

The Herb Alpert Creative Music Series

Sept. 20 : Creative Music Festival: Music and Video with Lian Ensemble and The Golden Quintet

Oct. 22 : James Carney Quartet, with Tony Malaby, Chris Lightcap, and Dan Weiss

Nov. 9 : Willem Breuker Kollektief: F.W. Murnau's Faust

UPCOMING PERFORMANCES

Sept. 24 : Robert Egan and the International All-Star Band: *The Escape Artist*

Sept. 28 : Grand Avenue Music Festival

Oct. 2 - 3 : Unclassified: Lou Reed and Ulrich Krieger

For more information please visit www.redcat.org

Herb Alpert Creative Music Series **CREATIVE MUSIC FESTIVAL:** Music and the Voice

September 19, 2008
8:30pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

Creative Music Festival : Music and the Voice

Friday, September 19, 2008
8:30pm

In celebration of the inauguration of the Herb Alpert School of Music at CalArts

PROGRAM

Wadada Leo Smith's Silver Orchestra with Thomas Buckner

Central Park (World Premiere)

Dedicated to Thomas and Kamala Buckner

Thomas Buckner, voice; Vinny Golia, winds; J.D. Parran, winds; Daniel Rosenboom, trumpet; Pheeroan akLaff, drums; Vicki Ray, piano; Mark Menzies, violin; Erika Duke-Kirkpatrick, cello; Jennifer Thomas, viola; John Lindberg, bass;
Wadada Leo Smith, conductor

Wadada Leo Smith

Anthony Davis & Episteme

All compositions by Anthony Davis

Of Blues and Dreams

"Malcolm Little's Aria"

libretto by Thulani Davis
from *X: The Life and Times of Malcolm X*

Goddess Variations

Lost Moon Sisters

words by Diane Di Prima

Movement 2 ("Loss")

from the clarinet concerto *You Have the Right to Remain Silent*

Cynthia Aaronson-Davis, soprano; Jonah Davis, voice; J.D. Parran, clarinet, contra-alto clarinet; Earl Howard, alto saxophone, synthesizer; Mark Dresser, bass;
Anthony Davis, piano

music ensembles: AACM Orchestra, Kronos Quartet, Da Capo Chamber Player, CalArts New Century Players, San Francisco Contemporary Music Players, Contemporary Chamber Players (University of Chicago), S.E.M. Ensemble and California E.A.R. Unit. Mr. Smith's music for multi-ensembles have been performed since 1969, and his largest work, *Odwira* for 12 multi-ensemble-units, was performed at CalArts in 1995.

Some of the artists Mr. Smith has performed with are: Muhal Richard Abrams, Anthony Braxton, Leroy Jenkins, Roscoe Mitchell, Lester Bowie, Richard Teitelbaum, Joseph Jarman, George Lewis, Cecil Taylor, Andrew Cyrille, Oliver Lake, Anthony Davis, Carla Bley, David Murray, Don Cherry, Jeanne Lee, Milton Campbell, Henry Brant, Richard Davis, Tadao Sawai, Ed Blackwell, Sabu Toyozumi, Peter Kowald, Kazuko Shiraishi, Han Bennink, Misha Mengelberg, Marion Brown, Kazutoki Umezu, Kosei Yamamoto, Charlie Haden, Kang Tae Hwan, Kim Dae Hwan, Tom Buckner, Malachi Favors Magoustous and Jack DeJohnette among many others.

