


THE KITCHEN presents:


59 Wooster Street, New York City 10012
(212) 925-3615

ANTHONY BRAXTON
APRIL 21 & 22


MUHAL RICHARD
ABRAMS
APRIL 23 & 24


COMPOSERS' CONCERTS AT SYMPHONY SPACE

COMPOSITION  (No. 95) for two pianos
Ursula Oppens, Frederic Rzewski, pianos


COMPOSITION  (No. 98) for four musicians
Ray Anderson, trombones, tuba; Hugh Ragin, trumpets; Marilyn Crispell, piano;
Anthony Braxton, woodwinds, saxophones

April 22nd


COMPOSITION  (No. 96) for orchestra and four slide projectors
Carol Emanuel, harp; J.D. Parran, bass clarinet; Richard Cohen, E-flat clarinet;
Robert Dick, Paula Bing, Hal Archer, flutes; John Gustafson, oboe; Vincent Chancey,
horn; George Lewis, trombone; James Staley, bass trombone; Bob Stewart, tuba; Hugh
Ragin, trumpet; Shem Guibbory, concertmaster; Dale Stuckenbrook, Carol Pool, Andrea
Andros, first violins; Nancy Elan, Daniel Reed, Marilyn Gibson, Abraham Appleman,
second violins; Jean Leblanc, Mark Shuman, 'cellos; John Carbone, Judy Sugarman,
basses; Same Kephart, Valerie Haywood, Daniel Seidenberg, violas; Janet Grice, bassoon;
Bob Hanlon, alto saxophone; Michael Pugliese, Mark Rendon, percussionist.
Slide projectors: Michael Byron, James Emery, Joe Hannan, John Zorn

Composition  (No. 95) was composed in the spring of 1980 and was written especially for Frederic Rzewski and Ursula Oppens. This composition is the first completed work in a series of ritual and ceremonial compositions that will be composed in the next cycle of my activity. By the terms ritual and ceremonial music, I am saying that the meta-reality dynamics of Composition No. 95 were conceived with extra-vibrational intentions - having to do with my belief that the challenge of transformational creativity in this time cycle must involve 'postulation' as related to both world culture and its extended 'all spiritual' dictates, as well as what those dictates signify about participation. That is, Composition No. 95 is a vehicle for understanding that the VIBRATIONAL AND PHYSICAL UNIVERSE PARTICULARS OF A GIVEN FOCUS IS CHANGING AND AS SUCH, THE SPIRIT SHOULD BE MADE AWARE AND PREPARED. This work is designed to be performed for any context that involves vibrational and/or physical universe change, as that change concerns spiritual matters - for instance, DOCUMENTATION (i.e. the rise and fall of a given culture), WARNING (of an impending change), CELEBRATION (of a given focus or postulation), ACKNOWLEDGMENT (i.e., of the change of the season, etc.). My original intentions when composing this work was that I sensed and felt that the next immediate cycle in social reality promises to be extremely difficult - AND THERE IS DANGER IN THE AIR for all people and forces concerned about humanity and positive participation. Composition No. 95 is composed as a vehicle to alert the spirit about serious change.

Composition No. 95 is constructed as a multi-vehicle for two pianists. Each musician in addition to the piano plays zither and melodica and also performs in costume. The two solo melodica sections for each pianist, as well as the piano solo extensions, are not actually written as separate from the composite music or other pianist, but are instead sections in which a given pianist will dominate the central focus of the written material. Composition No. 95 is my first attempt towards solidifying a ritual and sacred music. That is, the composition is conceived as a spiritual music and offered as a positive intended 'creative magic discipline'.

Composition  (No. 98). Since 1978 I have gradually felt more and more of a need to structure the whole of a given performance of my music from beginning to end - as opposed to only creating a platform for extended improvisation - or theme to improvise on. I realized then as now that the use of composition in this manner would necessarily create problems for those individuals who have long had the need to neatly catalog musical styles and I also realized that many people would interpret this desire as a move away from the essence of CREATIVE MUSIC (or creative improvised music anyway). This viewpoint is understandable. For the collective information period has never really taken the composite music into account on its own terms without applying alien definitions to suit their own separate intentions (and needs). Nevertheless since the late seventies I have come to utilize more and more controlled - and/or closed if that be the term - approaches, as a means to get particular 'objectives' realized in a given performance - or from a given composition. I have chosen this route because I believe that there are many important answers for my own personal growth in this direction, and I have also chosen this path because of the creative and musical challenges related to this direction. I for one have never believed that natural conflicts must exist between extended composition and improvisation - let alone extended composition and creativity. To view the works of a Bach or Stockhausen - or Ellington or Mingus - only underscores this belief. If anything, in this period I find myself more attracted to composition as a means to balance the twenty-and-some-year involvement I have sustained with 'accented' improvisation. Yet at the same time I have not meant to advance any one

direction as the only direction for me - either in this period or in the future. These are really only questions for the moment. The optimum state of creativity and the creative person - as I am able to understand it - is to pursue the spectrum of creativity with respect for what is true and honest to the individual - as opposed to following that which is considered safe or current. What this means is that the creative musician cannot afford to be hemmed in by imposed definitions of prejudice - regardless of time-zone or focus. Transformational creativity must move towards that which is most real and spiritual.

