

Bo Sul Kim: I have been drawing since my childhood and attended art middle school, high school and Art University in Korea. My major was oriental painting which uses black ink and has a unique concept of light, distance and materials. In my university, I wanted to expand the area of drawing into space, architecture and performance. These ideas led me to experience scene design and industrial design; studying about space. The spaces I create in my current practice with abstract drawings are very different from our ruthless reality. It is a psychological imaginative space. The physics and materials are translated into organic abstract shapes made of brush strokes, papers, soil, where it can feel more humanity, and nostalgic, hand made materials. My mother who is a Korean traditional dancer and choreographer gave me a deep interest in dance. I was brought up around various performance works and dance pieces. I believe dance is the most direct way to express the inner core, inner emotion, that other language with text, cannot express. These backgrounds are infused together, and executed through mixed media animation and performance. My project is a voice of my personal experience in discovering individual identity within a suppressed society of social programming, strict gender roles, religious conservatism, stereotypes, and ideals that strip individual freedom. As finding my identity in two different society moving from Asia to western country, and going back with a third perspective view, I believe finding the honesty and true identity are so much important in our lives. I want to share the process of finding our own selves with others.

The Herb Alpert Creative Music Series

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 Een 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 Video

September 20, 2008
8:30pm

presented by
REDCAT
Roy and Edna Disney/CalArts Theater
California Institute of the Arts

CALARTS



Creative Music Festival : Music and Video

Saturday, September 20, 2008
8:30pm

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

PROGRAM

Lian Ensemble

Houman Pourmehdi, tonbak, daf, ney
Siamak Shajarian, vocals
Mahshid Mirzadeh, santur
Amir Koushkani, tar
Mani Bolouri, kamanche
Pirayeh Pourafar, tar

- INTERMISSION -

Wadada Leo Smith's Golden Quintet

All compositions by Wadada Leo Smith

Crossing Sirat

Al-Shadhili's Litany of the Sea: Sunrise

Fannie Lou Hamer and the Mississippi Freedom Democratic Party
Music and Video, World Premiere

- a) Who's Targeted Air and Fire
- b) America
- c) Fannie Lou Hamer
- d) Joy
- e) America

Wadada Leo Smith's Golden Quintet

Wadada Leo Smith, trumpet
Vijay Iyer, piano
John Lindberg, bass
Famoudou Don Moye, drums
Pheeroan akLaff, drums

Carole Kim, video/installation
Bo Sul Kim, video

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.

Blythe, Don Cherry, and Kirk Lightsey. Moye recorded as a leader himself, notably on the Art Ensemble's own AECO label: in 1975, as a solo percussionist (Sun Percussion, Vol. 1); in 1993, as co-leader of the Joseph Jarman/Famoudou Don Moye Magic Triangle Band (Calypso's Smile); and in 1996, as co-leader, with Enoch Williamson of the Sun Percussion Summit (Afrikan Song).

Born in 1971 to parents who emigrated from India to the U.S. in the 1960s, the Bay Area-based composer and pianist **Vijay Iyer** led three distinct combos: Spirit Complex, the Poisonous Prophets, and the Vijay Iyer Trio. All three groups appeared on the musician's 1995 debut on Asian Improv, *Memorophilia*, a collection fusing jazz forms with the rhythms of South Asian music. In addition to working to create interactive software for improvised musical performance, Iyer worked frequently with alto saxophonist and M-Base pioneer Steve Coleman in his groups the Mystic Rhythm Society and the Secret Doctrine, and occasionally sat in with the Five Elements. By the time of *Panoptic Modes*' release in late 2001, Iyer had a working quartet with alto saxophonist Rudresh Mahanthappa, bassist Stephan Crump, and drummer Derrek Phillips. Phillips gave way to Tyshawn Sorey, and the quartet released *Blood Sutra* in 2003. At the same time, Iyer was working with hip-hop's Mike Ladd on *In What Language?*, an examination of the often dehumanizing world of international travel in a post 9-11 world, also released in 2003. He continued working with Mahanthappa and Ladd, appearing on Mahanthappa's *Mother Tongue* in 2004 and Ladd's *Negrophilia: The Album* in 2005 before releasing his own *Reimagining*, also in 2005. He was back with Mahanthappa for 2006's *Raw Materials* and Ladd for 2007's *Still Life with Commentator*. *Tragicomic* appeared in 2008.

