

# FALL SEASON

Sep 19

Tanya Tagaq  
*Nanook of the North*

Sep 27

Roscoe Mitchell  
*Trios*

Oct 16-17

George Lewis,  
Catherine Sullivan,  
Sean Griffin  
*Afterword, an Opera*

Oct 22-25

Niv Sheinfeld/Oren  
Laor and Same  
Planet Different World

Oct 27-28

Annie Dorsen  
*Spokaoke*

Nov 6-8

Guillermo Calderón  
*Escuela (School)*

Nov 12-14

Gisèle Vienne,  
Dennis Cooper &  
Puppentheater Halle  
*The Ventriloquists  
Convention*

Dec 19-20

Tatsu Aoki/  
Tsukasa Taiko  
*Taiko Legacy 12  
Reduction*

Museum of  
Contemporary Art  
Chicago

Sep 27, 2015

# Roscoe Mitchell

## *Trios*

3 pm

Woodwinds	Roscoe Mitchell
Trumpets	Hugh Ragin
Drums, piano, and trombone	Tyshawn Sorey
Piano and electronics	Craig Taborn
Drums	Kikanju Baku

7:30 pm

Woodwinds	Roscoe Mitchell
Woodwinds and electronics	James Fei
Percussion	William Winant
Bass	Jaribu Shahid
Drums	Tani Tabbal

Roscoe Mitchell's *Trios* is presented as part of *The Freedom Principle: Experiments in Art and Music, 1965 to Now*.

Roscoe Mitchell, *Trios*, is made possible in part by the Doris Duke Performing Artist Award Audience Development Fund.

Roscoe Mitchell would also like to thank The Shifting Foundation for providing additional funding to make possible the recording of *Trios* at the MCA.

## ARTISTS UP CLOSE

MCA Stage's series of artist-centered talks, workshops, and open studios engage the public with artists in intimate settings and provide a closer look at the creative process. Join us today.

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### MCA TALK

Saturday, Sep 26, 1 pm

Roscoe Mitchell leads a brief talk and performs with his *Trio* musicians using the Cage, which is on view in the fourth floor galleries.

Sunday, Nov 15, 3 pm

Roscoe Mitchell engages in a conversation with John Corbett, music scholar, curator, and co-owner of the gallery Corbett vs. Dempsey.

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### EXHIBITION

Through Nov 22

*The Freedom Principle: Experiments in Art and Music, 1965 to Now*

Roscoe Mitchell's *Trios* is presented in conjunction with the MCA exhibition *The Freedom Principle: Experiments in Art and Music, 1965 to Now*, as part of the fiftieth-anniversary celebrations of the Association for the Advancement of Creative Musicians (AACM). It is performed in recognition of the ideas, feelings, and consciousness alive today that attest to the continuing legacy of the AACM and its members around the world.

Works by Mitchell on view in *The Freedom Principle* include the Cage, a recreation of the Art Ensemble of Chicago's assembly of artifacts and custom-made percussive instruments, including so-called "little instruments"; *The Third Decade* (1970), mixed media on canvas, and also used by Mitchell as the cover of the 1984 Art Ensemble album of the same name; and *Panoply* (1967), acrylic on canvas.

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### MCA STUDIO

Prior to today's performances, as part of the Open Doors program, museum visitors were invited inside the Edlis Neeson Theater to observe rehearsals of *Trios* and a performance by the artists using Mitchell's Cage, which is on view on the fourth floor of the museum.

## FROM THE ARTIST

In the midst of the historic events surrounding the fiftieth anniversary of the Association for the Advancement of Creative Musicians (AACM), I would like to highlight my explorations into new artistic territory, as represented by the series of trio projects that will be showcased tonight.

I began work on these trios when Jeff Gauthier and Alex Cline contacted me to say they wanted to honor me for my seventy-first birthday and the forty-fifth anniversary of AACM by inviting me to be a part of Angel City Jazz Festival 2011. Alex Cline wanted to do an arrangement of my composition "People in Sorrow" ("For People in Sorrow: an Homage" by Alex Cline for a twelve-piece ensemble with Will Salmon conducting). For the same occasion I decided to write a composition titled "Angel City" for my first trio. Trio number one consists of two of my colleagues here at Mills College James Fei and William Winant and me. "Angel City" was premiered at the REDCAT Theater on Sunday, October 2, 2011, Los Angeles, California. In November 2012 trio number one recorded "Angel City" at Jennik Méquet Littlefield Concert Hall at Mills College, in Oakland, California. The CD *Angel City* was released in 2014 on RogueArt Records.

The second trio was formed after a friend and local supporter of new music, Harry Bernstein, called me and mentioned that Tyshawn Sorey was playing a solo concert at his home and asked me if I would come and play a piece with Tyshawn at this concert. This was my first time meeting Tyshawn Sorey, and I found him to be an amazing musician. After that performance, I had an opportunity to record a CD with Greg Howe's label Wide Hive Records in Berkeley, and I decided to invite Tyshawn to join me for this recording. Two days before I was set to go into the studio I got a call from Hugh Ragin, a musician I've worked with since the mid-1970s, whom I met when I was giving a workshop at the Creative Music Foundation in Woodstock, New York.

