

The Kitchen presents

A Power Stronger Than Itself:
**A Celebration of the Association for the
Advancement of Creative Musicians**

October 9 & 11, 2008 8pm

Curated by **George E. Lewis** and **Christopher McIntyre**

October 9, 8 pm

Performance by the Wet Ink Ensemble:

Mahal Richard Abrams: *Trio for Violin, Clarinet, and Cello* (2004)
Josh Modney, violin; **Meighan Stoops**, clarinet; **Isabel Castellvi**, cello

Henry Threadgill: *He Didn't Give Up/He Was Taken* (1990), for voice,
piano, alto saxophone, and violin, with text by **Thulani Davis**
Jeff Gavett, baritone voice; **Olivia De Prato**, violin;
Alex Mincek, alto saxophone; **Eric Wubbels**, piano

Leroy Jenkins: *Wonderlust* (2000), for chamber ensemble
Jane Rigler, flute; **Sara Schoenbeck**, bassoon; **Nathan Botts**, trumpet;
Jacob Garchik, trombone; **Eric Wubbels**, piano; **Matt Hough**, guitar;
Ian Antonio, percussion; **Josh Modney**, violin; **Alex Greenbaum**, cello;
Sean McClowry, contrabass; **Alex Mincek**, tenor saxophone soloist;
Carl Christian Bettendorf, conductor

Roscoe Mitchell: *White Tiger Disguise* (2006), for voice and
string quintet, with text by **Daniel Moore**
Jeff Gavett, baritone; **Josh Modney**, **Olivia De Prato**, violins;
Miranda Seilaff, viola; **Jane O'Hara**, cello; **Sean McClowry**, contrabass;
Carl Christian Bettendorf, conductor

-intermission-

Performance by **Mahal Richard Abrams** and
Amina Claudine Myers, duo piano

October 11, 5 pm

Panel Discussion: The Meaning and Legacy of the AACM

With **Brent Hayes Edwards, George E. Lewis, Nicole Mitchell, Amina Claudine Myers, Ted Panken, and Matana Roberts; Christopher McIntyre**, moderator.

Following the discussion, Lewis will sign copies of *A Power Stronger Than Itself: The AACM and American Experimental Music* (University of Chicago Press, 2008)

October 11, 8 pm

Performance by the Wet Ink Ensemble:

Nicole Mitchell: *Waterdance* (2003), for flute, cello, and percussion
Jane Rigler, flute; **Isabel Castellvi**, cello; **Ian Antonio**, percussion

Wadada Leo Smith: *Loving - Kindness* (1997), for clarinet/bass clarinet, cello, piano, trombone/tuba

Meighan Stoops, clarinet and bass clarinet; **Isabel Castellvi**, cello;
Eric Wubbels, piano; **Jacob Garchik**, trombone and tuba

George Lewis: *Hello Mary Lou* (2007), for chamber ensemble and live electronics, with video by **Kate Craig**

Jane Rigler, flute and bass flute; **Meighan Stoops**, clarinet and bass clarinet; **Sara Schoenbeck**, bassoon and contrabassoon; **Nathan Botts**, trumpet; **Jacob Garchik**, trombone; **Dan Peck**, tuba; **Ian Antonio**, percussion;
Josh Modney, violin; **Miranda Seilaff**, viola; **Isabel Castellvi**, cello;
Sean McClowry, contrabass; **George Lewis**, live electronics;
Carl Christian Bettendorf, conductor; **Sam Pluta** and **Jeff Snyder**, sound engineers

-intermission-

Ritual and Rebellion (2008), a collaborative multi-movement program by **Matana Roberts** and **Nicole Mitchell**, with **Craig Taborn** and **Chad Taylor**

A Power Stronger Than Itself: A Celebration of the Association for the Advancement of Creative Musicians is sponsored in part by the Edwin H. Case Chair in American Music, Columbia University, and the Center for Jazz Studies at Columbia University.

The Kitchen's music programs are made possible with generous support from the Amphion Foundation, the Mary Flagler Cary Charitable Trust, the Aaron Copland Fund for Music, and with public funds from the New York City Department of Cultural Affairs and the New York State Council on the Arts, a state agency.



About the AACM

Since its founding on the virtually all-black South Side of Chicago in 1965, the African-American musicians' collective known as the **Association for the Advancement of Creative Musicians (AACM)** has played an unusually prominent role in the development of American experimental music. The composite output of AACM members explores a wide range of methodologies, processes, and media. AACM musicians have developed new ideas about timbre, sound, collectivity, extended technique, and instrumentation, performance practice, intermedia, the relationship of improvisation to composition, form, scores, computer music technologies, invented acoustic instruments, installations, and kinetic sculptures.

