama Rosa marked a new endeavor for Blade: a lovingly crafted, emotionally affecting song cycle that's deeply rooted in a rich vein of personal experience. “All That Was Yesterday,” “You'll Always Be My Baby,” and “Nature's Law” show Blade to be a soulful and expressive vocalist and a songwriter capable of rendering evocative stories that resonate with insight and empathy. “Revealing more of ourselves is always daunting,” says Blade, “but I feel like I need to keep challenging myself and peeling away layers to get to the core of who I am and what I have to offer.”

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César Pelli (1926–2019)
Hancher architect and friend

César Pelli was a brilliant architect, and it was truly an honor to have him design the current Hancher Auditorium. We were even more honored to call him our friend.

That friendship began immediately after Pelli Clark Pelli Architects was selected to design a new Hancher Auditorium following the destruction of the original building by the flooding of 2008. César felt a personal connection to Hancher’s work, and he made sure to connect with members of the staff and the University of Iowa community to ensure his ideas honored Hancher’s past and elevate its future. At his firm’s offices in New Haven, Connecticut, he devoted an entire room to the project, and he was always happy to share his thoughts about the building with visitors.

César was delighted by the beautiful setting—often commenting that it was the most gorgeous site for which he had designed a building—and he was committed to making the most of the space. He brought the indoors and the outdoors together in the lobby spaces and rehearsal room and designed an exceptional performance space.

His joy for the project was palpable from beginning to end. He came to Iowa City for the major milestones of the project, including our Site Ceremony connecting the original Hancher to the new, our Leave Your Mark beam signing (after which he joined hundreds of construction works on the as-yet-unfinished stage for lunch), and our Gala Opening. On opening night, César took the stage with Hancher Executive Director Chuck Swanson to launch a new era for Hancher. We’ll always remember his words that night: “Hancher was built with love.”

We are saddened to lose our friend. We are blessed to have the opportunity to serve our campus and community in a building that will always stand as a tribute to César.

Above: César Pelli at the opening night of the Hancher Auditorium, 2016 (Photo: Bill Adams)
Opposite page photos: scale model of Hancher Auditorium at Pelli Clark Pelli offices in New Haven, 2012; Hancher Executive Director Chuck Swanson (seated) looks at scale model while César Pelli (holding glass) looks on from behind, 2012; Pelli and the rest of the Pelli Clark Pelli team in front of Hancher during the Leave Your Mark event, 2014. (Photo: Miriam Alarcón Avila); Pelli and Swanson in 2016 (Photo: Bill Adams); Pelli and Swanson at opening night of the new Hancher Auditorium, 2016 (Photo: Bill Adams); exterior of Hancher Auditorium (Jeff Goldberg/Esto).
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The Vision for Hancher Auditorium:
A Lifetime Commitment

This is the first in a series of essays about Virgil Hancher and his vision for the
arts in general, and Hancher Auditorium in particular, at the University of Iowa. The essays will appear in playbills throughout this season and will be available on the Hancher website, as well.

By Daniel Boscaljon

Virgil Hancher was born 04 Sept 1896 in Pocahontas County near Rolfe, Iowa, and attended the University of Iowa (called the State University of Iowa [SUI] through the vast majority of his lifetime). He toyed with transferring to Northwestern, but ultimately chose to complete his undergraduate studies and his J.D. at Iowa and received a B.A. from Oxford as a Rhodes Scholar (Hancher returned to Oxford to receive an M.A. when he completed law school). The combination of these experiences in his early years—small town Iowa, SUI, Evanston, and international education—remained important for the rest of Hancher’s life. After serving on the board of the Alumni Association and as its president while an attorney in Evanston, Illinois, Hancher became the thirteenth president of the University, serving from 1940-1964. He died unexpectedly in New Delhi, India, on 30 January 1965, while working with the Ford Foundation and thus did not, as planned, return to Iowa as a part of the law school faculty.

Hancher’s recollection of his formative years as an undergraduate offers an initial indication of why he felt an urgency to create a space for community on campus. He wrote:

There were no dormitories for men, there was no student union, there was no orientation, and there were few organized activities in which a freshman could participate…He might make friends through his classes or a church group but, by and large, he led a lonely life.

Hancher’s drive to create communities and connections is clear when considering his biography. Not only was he active in the alumni association, and a leader on multiple local, national, and international boards and organizations that ranged from education to religion, he was also relentless in forming and informing organizations that would bring humans together productively.

By 1940, when Hancher returned to Iowa, the campus had grown. Nonetheless, his vision for a space on campus where students could feel like part of a larger whole remained. Hancher sensed that SUI needed a space in which a community could come together that would stand apart from church and class as an essential part of human—and thus also student—life. He believed that the arts offer an essential contribution toward human vitality.

In the State University of Iowa Auditorium report of 1964, Earl Harper—who served as Director of the Iowa Memorial Union when that space had been the artistic heart of the campus—wrote the following as a way to summarize the “twenty years of dreaming, planning, and so many frustrations” about what became Hancher Auditorium:
Today...will be a movement fraught with great good for our community, a visible symbol of the unifying interest of the entire university family, administrators, faculty and staff members, students of every degree of advancement and of every curricular interest, alumni and friends of the university generally in a frequent coming together for those many, varied, and important interests, inspirations, pleasures, and intellectual stimuli which only can be adequately implemented through such an auditorium, such an opera-symphony hall, such a musical theatre, such a center of convocations, lectures and parliamentary gatherings as is now authorized.

The thought that an auditorium could provide this particular sort of community seems almost quaint, given the current size and complex structure of the university system.

Yet what Harper envisions, and what Hancher Auditorium has continued to offer over the years, is a space for musing rather than amusement. While entertainment provides a way to passively pass the time, distracting audiences from their problems for a time of shared interaction, art’s role is more serious. Art invites a level of engagement that harnesses mind and soul. It creates a space of wonder—not just to marvel at how humans can move or the sounds humans can make—but also a space to reflect on the meaning of our lives. Whether through speech, sound, or silence, the space of Hancher steadfastly inspires audiences to engage in meaningful experiences that provide a sense of depth—something remains memorable even if it cannot be put into words. Distractions rarely inspire more than a sense of waking up after it is done: the arts provide a sense of awakening during the performance.

This kind of community event—a coming alive around the space of creation rather than a waking up, individually, afterward—is what Hancher had in mind as a way to interrupt the tendency toward alienation and loneliness. Although Hancher felt that both religious communities and academic institutions provided important resources for a flourishing human life, he felt that the arts inspired a distinct sense of togetherness that was equally important. The Hancher Auditorium that exists today—rebuilt—is a continuation of this initial vision.

Daniel Boscaljon is a longtime contributor to arts writing in the ICR, often providing interviews, reviews, and essays on aesthetics for Little Village and The Englert as well as for Hancher. An independent scholar, teacher, and arts critic, he is committed to inviting others to incorporate wisdom and joy as part of everyday life. In addition to teaching workshops and holding free public conversations in the area, Daniel also has three current ventures including the Center for Humanist Inquiries (professional consultations), Coffee with Dan (spiritual direction and philosophical life coaching), and The Thoughtful Life (a non-profit venture that includes his "Making Space for Yourself" podcast). You can find his writing and more information about his services at danielboscaljon.com.
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