

THE KITCHEN

**“Free At Last
Free At Last”**

*A Tribute to
Martin Luther King, Jr.*

Malcolm Goldstein

Archie Shepp

FREE AT LAST, FREE AT LAST

January 24, 1986

Program

<i>Been in the Storm So Long</i> (Spiritual)	The Ensemble
<i>Funeral</i> (1963/1985) The Ensemble	Archie Shepp
<i>Soweto Stomp</i> (1985) The Ensemble	Malcolm Goldstein

Intermission

" <i>My feet is tired, but my soul is rested</i> " (1985) Solo violin	Malcolm Goldstein
"... <i>that hung like fire on heaven</i> " (1985) The Ensemble	Malcolm Goldstein

Malcolm Goldstein, *Artistic Director*

The Ensemble

Archie Shepp, *tenor saxophone*

David Murray, *bass clarinet*

Ray Anderson, *trombone*

Fred Hopkins, *string bass*

Denardo Coleman, *percussion*

Malcolm Goldstein, *violin and conductor*

Henry Threadgill, *alto saxophone*

Joseph Celli, *English horn*

Vincent Chancey, *French horn*

Diedre Murray, *cello*

Borah Bergman, *piano*

The use of recording devices and flash cameras during the performance is prohibited.

Notes to the Program

Been in the Storm So Long

I been in the storm so long
You know I been in the storm so long,
Singing, Oh Lord, give me more time
to pray
I been in the storm so long.

This is a needy time,
Singing, this is a needy time
Singing, Oh Lord, give me more time
to pray
I been in the storm so long.

I am a motherless child
Singing, I am a motherless child,
Singing, Oh Lord, give me more time
to pray,
I been in the storm so long.

Lord, I need you now
Lord, I need you now,
Singing, Oh Lord, give me more time
to pray,
I been in the storm so long.

I been in the storm so long,
Singing I been in the storm so long
Singing, Oh Lord, give me more time
to pray,
I been in the storm so long.

Funeral, Archie Shepp

A memorial piece for Medger Evers
reworked from the original 1963
version.

Soweto Stomp, Malcolm Goldstein

This music was written to commemorate the Soweto uprising of 1976 in which approximately one thousand black people were killed. It is dedicated to the black people of South Africa in their struggle for freedom and equality. The melody that begins this piece is *Nkosi Sikelel'i Afrika* (God Bless Africa!), the anthem of the African National Congress.

"*My feet is tired, but my soul is rested*," Malcolm Goldstein

"You may well ask, 'Why direct action? Why sit-ins, marches, etc.? Isn't negotiation a better path?' You are exactly right in your call for negotiation. Nonviolent direct action seeks to create such a crisis and establish such creative tension that a community that has constantly refused to negotiate is forced to confront the issue. It seeks so to dramatize the issue that it can no longer be ignored. I just referred to the creation of tension as part of the work of the nonviolent resister. This may sound rather shocking. But I must confess that I am not afraid of the word tension. I have earnestly worked and preached against violent tension, but there is a type of constructive nonviolent tension that is necessary for growth. Just as Socrates felt that it was necessary to create a tension in the mind so that individuals could rise from the bondage of myths and half truths to the unfettered realm of creative analysis and objective appraisal, we must see the need of having nonviolent gadflies to create the kind of tension in society that will help men to rise from the dark depths of prejudice and racism to the majestic heights of understanding and brotherhood. So the purpose of the direct action is to create a situation so crisis-packed that it will inevitably open the door to negotiation.

"I wish you had commended the Negro sit-inners and demonstrators of Birmingham for their sublime courage, their willingness to suffer and their amazing discipline in the midst of the most inhuman provocation. One day the South will recognize its real heroes. They will be the James Merediths, courageously and with a majestic sense of purpose, facing jeering and hostile mobs and the agonizing loneliness that characterizes the life of the pioneer. They will be old, oppressed, battered Negro women,

symbolized in a seventy-two-year-old woman of Montgomery, Alabama, who rose up with a sense of dignity and with her people decided not to ride the segregated buses, and responded to one who inquired about her tiredness with ungrammatical profundity, 'my feet is tired, but my soul is rested.' They will be the young high school and college students, young ministers of the gospel and a host of their elders courageously and nonviolently sitting in at lunch counters and willingly going to join for conscience's sake."

Excerpts from "Letter from a Birmingham Jail," (1963), by Martin Luther King, Jr.