In a 1973 article, two early AACM members, trumpeter John Shenoy Jackson and co-founder and pianist/composer Muhal Richard Abrams, asserted that, "The AACM intends to show how the disadvantaged and the disenfranchised can come together and determine their own strategies for political and economic freedom, thereby determining their own destinies." The AACM's goals of individual and collective self-production and promotion challenged racialized limitations on venues and infrastructure, serving as an example to other artists in rethinking the artist/business relationship.

The musical influence of the AACM has extended across borders of race, geography, genre, and musical practice and must be confronted in any nonracialized account of experimental music. To the extent that AACM musicians challenged racialized hierarchies of aesthetics, method, place, infrastructure, and economics, the organization's work epitomizes the early questioning of borders by artists of color that is only beginning to be explored in serious scholarship on music.

The internationally prominent and ongoing example of the AACM expanded the range of thinkable and actualizable positions for a generation of experimental musicians, and challenged conventional understandings of American experimental music, obliging the recognition of a multicultural, multi-ethnic reality, with a variety of perspectives, histories, traditions, and methods. These evenings of AACM music at The Kitchen, presented in conjunction with the emergence of George E. Lewis's important new book, *A Power Stronger Than Itself: The AACM and American Contemporary Music* (University of Chicago Press, 2008) are intended to give listeners a notion of the diversity of musical thinking and cultural influence that has emerged from this groundbreaking artists' collective.

For more on the AACM, see <http://www.aacm-newyork.com/> and <http://aacmchicago.org/>.

Biographies

Muhai Richard Abrams, a world-renowned pianist and composer, has been at the forefront of contemporary music for the past 35 years. As a result of years of observation, analysis, and practice as a performing musician, Abrams has developed a command of many musical styles. He is a co-founder of the AACM, founder of the AACM School of Music, and president of the AACM New York City Chapter. In 1990, Abrams was the first recipient of the grand international jazz award, The JazzPar Prize, awarded by the Danish Jazz Center in Copenhagen. In addition to his many jazz recordings, which feature a variety of ensembles and musical approaches, Abrams has also written works for symphony orchestra, chamber orchestra and ensembles, string quartet, and duo piano.

Kate Craig (1947-2002) was born in Victoria, British Columbia, in 1947. She settled in Vancouver in the early 1970s, where she was a founding director of the artist-run centre, the Western Front Society. Craig developed an international reputation for her video and performance based art, and her work has been presented at venues throughout North America, Europe, and Asia. Central to her art is her attention to surface, as seen in her depictions of the human body, the porous face of a rock, the shimmering surface of a body of water, or her investigation of the boundary between the contemplative space of the gallery and the structured chaos of the surrounding urban landscape. In her four-channel, nine-screen, computer-enhanced video work *Mary Lou* (1989), image and memory are split and rejoined through complex editing that explores the relationship between image, perception, and consciousness.

Thulani Davis's work as a writer includes theater, film, journalism, fiction, and poetry. She served as a Senior Editor at the *Village Voice*, and is the author of three novels, including the 2006 *My Confederate Kinfolk*, *Maker of Saints*, and *1959*. She has published two volumes of poetry and has written and narrated several television and radio documentaries, including *W. E. B. DuBois: A Biography in Four Voices*. She wrote the libretti for the Anthony Davis operas *Amistad* (1997) and *X, The Life and Times of Malcolm X* (1986). In 1993, she won a Grammy for album notes for Aretha Franklin, and was nominated for a Grammy that same year for *X*. She has written for an array of national publications including *The New York Times*, *The Nation*, *Bomb Magazine*, and *Quarterly Black Review*, and has received awards from the Lila Wallace-Readers Digest Writer's Fund, the Pew Foundation, the New York Foundation for the Arts, the New York State Council on the Arts, and the National Association of Black Journalists.

Brent Hayes Edwards teaches in the Department of English and Comparative Literature at Columbia University, where he is affiliated with the Center for Jazz Studies. He is the author of *The Practice of Diaspora* (2003) and the co-editor of *Uptown Conversation: The New Jazz Studies* (2004). He is writing a cultural history of "loft jazz" in downtown New York in the 1970s.

Internationally acclaimed and recognized as a groundbreaking performer and composer who defied labeling, violinist **Leroy Jenkins** (1932-2007) received major commissions for chamber ensemble, orchestra, dance, opera, and theater. In addition to his pioneering work with the AACM and his early trio (the Revolutionary Ensemble), and his own solo and ensemble work, Jenkins' music was performed by the Brooklyn Philharmonic, Albany Symphony, Cleveland Chamber Symphony, Kronos Quartet, Flux String Quartet, Pittsburgh New Music Ensemble, Institute of Contemporary Art (Boston), New York City Opera, Houston Grand Opera, Lincoln Center, Munich Biennale, and many others. His dance/opera, *Mother Of Three Sons*, choreographed by Bill T. Jones, received a Bessie "for the lyrical, intricately constructed river of jazz and opera." His wide ranging works were supported by grants from the Guggenheim, Ford, and Rockefeller Foundations, the Fromm Music Foundation, the National Endowment for the Arts, New York Foundation for the Arts, Meet the Composer, and Mutable Music, among others.