Reggie Nicholson is a native of Chicago, Illinois. While performing with many musicians in Chicago, such as Von Freeman, Jon Logan, and Orbit Davis, Nicholson's reputation as an outstanding drummer was established. In 1979, Nicholson became a member of the Association for the Advancement of Creative Musicians (AACM). During this time, Nicholson developed a musical relationship with all the members of the AACM including Muhal Richard Abrams, Steve McCall, Edward Wilkerson Jr., Henry Threadgill, Phil Cohran, Joseph Jarman, Douglas Ewart, Amina Claudine Myers, Leo Smith, and Anthony Braxton. Since relocating to New York City in 1988, Nicholson has performed with a wide variety of jazz and new music luminaries such as Don Pullen, Jon Hendricks, Billy Bang, Butch Morris, James Spaulding, Reuben Wilson, Yuko Fujiyama, Abdullah Ibrahim, Sonny Rollins, Hamiet Bluiett, Myra Melford, Wilber Morris, and Roy Campbell. Nicholson has performed in many noted festivals throughout Europe, Asia and the United States including, Chicago, North Sea, Saalfelden, Verona, Knitting Factory-NYC, Red Sea, Tampere, Moers, Nancy, just to name a few. Currently, Nicholson is composing and performing works for his Brass, Percussion, Trio, and Quartet Concepts. Nicholson has two recordings of his music on Abstract Recordings: Reggie Nicholson Concept: *Unnecessary Noise Allowed* and *Reggie Nicholson Solo Concept: Percussion Peace*.

Born and raised in Chicago, and coming from a musical family, **Don Pate** started playing the bass at an early age. Don's father Johnny Pate is a successful writer, arranger and former band leader, and Don's second cousin is the great saxophonist Johnny Griffin. While living in Boston and attending the New England Conservatory of Music, Pate had his first gig with drummer Roy Haynes. He soon moved to New York and began playing regularly with Haynes, continuing to develop his sound and establish his career. Since then he's performed and recorded with Sonny Rollins, Ahmad Jamal, Yusef Lateef, Tisziji Muñoz, and Leon Thomas, among others. Pate is a regular fixture on the New York jazz night club scene, and continues to perform with some of the top musicians in jazz.

Saint); *Poems for Piano* (the piano music of Marion Brown, Sweet Earth Records), *Amina and In Touch* (RCA Novus); *Jumping in the Sugarbowl and Country Girl* (Minor Music); and *Amina Claudine Myers Live* (Modern & Traditions). Myers has recorded and toured with other musicians such as Muhal Richard Abrams, James Blood Ulmer, Bill Laswell, Henry Threadgill, Archie Shepp, Charlie Haden and many other great musicians.

Ongoing collaborations include recordings and performances with Sola Lui, a Chinese composer, designer and vocalist. This combination of Chinese and African-American cultures has performed in Europe and the U.S. Myers has also worked with the exciting choreographer Diane McIntyre to recreate a work by Helen Tamaris titled *How Long Brethren* (Negro Protest Songs written during the thirties. Myers' work in blues, jazz, gospel and extended forms continues. Amina has performed at Lincoln Center, Carnegie Hall, Town Hall, The Brooklyn Academy of Music, The Iridium Club, Birdland and other New York venues and tours nationally and internationally.

Ishmael Wadada Leo Smith, trumpet player, multi-instrumentalist, composer and improviser, has been active in the creative contemporary world music for over thirty years. His theory of jazz and world music is significant in his development as an artist and educator. Born in Leland, Mississippi, Smith's early musical life began in the high school concert and marching bands. At the age of thirteen, he became immersed in the Delta blues and improvisation music traditions. He received his formal musical education with his father, the U.S. Military band program, Sherwood School of Music, and Wesleyan University.

As an improviser-composer, Smith has studied a variety of music cultures (African, Japanese, Indonesian, European and American) and has developed a jazz and world music theory, and a notation system to fully express this music which he calls "Ankhrasmatation". He has taught at the University of New Haven, the Creative Music Studio in Woodstock, NY., and Bard College. He is currently a professor of music at the California Institute of the Arts, and is the director of the MFA program in African American Improvisation. He is a member of ASCAP and of the Association for the Advancement of Creative Musicians (AACM).