Carole Kim is an interdisciplinary artist with a focus on live video performance and performance-based video installation. She seeks an integrated and generative hybrid of disciplines that collapses boundaries between sound, image, movement, space. She has exhibited and performed widely in the US and abroad. Recent venues include the Museum of Modern Art, New York, Museum of Contemporary Art-Los Angeles, REDCAT/Disney Hall, the Getty Center, Springwave Festival/LIG Performing Arts Hall (Seoul, Korea), Decibel Festival/Seattle, Trampoline: Platform for New Media Art (Nottingham, England), the Stanford Jazz Festival, Issue Project Room and Engine 27 (New York), Arizona State University-West Interdisciplinary Arts & Performance Program (Phoenix, AZ), the Knitting Factory (LA), ArtSonje Center (Seoul, Korea) plus numerous festivals and performance series. She is a featured artist in the August 2008 issue of *ABITARE/China*. Eyebeam Atelier in New York commissioned a piece on the web and the performance/installation *REVERSE HOUSE KIT* was featured in the DVD publication *ASPECT vol2: New Media Artists of the West Coast*. (Please see www.carolekim.com).

recordings with Anthony Braxton, Jimmy Lyons, Steve Lacy, Albert Mangelsdorff, Tony Coe, and Wadada Leo Smith, among others. In 1986 became President of Sound Directions, Inc., a not-for-profit arts presentation organization, a position he still holds. Currently he is active as a solo contrabassist, composing for, performing and recording with varied ensemble projects, and with the String Trio of New York. John stays actively engaged as an educator through the presentation of workshops and lecture/demonstrations on composition, improvisation, and the interconnection of music with the humanities and sciences. He is often engaged as an artist-in-residence at schools, community centers and universities throughout the world. Most recently he is serving in this capacity at California Institute for the Arts in Valencia, California. Recently, he has expanded his work in the role of producer. Through his LindyEditions label, he has released productions and co-productions of cutting-edge music, video and film projects.

Although he's played with many other prominent free jazz musicians, **Famoudou Don Moye** is far and away best known for his work with the most highly acclaimed avant-garde combo of the '70s and '80s, the Art Ensemble of Chicago. Moye immediately added a more explicit rhythmic sensibility upon joining the previously drummer-less group. The band's ability to groove was greatly enhanced by his presence. Moye was capable of swinging in a conventional jazz manner, but it was his mastery of various African and Caribbean percussion instruments and rhythmic techniques that set him apart from other jazz drummers of his generation. Moye studied percussion at Wayne State University in Detroit, where he worked with trumpeter Charles Moore's Detroit Free Jazz. Moore's band traveled to Europe in May of 1968. Once there, Moye traveled the continent and Northern Africa, working with such players as Steve Lacy, Sonny Sharrock, and Pharoah Sanders. In 1969, the Art Ensemble arrived in Paris. The band had been performing without a drummer in the two years since their inception. In Paris they decided to hire a full-time drummer and found Moye at the American Center for Students and Artists. Moye's extremely active, pattern-based polyrhythmic style lent the group a drive and cohesion that they had (to some degree) lacked. Along with Jarman and Favors, Moye took to wearing African face paint and clothing in performance with the Art Ensemble. Moye has long been active in contexts apart from the Art Ensemble. Before moving to Chicago in 1971, Moye played with musicians associated with the Black Artists Group in St. Louis. In the '70s, he played with pianist Randy Weston and formed a percussion duo with fellow AACM member Steve McCall. Moye played and recorded in a variety of jazz settings, from modal to bop to free. In 1984, he became a member of the Leaders, a collection of avant-jazz all-stars Lester Bowie, Chico Freeman, Arthur

PROGRAM NOTES

Fannie Lou Hamer and the Mississippi Freedom Democratic Party

by Wadada Leo Smith

"If the Freedom Democratic Party is not seated now, I question America. Is this America, the land of the free and the home of the brave, where We have to sleep with our telephones off the hook because our lives be Threatened daily, because we want to live as decent human beings in America?"