George E. Lewis serves as the Edwin H. Case Professor of American Music, and the director of the Center for Jazz Studies at Columbia University. The recipient of a MacArthur Fellowship in 2002, an Alpert Award in the Arts in 1999, and fellowships from the National Endowment for the Arts, Lewis studied composition with Muhai Richard Abrams at the AACM School of Music, as well as studying trombone with Dean Hey. Lewis has been a member of the AACM since 1971. His work as composer, improviser, performer, and interpreter explores electronic and computer music, computer-based multimedia installations, text-sound works, and notated and improvisational forms, and is documented on more than 120 recordings. His published articles on music, experimental video, visual art, and cultural studies have appeared in numerous scholarly journals and edited volumes.

Christopher McIntyre is a performer, composer, and curator/producer. He interprets and improvises on trombone and synthesizer in projects including TILT Brass Band and SIXtet, Ne(x)tworks, 7X7 Trombone Band, and Lotet. His compositions typically include conceptual elements such as spatialization, recontextualized notated material, and gradually shifting aural tableaux. McIntyre is also active as a curator and concert producer. He is currently Artistic Director of the MATA Festival, with independent projects at venues including The Kitchen (*Let's Go Swimming: A Tribute to Arthur Russell, New Sound New York*), Issue Project Room, and The Stone (June 2007). Visit cmcintyre.com for more info.

Nicole Mitchell is a flutist, composer, and bandleader. The founder of the critically acclaimed Black Earth Ensemble and Black Earth Strings, her compositions reach across sound worlds, integrating ideas with moments in jazz, gospel, pop, and African percussion to create "multidirectional music." As a featured flutist and music educator, Mitchell and her ensembles have been a highlight at art venues and festivals in Europe, the U.S., and Canada. She has performed with George Lewis, Miya Masaoka, Lori Freedman, James Newton, Bill Dixon, and Muhal Richard Abrams. She is currently working with Anthony Braxton, Ed Wilkerson, David Boykin, Rob Mazurek, Hamid Drake, and Avreeayl Ra. As co-president of the AACM's Chicago Chapter, she works to raise respect and integrity for the improvised flute and to continue the exciting directions that the AACM has charted for decades.

Composer and multi-instrumentalist **Roscoe Mitchell** has been in the forefront of American musical innovation for over forty years. A founding member of the world-renowned Art Ensemble of Chicago and an original member of the Association for the Advancement of Creative Musicians, Mitchell has received grants and commissions from the National Endowment for the Arts, Meet the Composer, the Institut de Recherche et de Coordination Acoustique/Musique (IRCAM), Prague Spring, the Chicago Jazz Festival, and many others. A recipient of the John Cage Award for Music from the Foundation for Contemporary Performance Arts, his works for orchestra have been performed by the S.E.M Ensemble and the Janacek Philharmonic Orchestra, and his work has been recognized by many *Downbeat* magazine awards, including its International Jazz Critics Poll (Composer, Best Jazz Group, and Record of the Year). Mitchell currently serves as the Darius Milhaud Professor of Composition at Mills College.

Daniel Abdal-Hayy Moore (born 1940 in Oakland, California, USA as Daniel Moore) is an American poet, essayist, and librettist. In 1970 he embraced the Sufic tradition of Islam and changed his name to Abdal-Hayy (eventually merging it with his birth name). Since then he has become known for spiritually informed works, such as *Ramadan Sonnets* (1996) and *The Blind Beekeeper* (2002). Mohja Kahf, among others, has referred to him as "American Islam's poet laureate."

Amina Claudine Myers is a pianist, organist, vocalist, composer, and arranger, and an original member of the AACM since its founding in 1965. She is known for her works involving choirs, voice, and instrumental ensembles and performances. Myers has focused on vocal composition and arrangement, organizing her first choir in 1975. After relocating to New York in 1976, she intensified her compositional work and performing, even expanding to Off-Broadway. She pursues ongoing collaborations with Sola Lui, choreographer Diane McIntyre, poet Ntozake Shange, and writer OyamO, and her past

collaborations include Archie Shepp, Charlie Haden's Liberation Orchestra, James Blood Ulmer, Gene Ammons, Sonny Stitt, Muhal Richard Abrams, Lester Bowie, and Bill Laswell.

Ted Panken writes about jazz and creative music for various publications and websites, including *Downbeat*, *Jazziz*, www.jazz.com, and the *Barnes and Noble Review*, and has broadcast it on New York's WKCR-FM since 1985. He won the 2007 ASCAP/Deems Taylor Award for his article "Smalls Universe," published by *Downbeat*.