"... that hung like fire on heaven,"
Malcolm Goldstein

The music is a setting of Dr. Martin Luther King's speech, "I Have A Dream," for instrumental ensemble with computer tape. All of Dr. King's words, as well as articulation, phrasing, and overall pitch/tonal shape, are transformed into sound-textures and extended by the instrumental ensemble to become a song-mass. The computer tape, derived from the recorded speech, is realized as a slow-moving melody. It serves as the tonal foundation upon which the ensemble elaborates, within an improvisational framework, following the word structure of the speech and culminating in "Free At Last, Free At Last; Thank God Almighty, I'm Free At Last." The music is dedicated to the living spirit of Dr. Martin Luther King, Jr.

"I say to you today, my friends, that in spite of the difficulties and frustrations of the moment I still have a dream. It is a dream deeply rooted in the American dream.

"I have a dream that one day this nation will rise up and live out the true meaning of its creed: "We hold these truths to be self-evident that all men are created equal."

"I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slave-owners will be able to sit down together at the table of brotherhood.

"I have a dream that one day even the state of Mississippi, a desert state sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

"I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

"I have a dream today.

"I have a dream that one day the state of Alabama, whose governor's lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and black girls will be able to join hands with little white boys and white girls and walk together as sisters and brothers.

"I have a dream today.

"I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plains, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together."

The Artists

MALCOLM GOLDSTEIN, a composer/violinist active in new music and dance since the early 1960s, has been acclaimed for having "reinvented violin playing" according to Gregory Sadow of the *Village Voice* and recognized as one of the foremost violin improvisers in contemporary music. He has toured extensively throughout North America and Europe with concerts at the Next Wave Series, Brooklyn Academy of Music; New Music, New York at The Kitchen; New Music America Festivals; Wiener Festwochen; Steirischer Herbst/ISCM World Music Festival; and recently at the first Westdeutscher Rundfunk Koln Acustica International. In 1985 his concerto for violin and orchestra *Cascades of The Brook: Bachwasserfall*, was premiered at the Brooklyn Philharmonic/Meet the Moderns series.

ARCHIE SHEPP has been a luminary on the jazz scene since the early 1960s when he performed with John Coltrane. He has won several major jazz awards, including both the *Downbeat* "artist deserving of wider recognition (new star) award in 1965 and the *Downbeat* critics poll as best tenor saxophone in 1982. Shepp has recorded and performed extensively throughout the United States and internationally. Since his first major European performance at the Newport Jazz Festival in Europe in 1967, he has performed at the Haag Festival, Montreux Festival, and the Newport Festival in Japan. Numerous recordings have been released in Europe, most recently *Mama Rose* in Germany and in this country, Rounder Records has recently released *The Good Life*.

RAY ANDERSON studied both jazz and classical music at Macalester College, California Institute of the Arts,

and New York University. He then went on the road performing clubs and concerts worldwide, playing with musicians such as Muhal Richard Abrams, Carla Bley, Anthony Braxton, Anthony Davis, Gil Evans, Julius Hemphill, Howard Johnson, George Lewis, David Murray, George Russell, Sam Rivers, and others. For three years in a row, Anderson has had the distinction of winning *Downbeat Magazine's* International Critics Poll for "Talent Deserving Wider Recognition." His recent releases include *Right Down Your Alley*, on Soul Note and *Old Bottles - New Wine* on MCA featuring Anderson with the all-star rhythm section of Cecil McBee, Danny Richmond, and Kenn Barron.

BORAH BERGMAN has been recognized for his unique approach to the piano, based on complete ambidexterity. According to *Downbeat*, "He has rethought the traditional pianistic approach... has liberated each hand from its usual functions." This unique talent has been the subject of a film for National Educational Television. He recently returned from a European tour that included a solo recital at the Pompidou Center in Paris organized by IRCAM. Other performances have included The Kitchen, the New Music America Festival, the Museum of Modern Art in New York, and the Smithsonian Institution. His recent recordings with Black Saint/Soul Note Records include *A New Frontier* and *Upside Down Visions*.

JOSEPH CELLI, composer/oboist/inter-media artist, has for the past decade committed his time to the premiering of more than thirty-five works written for him by various composers as well as his own compositions. These works range from solo acoustic works to works with ensembles, live electronics, mixed and multi-media, and improvisation. Celli is the co-founder

and director of Real Art Ways, a New England Regional Center for new and experimental art. His performances include the Kennedy Center for the Performing Arts, the Vienna Festival, four New Music America Festivals, The Kitchen, Walker Arts Center, and extensive tours in Europe, America, and Canada. His recordings include *Organic Oboe* on O.O. Records and *Celli Plays Niblock/Niblock for Celli* on India Navigation records.