—Fannie Lou Hamer

This work for music and live video installation is dedicated to Fannie Lou Hamer and the MFDP for their effort to change the political culture in America. The aim of the music is to construct a creative psychological profile, an artistic evaluation of that historical moment at the Democratic National Convention, held in Atlantic City, New Jersey in 1964.

The Credentials Committee was challenged before the national television audience by the MFDP so that they could be seated at the convention. In the end, the MFDP's challenge was triumphant.

The music / video performance intends to realize a ritualized space, a contemplative and reflected sonic experience that may be useful in rethinking about the issues our nation faced in the sixties. Their victory was a social revolution that had a powerful impact on the American society.

BIOGRAPHIES

The celebrated **Lian Ensemble** has had a profound impact on Persian music, introducing the world to a plethora of new music and compositions by several masters of contemporary Persian musicians. The Lian Ensemble founded by three composer/instrumentalists, Pirayeh Pourafar, Houman Pourmehdi, and Mahshid Mirzadeh in 1997. Along with Amir Koushkani and Mani Bolouri, the ensemble is driven by a dauntless dedication to musical improvisation.

The art of improvisation lies at the heart of the mystical heritage of classical Persian music. Their program features new compositions and improvisations drawing on the rich heritage of Persian classical music, contemporary and ancient Sufi poetry. The Los Angeles Times (Don Heckman) writes, "Lian Ensemble is a gifted group with complete compositions and virtuosic performances".

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 "Ankhrasmation". 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 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, Tae

Hwan, Kim Dae Hwan, Tom Buckner, Malachi Favors Magoustous and Jack DeJohnette among many others.

Wadada Leo Smith's Golden Quintet is an acoustic ensemble that's experimenting with creative music. The quartet form is the purest foundation of musical expression both in Western music and creative American music. Since its inception, first as The Golden Quartet, and since 2008 as The Golden Quintet, with the addition of the second percussionist, the ensemble has been composed of master artists all who have all made important individual achievement as composers/performers and leaders of ensembles.

This band is dealing with my language. They come together to do that, and each makes a great contribution to do that and not really be dealing with their own concepts at all. That's intentional, because when we made the band the idea was to have Wadada Leo Smith's Golden Quartet, to explore the things I'm doing—an experiment originally to see where it would go. It went someplace where it was not only pleasing, but shattering

for me. For the first time in 40-some years my music was played not only at the highest technical level but also at the most creative level..."

Wadada Leo Smith's Golden Quartet Discography:

Wadada Leo Smith's Golden Quartet (Tzadik / TZ 7604) 2000

The Year of the Elephant (Pi Recordings) 2002

Eclipse / dvd (La Huit)

Tabligh (Cuneiform) 2008

Composer/bassist **John Lindberg** embarked on his professional career in 1975 at the age of sixteen, after having attended the Creative Music Studio in Woodstock, N.Y., where he had pursued private contrabass studies with Dr. David Izenzon and Dave Holland. He consequently immersed himself in performing music that covered a wide diversity of genres, in equally diverse venues. The following year he settled in New York City and co-founded the String Trio of New York, a composer's collective performance unit that has gone on to produce seventeen albums of original music and present hundreds of concerts worldwide. The trio celebrates its 31th anniversary season during the 2008/09 season. In 1979 he formed his first ensemble dedicated to the performance of his own compositions, and since has recorded forty-eight albums that feature his works. This same year he founded Lindy Publishing Company, which to this day is the exclusive publisher of his works. His ensembles and duo collaborations have performed hundreds of concerts throughout Europe, North and South America, East Asia and the Middle East. As a bassist he has appeared on over seventy-five albums, including landmark