

Rob Brown's "Jumping Off the Page" (No More), and Joe Morris' "Underthru" (Omnitone), "A Cloud of Blackbirds" (Aum Fidelity), and "At the Old Office" (Knitting Factory Works). He has also recorded with Tom Harrell, Marc Ribot, Anthony Coleman, Steven Bernstein, Roy Campbell, and Matt Maneri.

Lightcap's composing has also extended to the realms of film scoring and chamber music. Most recently he was commissioned to write "Wiretap" for the new music ensemble [counter]induction], which premiered the piece in October of 2006 at the Tenri Cultural Center in New York.

Drummer **Dan Weiss** has performed and/or recorded with David Binney, Lee Konitz, Dave Liebman, Rudresh Mahanthappa, Vijay Iyer, Miguel Zenon, Wayne Krantz, Kenny Werner, Ritchie Beirach, Ben Monder, Uri Caine, Village Vanguard Orchestra, Ravi Coltrane and many others. He has been touring Europe and North America extensively for the past seven years with many different projects. He has also played in South America and Asia and has recorded for Omnitone, Fresh Sound/New Talent, Arabesque, Pi, Criss Cross, Between The Lines, Act, Hat Hut, and Auand record labels.

Dan has been studying tabla for the last nine years exclusively under the guidance of his guru Pandit Samir Chatterjee. He has performed classical Indian music in India and the U.S. with Ramesh Mishra, Mandira Lahiri, Subra Guha, Anoushka Shankar, Joyas Biswas, K.V. Mahabala and Steve Gorn. He has also performed in recitals with his teacher in Kolkatta, India.

He has two recordings under his own name; one is a solo recording which contains traditional tabla repertoire adapted to the drumset in a classical manner. The other is a trio CD which includes Jacob Sacks on piano and Thomas Morgan on bass—a recording which features his compositions. Dan is also involved in a "doom" heavy metal band called Bloody Panda and has contributed articles to *Modern Drummer* magazine dealing with Indian rhythm and its applicability to Western contexts. He has published a book entitled *Tintal Drumset Transcriptions*, has given clinics all over the United States, Canada and Europe, and has a loyal base of students in the New York area.

UPCOMING PERFORMANCES

October 29–November 2: Meredith Monk: *Songs of Ascension*

November 3: Of Volcanoes and Rocks featuring Sardono W. Kusumo

November 9: Willem Breuker Kollektief plays a soundtrack to F.W. Murnau's *Faust*

November 14–16: Festival of Contemporary Dutch Music featuring the CalArts New Century Players, The California E.A.R. Unit, and special guests artist Harry Sparnaay

For information on these events and more please visit www.redcat.org.

JAMES CARNEY QUARTET

October 22, 2008
8:30 pm

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Roy and Edna Disney/CalArts Theater

California Institute of the Arts

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JAMES CARNEY QUARTET

Wednesday, October 22, 2008, 8:30pm

ABOUT THE PERFORMERS

Pianist, keyboardist and composer **James Carney** is an improviser who draws inspiration from many different sources of music, and he has been fortunate to work as a sideman/collaborator with unique artists like Ravi Coltrane, Ralph Alessi, Christian McBride, David Binney, Chris Lightcap, Peter Epstein, Gene Jackson, Michael Cain, Elliot Randall, Darek Oleszkiewicz, Peter Tork, Gene Clark, Nels Cline, Alex Cline, and many other musicians. Carney is from Syracuse, New York, and in late 2004, he moved from Los Angeles, his home of 18 years, to New York City.

His latest album as leader, “Green-Wood” (Songlines) was released in 2007 to wide acclaim. It features some of New York’s most creative and in-demand musicians: Ralph Alessi, Tony Malaby, Josh Roseman, Peter Epstein, Chris Lightcap, and Mark Ferber. His newest long-form composition, commissioned by Chamber Music America, is entitled *Ways and Means* and features the same personnel as “Green-Wood.” A recording of the work will be released in spring 2008 by Songlines.

He has released three other albums of original material: “Thread” (2002), “Offset Rhapsody” (1997), and “Fables from the Aqueduct” (1994) all on the Jacaranda label. Carney has also been commissioned by the California Arts Council, The Extension Ensemble brass quintet, and the Syracuse International Film Festival.

James Carney won the 1999 Thelonious Monk International Composers Award, a California Arts Council fellowship in composition (2000), and two American Composers Forum Subito Grants (2001 and 2004). He received the “Best Jazz Artist” award at the 2002 *LA Weekly* Music Awards, and he was on the roster of the California Arts Council Touring Program 1998–2004. Carney also served on the advisory council of the Los Angeles chapter of the American Composers Forum, and he has been a visiting artist at The Eastman School of Music, New York University, Cal State Los Angeles, The University of Nevada at Reno, Ithaca College, Williams College, The University of Missouri at St. Louis and The School for Improvisational Music in Brooklyn.