Matana Roberts is a saxophonist, composer, and conceptualist. A Chicago native and member of the AACM, she explores the mystical roots and spiritual traditions of African American creative expression in her music. Elder musicians showed her the importance of listening to her creative voice while using the traditions of jazz and improvised music as her guide, not her definer. With their mentorship, she has crafted a voice and focus that evokes her artistic individuality. She feels her music should reflect the colors and moods of human emotion, but also testify, critique, document and respond to the many socio-economic, historical, and cultural inequalities that exist universally. Visit www.matanaroberts.com for more info.

Ishmael Wadada Leo Smith, trumpeter, multi-instrumentalist, composer, and improviser, has been active in the creative contemporary world music for over thirty years. 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 within the Delta Blues and Improvisation music traditions. He received his formal musical education with his father, bluesman Alec "Little Bill" Wallace, the U.S. Military band program (1963), Sherwood School of Music (1967-69), and Wesleyan University (1975-76). As an improviser-composer, Smith has studied a variety of music cultures (African, Japanese, Indonesian, European, and American) and has developed the Ankhramation notation system, in which his current series of compositions is expressed. Smith is currently a professor of Music at the California Institute of the Arts, and the director of the MFA program in African American Improvisation. His music has been performed by the AACM Orchestra, Kronos Quartet, Da Capo Chamber Players, New Century Players, San Francisco Contemporary Music Players, Contemporary Chamber Players (University of Chicago), S.E.M. Ensemble, and California E.A.R. Unit.

Craig Taborn is a piano, organ, and Moog synthesizer player who performs jazz, ambient, and techno music. He has worked with many musicians, including Chris Potter, Nate Smith, Gerald Cleaver, Lotte Anker, Drew Gress, James Carter, David Binney, Wayne Krantz, Adam Rogers, Tim Berne, members of The Bad Plus, and the Susie Ibarra Trio. He leads the Craig Taborn Trio.

Chad Taylor started playing drums at age 14. He is co-founder of the critically acclaimed Chicago Underground ensembles. He has performed with Fred Anderson, Derek Bailey, Jemeel Moondoc, Bobby Bradford, Jeff Parker, Kurt Rosenwinkel, Nicole Mitchell, and many others. Taylor is a member of Marc Ribot's Spiritual Unity band and leads his own band, Active Ingredients. He currently lives in New York City.

Composer and multi-instrumentalist **Henry Threadgill** studied composition, piano, and flute at the American Conservatory of Music. Over a career spanning more than four decades, Threadgill's music has been performed by many of his long-lasting instrumental ensembles, including the trio Air, the seven-piece Sextett, Very Very Circus, the twenty-piece Society Situation Dance Band, X-75, Make a Move, Aggregation Orb, and his current group, Zooid. He has recorded many albums as a leader of various ensembles, and his works for large orchestras, such as *Run Silent, Run Deep, Run Loud, Run High* (conducted by Hale Smith) and *Mix for Orchestra* (conducted by Dennis Russell Davies), were premiered at the Brooklyn Academy of Music in 1987 and 1993 respectively.

The Wet Ink Ensemble is a New York-based music collective whose core members include **Ian Antonio, Sarah Beaty, Nathan Botts, Matthew Hough, Erin Lesser, Alex Mincek, Sam Pluta, Miranda Sielaff, Jeff Snyder, Kate Soper, and Eric Wubbels**. The group's repertoire ranges from scores of rigorous notational complexity to indeterminate and improvisational music; from the American experimental tradition to the contemporary European avant-garde; from acoustic to amplified to electronic works and works for homemade instruments. The Wet Ink Ensemble has performed works by composers like Ablinger, Feldman, Ferneyhough, Furrer, Hurel, Bernhard Lang, Lucier, Murail, Nono, Reich, Rzewski, Sciarrino, Tenney, and Wolff, and premiered works by emerging artists like James Fei, Hikari Kiyama, Alex Mincek, Randy Nordschow, Marianthi Papalexandri-Alexandri, James Saunders, Oliver Schneller, Kate Soper, Charlie Wilmoth, and Eric Wubbels.

The Center for Jazz Studies at Columbia University (jazz.columbia.edu) sees jazz as a music without borders and ultimately without limits, a model for the integration of forward-thinking models of scholarly inquiry with innovative teaching and community dialogue. Our work promotes research by innovative scholars in the arts, humanities, and sciences; excellence in the teaching of music and culture; and public events that complement and extend the Center's research and teaching. The Center for Jazz Studies views the interdisciplinary expansion of the intellectual conversation surrounding jazz, and especially its lifeblood practice, improvisation, as tracing a path toward the development of new knowledge that illuminates the human condition.