Mr. Smith's awards include: Islamic World Arts Initiative of Arts International, Meet the Composer/Lila Wallace-Reader's Digest Commissioning Program, Asian Cultural Council Grantee to Japan, Meet the Composer/Lila Wallace-Reader's Digest Commissioning Program, New York Foundation on the Arts Fellowship in Music, numerous Meet the Composer Grants, and three National Endowment for the Arts Music Grants.

Mr. Smith's music philosophy *Notes (8 Pieces)*, *Source of a New World Music: Creative Music* has been published in the United States, Italy, and Japan.

He has composed music for solos, ensembles, classical and creative orchestras and for the stage. His solo piano music has been performed by Ursula Oppens, Marilyn Crispell, David Rosenboom and Vicki Ray. Mr. Smith's Nda-Kulture ensemble has performed most of his music since 1970. His compositions have been performed by other contemporary

INTERMISSION

The Amina Claudine Myers Trio

All compositions by Amina Claudine Myers

Jumping in the Sugarbowl (a children's game)

Plowed Fields (Going Home)

Amina Claudine Myers, piano, Hammond B-3 organ; Donald Pate, bass; Reggie Nicholson, drums

Amina Claudine Myers and the CalArts Choir

All compositions by Amina Claudine Myers

God (A Prayer)

In memory of Steve McCall

Manhattan (The city that never sleeps)

Night!

Have Mercy Upon Us (Chant)

CalArts Choir: Yoselin Corrales, Amanda Adrian, Marie Wise-Hawkins, Erinn Horton, Erin Campagnoni, Arathi Govind, Simone Garcia, Cassandra Scarlett, Phil Rankin, Brian Cramer, Bradley Rogers, Ken Lee, Fahad Siadat, Jonathan Aknett

The Creative Music Festival is curated by Wadada Leo Smith.

Funded in part by a generous grant from The Phaedrus Foundation and support from Abby Sher.

PROGRAM NOTES

Central Park

Central Park was the first landscaped public park in the United States. Advocates of creating the park—primarily wealthy merchants and landowners—admired the public grounds of London and Paris and urged that New York needed a comparable facility to establish its international reputation. In 1853 the state legislature authorized the City of New York to use the power of eminent domain to acquire more than 700 acres of land in the center of Manhattan.

Wadada Leo Smith

An irregular terrain of swamps and bluffs, punctuated by rocky outcroppings, made the land between Fifth and Eighth avenues and 59th and 106th streets undesirable for private development. Creating the park, however, required displacing roughly 1,600 poor residents, including Irish pig farmers and German gardeners, who lived in shanties on the site. At Eighth Avenue and 82nd Street, Seneca Village had been one of the city's most stable African-American settlements, with three churches and a school. The extension of the boundaries to 110th Street in 1863 brought the park to its current 843 acres.

BIOGRAPHIES

For over three decades **Thomas Buckner** has dedicated himself to the world of new and improvised music. A former student of the legendary Metropolitan Opera baritone Martial Singher, he was trained in the classical tradition and has continued throughout his distinguished career to broaden the scope of his vocal styles, specializing in a wide range of experimental music. Buckner has collaborated with a host of new music composers including Robert Ashley, Roscoe Mitchell, Wadada Leo Smith, Noah Creshevsky, Annea Lockwood, Bun-Ching Lam, David Wessel, Tom Hamilton, Leroy Jenkins, Phill Niblock, Matthias Kaul and many others. He has made solo appearances at Carnegie Hall, Lincoln Center, Harvard University, the Art Institute of Chicago, the Edinburgh Festival, the Prague Spring Festival, and the Biennale Festival in Venice, presenting a repertoire that includes more than 100 compositions, written for or dedicated to him.