Composition  (No. 96) was begun in August 1979 and was completed in September 1980 in my home in Woodstock, New York (with the projector notation completed in February 1981). This work is the second completed project in a series of ritual and ceremonial works to be composed in the next cycle of my music. The reality of this project was conceived as a vehicle to celebrate the composite interrelationship between dynamic symbolism and positive world change - as a given consideration sheds light on (living) and as a given consideration sheds light on primary information about living. Composition No. 96 is compositely structured with respect to all of its infra-structural particulars. The work is structured in four basic sections, and each section is also divided into four structured areas, making the total division 16. There are also 16 musical languages which correspond to each structured area in the composition - as well as 12 visual shapes (plus 4 variations totaling 16) that are integrated into the infra-structural mechanics of the music. As such, a performance of Composition No. 96 is an affirmation of its numerological equivalent - number seven. All of the visual particulars of this work have been set to the same structural pattern as the notated music. The projector parts have been notated for performances as well as the order of slides.

The reality particulars of Composition No. 96's visual material involve the use of world culture symbolism, that being the mystical symbols which have underlined participation and spiritual dynamics from various world cultures - regardless of time period. I have included the twelve basic symbols utilized in Composition No. 96 on this program so that the listener will be able to observe its transformation in the actual photographs. The most basic idea of this use of symbols being that the dynamics of symbolism is not separate from what has and is transpiring on the physical universe level. Which is to say that a given symbol and its vibrational dynamics can be observed on the physical universe level in many different contexts; either with respect to 'natural' physical universe occurrences or formations, or intended formations (or created formations). Throughout the whole of this work there is no variation or thematic development, but rather a constant rotation of language material. There are also three extended fermata sections of five minutes each - separating the four primary musical areas. The photographs which have been realized in this performance were done by Nickie Braxton and I would like to hope that we will have many other collaborations in the future. I am grateful for the opportunity to present Composition No. 96 at The Kitchen. Symbols to be included:



(Anthony Braxton)

Composer and multi-instrumentalist ANTHONY BRAXTON was born on June 4, 1945 in Chicago and is a member of that city's Association for the Advancement of Creative Musicians (AACM). He studied alto saxophone with Jack Gell from 1959-64, later studying philosophy, composition and harmony at Roosevelt University and Chicago Musical College. He became a permanent member of the AACM Experimental Band led by Mual Richard Abrams, and went on to perform and record with a variety of musicians, forming a trio with Leroy Jenkins and Leo Smith; The Creative Construction Company with Jenkins, Smith and Steve McCall; touring with Richard Teitelbaum, Frederic Rzewski and Alvin Curran as Musica Electrica Viva; the cooperative Circle with Chick Corea, Dave Holland and Barry Atschel; and as a quartet, duo or trio with Kenny Wheeler, George Lewis, Ray Anderson, Hugh Ragin, John Lindbergh and Thurman Barker, among others. Mr. Braxton's numerous awards include a Leonard Feather Golden Feather Award (1980), "Record of the Year": Braxton/Roach by Jazz Journal (1979), "Record of the Year" for Creative Orchestra Music by Downbeat (1978), as well as awards by their Critics' Polls over the years for his work in clarinet, bass clarinet, alto saxophone, soprano saxophone, etc. During the past year he served as Artist in Residence at Cornish Institute; received a Guggenheim Fellowship for orchestral work and a National Endowment award; released For TWO PIANOS performed by Frederic Rzewski and Ursula Oppens (Arista) and Composition No. 100 (Hat Hut Records); and toured Europe, premiering Composition No. 100 there, returning to premiere Composition No. 96 in Seattle, Washington.

MUHAL RICHARD ABRAMS/April 23rd Program

QUINTET FOR VIOLIN, 'CELLO, PIANO, HARP AND SOPRANO VOICE

Shem Guibbory, violin; Muneer Fataah, 'cello; Ursula Oppens, piano; Irene Emanuel, harp; Jannette Moody, soprano.