VINCENT CHANCEY is a native Chicagoan who moved to New York after completion of a music degree from the Southern Illinois University School of Music. He began studying privately with jazz French hornist, Julius Watkins. In 1976 he began working with Sun Ra and his Orchestra which led to his subsequent work and recording with many different musicians including Sam Rivers, Lionel Hampton, McCoy Tyner, Frank Foster, Muhal Richard Abrams, Dave Murray, and the Paul Winter Consort. Currently Chancey plays with Lester Bowie's Brass Fantasy as well as performing with his own band in preparation for an upcoming album.

DENARDO COLEMAN began recording at the age of ten on the album *The Empty Foxhole* by Ornette Coleman. He subsequently recorded ten more albums with Ornette Coleman and others. His most recent recording and touring has been with Ornette Coleman's band, Prime Time.

FRED HOPKINS was born in Chicago and studied with Walter Dyett and Joseph Guastafeste. He received *Downbeat's* Critics Poll awards for "Talent Deserving Wider Recognition" five times and received the 1979 New York City Jazz Award. He has performed with numerous celebrated musicians including Arthur Blythe, Anthony Braxton, Mercer Ellington,

Andrew Hill, Roy Haynes, James Moody, Dave Murray, Ntozake Shange, Henry Threadgill, Cecil Taylor, and as co-leader of Air. He has made numerous recordings for such labels as Black Saint, India Navigation, and Columbia.

DAVID MURRAY has been a member of the World Saxophone Quartet, the David Murray Quartet, and Big Band. He recently received a grant to commence a major work for the Massachusetts Council on the Arts and Humanities and the Jazz Coalition of Boston. He is also currently writing music for Albert Murray's theatrical adaptation of his book, *Train Whistle Guitar*. In addition to playing the saxophone, Murray has been playing the bass clarinet since 1978. He has performed throughout the world and made numerous recordings with Black Saint, Moers Music, Hat Hut, and India Navigation. His recent releases include *Morning Song*, *Life at the Sweet Basil, Volume 2*, and *Children*.

DIEDRE MURRAY began performing professionally at a very young age. She attended the Manhattan School of Music and graduated from Hunter College with a degree in music and studied privately with Kermit Moore. Choosing jazz as the focus of her work, Murray has performed and recorded with Hannibal Marvin Peterson and the Sunrise Orchestra, the Henry Threadgill Sextette, Larry Young, Carlos Garnett, and Leroy Jenkins, among others. She has performed at Carnegie Hall, Avery Fisher Hall, clubs and theaters in New York, Europe, Southeast Asia, and Central America. She composed the score for the documentary film *Bellevue*, and composed and did the musical direction for the Black Experimental Theater productions of *No Name in the Street* and *One on One*. She received a citation in the 1984 *Downbeat* Critics Poll.

HENRY THREADGILL, composer, arranger, woodwindist, leader, has written music for a variety of groups of different sizes utilizing traditional and nontraditional instrumentations. He has written and arranged music for dance companies, theater works, and video productions. His recent collaboration with theater director Donald Sanders of the New York Art Theatre Institute and costume designer Vanessa James resulted in a presentation of *33 Scenes on the Possibility of Human Happiness* at the New York Shakespeare Festival's Public Theatre. He has received numerous awards and honors for his compositions, performance on woodwind instruments, and for record of the year for *Air Lore* and *Just the Facts and Pass the Bucket*. He has toured extensively in Europe, Great Britain, India, South America, and the United States. Threadgill is the creator of the Hubkaphone, a two-to four-tiered set of hub caps and gongs, etc. played with mallets, sticks, whips, and brushes.

Production Staff

Herr Lugus	Audio Engineer/Systems Control
Neil White	Lighting Designer
Peter Plumley	Master Electrician
Anne DeMarinis	Palette Operator
Matthew Silverstein	Stage Manager
Connie Kieltyka	Sound Assistant
James Cullinane	Assistant to Lighting Designer
John Seymour	Production
Korkun Tegman	Production
Nilea Parvin	Box Office

Transportation by Specular

Kitchen Staff

Joe Beirne	Technical Director
Andrea Clarke	Receptionist
Scott Macaulay	Program Director
Robin O'Hara	Video Distribution
Michael Stier	Administrative Director
Susan Swider	Publicity
Bob Wisdom	Music Curator

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