Carney began to focus on the piano at fifteen, and spent years playing many types of rock and pop music as a keyboardist around upstate New York and New England. In 1990 he graduated with a B.F.A. degree in jazz piano performance from California Institute of the Arts, where he studied with Charlie Haden, James Newton, David Roitstein, I Nyoman Wenten, Alfred and Kobla Ladzekpo and the late John Carter.

In addition to the James Carney Group, he has also led or collaborated on projects that featured Tim Berne, Kris Davis, Tom Rainey, Chris Cheek, Eivind Opsvik, Gerald Cleaver, David Binney, John Hebert, Jonathan Finlayson, Ravi Coltrane, Ted Poor, Jerome Sabbagh, Tyshawn Sorey, Dan Weiss, Todd Sickafoose, Dan Morris, Michael Sarin, and Ches Smith.

James Carney endorses Baldwin Pianos, Motion Sound amplifiers, Alesis synthesizers and Coda Music Technology’s Finale.

Originally from Tucson, Arizona, **Tony Malaby** has been permanently based in New York since 1995 and has been a member of many notable jazz groups including Charlie Haden’s Liberation Orchestra, Paul Motian’s Electric Bebop Band, Mark Helias’ Open Loose, Fred Hersch’s quintet and Walt Whitman project, Michell Portal’s Birdwatcher, various projects with Daniel Humair and bands led by Mario Pavone, Tim Berne, Chris Lightcap, Kris Davis, Angelica Sanchez, Michael Attias and Marty Ehrlich.

His debut CD “Sabino” (Arabesque) made the *New York Times* and *Philadelphia City Paper*’s top ten jazz lists for 2000. He has a brand-new release on the Clean Feed label: “Tamarindo” with bassist William Parker and Nasheet Waits on drums. His other releases include: “Adobe” available on Sunnyside in the US, featuring Drew Gress and Paul Motian; “Apparitions” on the Songlines label featuring Tom Rainey, Mike Sarin, and Drew Gress; and “Alive in Brooklyn Vol. 1 and 2” featuring Angelica Sanchez and Tom Rainey.

Tony leads several projects of his own including: Apparitions featuring Drew Gress, Tom Rainey and Mike Sarin; the Tony Malaby Cello Trio, featuring Chicago cellist Fred Lonberg-Holm and percussionist John Hollenbeck; the quartet Paloma Recio (Loud dove) with Ben Monder, Eivind Opsvik and Nasheet Waits; and the trio Tamarindo featuring bassist William Parker and Nasheet Waits on drums. Tony co-leads the Malaby Sanchez Rainey Trio.

Bassist and composer **Chris Lightcap** has collaborated with Marc Ribot, Regina Carter, Craig Taborn, Mark Turner, Joe Morris, Sheila Jordan, James Carter, Butch Morris, Ben Monder and Tom Harrell. Since 1998 he has also led his own groups and produced two critically acclaimed albums of original music.

Born and raised in the great beer and steel town of Latrobe, Pennsylvania, Chris Lightcap started out on the piano at age eight, switched to violin at nine and began to teach himself the electric bass at fourteen. He simultaneously played violin in a local youth symphony and took gigs on bass guitar with local rock bands as well as his school’s jazz and concert bands. As a senior in high school he started to study the upright bass and the following year he enrolled at Williams College. During this period he studied with jazz bassist Cameron Brown, composers Robert Suderburg, David Kechley and Alvin Lucier, trumpeter Bill Dixon, and the late master bassist Milt Hinton. While attending Wesleyan University for a semester he also had the privilege of studying and performing with master drummer Edward Blackwell shortly before his death in 1992. Upon graduating from Williams with the school’s Hutchinson Arts Grant he moved to his current home, New York City.

As a sideman Lightcap enjoys work with a wide array of material and musicians, having toured and played major festivals with such bandleaders as Mark Turner, Ravi Coltrane, Joe Morris, Matt Wilson, Ben Monder, Terrell Stafford, and Rob Brown. He performed weekly with the Cecil Taylor Big Band in 1995 and was invited to perform in a trio with Archie Shepp and Sunny Murray in Paris the following year. For the next two years he worked regularly throughout New York City in a trio led by saxophonist George Garzone. In 2000 Chris joined the ensemble of Verve recording artist Regina Carter. He subsequently performed and recorded extensively with Carter for five years, touring throughout four continents and being featured alongside the rest of her quintet with the Boston, Atlanta and Minnesota Symphonies.

He has played on over 40 CDs, including Craig Taborn’s “Light Made Lighter” (Thirsty Ear), Regina Carter’s “Paganini: After a Dream” (Verve/Universal), Whit Dickey’s “Transonic” (Aum Fidelity),