Highlights of his most recent activities include: a tour in Germany and the U.S. with composer Matthias Kaul and the contemporary music ensemble L'Art Pour L'Art; a concert at the Musée de L'Orangerie in Paris featuring Roscoe Mitchell, Jerome Bourdellon, woodwinds; and singer Dalila Khatir, at the exhibit of the sculptor Alain Kirili's work "Commandment" and the "Nymphaeas" of Claude Monet; a performance at the Chicago Cultural Center with Roscoe Mitchell, Douglas Ewart, Blue "Gene" Tyranny, Peter Gena and David Wessel; and the world premiere of Robert Ashley's newest opera *Concrete* at La Mama in New York City. He has been a featured soloist at the Ostrava Days new music festival in the Czech Republic, since its inception.

Thomas Buckner has participated in over 40 recordings, including five solo albums: *Full Spectrum Voice* (1991); *Sign of the Times* (1994), *Inner Journey* (1998), *His Tone of Voice* (2001), *Contexts* (2006) and *New Music for Baritone & Chamber Ensemble* (2007). The entire discography features newly commissioned works by an impressive array of composers including Annea Lockwood, Somei Satoh, Alvin Lucier, Muhal Richard Abrams, Tania Leon, Blue Gene Tyranny, David Behrman and many others, who utilize Buckner's wide range of musical styles.

The baritone works as an energetic concert producer as well, presenting many facets of new music deserving recognition. This year marks the twentieth season of his

celebrated Interpretations series in New York City, which focuses upon the interaction between creator of a musical work and his performers. It stands as one of the most prominent forums for the avant-garde in the United States, and has presented over three hundred premieres of compositions by established and emerging composers from around the world.

Amina Claudine Myers was born in Blackwell, Arkansas. She was raised by her great aunt Mrs. Emma Thomas whom she called "mama" and her uncle Buford. This is where her music lessons began, with her uncle teaching her rhythms. During her elementary school years she became pianist for a local church, co-led an all-female gospel group, participated in plays at Mt. Pisgah Baptist Church and in musical activities in school.

In high school, Myers helped form a group, The Gospel Four and The Royal Hearts, which traveled locally for gospel shows and sang rhythm and blues songs popular during that time. Amina went to Philander Smith College. She played in the jazz band; this was her introduction to jazz, learning to play the blues by ear. Amina continued to study the piano and became student director for the choir. After the pianist for the choir graduated, Amina became the pianist and learned to play the pipe organ.

While in college, during summer vacations she directed and played for church choirs in and around Louisville, Kentucky. After graduating with a B.A. degree in music education, she moved to Chicago, Ill. to teach school. She became involved in the music scene and played with The Gerald Donovan (Ajaramu) Trio as organist for several years. Ajaramu introduced Amina to The Association for the Advancement of Creative Musicians (AACM) and she became a member. There she met Muhal Richard Abrams and other creative musicians. She began composing for big band, various ensembles and formed a "voice choir". After resigning from teaching, Amina toured as organist with The Gene (Jug) Ammons Quartet for two and a half years and The Sonny Stitt Trio off and on for approximately six months.

In 1976 Amina moved to NY. and became involved with the creative musicians who had migrated from Chicago and St. Louis, playing music in the lofts of N.Y. City. For a year she taught at SUNY developing the gospel chorus there. Myers received several grants from the National Endowments for the Arts, Meet the Composer and NY Foundation for the Arts.

Myers began touring Europe with The Lester Bowie Quintet and The NY Organ Ensemble around 1978. This began her European, Japanese, Canadian and U.S. performances in concerts, festivals and clubs as a soloist, with her trio, quartet, sextet and voice choir. This included workshops, seminars and residencies in universities and schools in the U.S. as well as Europe. Myers had the opportunity to perform in Cape Town, South Africa; at The North Sea Jazz Festival with saxophonist/composer Archie Shepp and in Accra, Ghana with composer/vibraphonist Cecilia Smith during their jazz festival.

There are nine recordings with Amina as leader: *Song For Mother E* (Leo Records) *Amina Claudine Myers Salutes Bessie Smith* (Leo Records); *The Circle of Time* (Black