Hugh told me he was on the West Coast, so I invited him to play on some of the compositions with Tyshawn Sorey and me—hence the title *Roscoe Mitchell: Duets With Tyshawn Sorey and Special Guest Hugh Ragin* (Wide Hive Records, 2013). This CD was released in 2012.

The third trio formed when I was scheduled to play at the Café Oto in London. A bold, young, London-based drummer named Kikanju Baku emailed me asking me to record with him and sent me several CDs of his music. I was very impressed with the music he sent me, and on the second night of performance at Café Oto in London, I invited him to sit in with the trio of John

Edwards, Tani Tabbal, and me. Soon after this concert, Greg Howe from Wide Hive Records contacted me and wanted to do another recording. For this recording session, I put together the trio of Craig Taborn, Kikanju Baku, and me. I've worked with Craig since the late 1990s. He has been a member of several of my bands and is a musician of the highest caliber. This recording session resulted in two CDs and one double LP: *Conversations I* (Wide Hive Records, 2014); *Conversations II* (Wide Hive Records, 2014); and double LP *Roscoe Mitchell: Conversations with Craig Taborn and Kikanju Baku* (Wide Hive Records, 2014), which includes select compositions from both CDs. The theme for this recording session was to continue my work on what I was developing in my recent solo concerts, so I sent both Craig Taborn and Kikanju Baku recordings of my solo concerts in Sao Paulo, Brazil, explaining to them what concepts I wanted to work on in these recording sessions.



Photo: Lauren Deutsch

The fourth trio features two musicians, Tani Tabbal and Jaribu Shahid, I have had the pleasure of working with since the mid-1970s. They were members of the Sound Ensemble, the first group I established outside of the Art Ensemble of Chicago after returning to the United States from Europe in the early 1970s. They are also founding members of the Creative Arts Collective (CAC), the musician's collective I founded, modeled on the Association for the Advancement of Creative Musicians (AACM). I have yet to release a CD with this trio. On August 19, 2015, I will perform with my fourth trio at Rumori Mediterranei in Roccella Jonica, Italy. It is my intent to get a live recording of this trio performance for a possible release in the future.

—Roscoe Mitchell

## ABOUT THE ARTISTS

### KIKANJU BAKU

is a drummer and percussionist who resides alternately in Taiwan, London, and Kyrgyzstan. Since a young age he has removed himself from traditional schooling and training in order to pursue an independent curriculum of recondite subjects, practices, and crafts. He describes a lifelong experiment in endogeny, which has led him to teaching in Aberrational Academics and Autogeny, and inspired his interest in the programmed/electronic genres that off are considered too fast, intricate, and physically demanding for a human player. Baku formally entered the music profession in 2001 as a drummer in the Noisecore and Grindcore underground scene, and has also produced and founded his own record label. He performs and composes in both structured and spontaneous musical forms, including Anti-Listener and User-Hostile Avant-Garde, and has explored the intersections of Stridor/Noise, Noisecore, Grindcore, intelligent dance music (IDM), jazz, and music using traditional African and Far Eastern instruments. In addition to music, Baku works with the political art group Non-Negotiable-Notoriety and writes on art, music, subculture, activism and social politics, psychology, and philosophy.

### JAMES FEI

was born in Taipei, Taiwan,

and moved to the United States in 1992 to study electrical engineering. He has since been active as a composer and performer on saxophone and live electronics. Fei's compositions have been performed by the Bang on a Can All-Stars, Orchestra of the S.E.M. Ensemble, MATA Micro Orchestra, and Noord-Hollands Philharmonisch Orkest with engagements in New York, San Francisco, Chicago, Berlin, Amsterdam, Osaka, and Tokyo. His recordings can be found on Leo Records, Improvised Music from Japan, CRI, Krabbesholm, and Organized Sound. He has lectured at Columbia University, Wesleyan University, the Art Institute of Chicago, Taipei Normal University, Taipei National University of the Arts, San Francisco Conservatory of Music, Theremin Center (Moscow), Pro Arte (St. Petersburg), Krabbesholm (Denmark), IAMAS (Ogaki, Japan), and NUAS (Nagoya, Japan). In 2014, he received the Grants for Artists Award from the Foundation for Contemporary Arts. Fei has taught at Mills College in Oakland, California since 2006, where he is Associate Professor of Electronic Arts.

### ROSCOE MITCHELL

is an internationally renowned musician and composer, and his role at the forefront of contemporary music is acclaimed particularly for using the woodwind instruments of extreme register and reasserting composition into what has traditionally been an improvisational music form. Mitchell is

a founding member of the Art Ensemble of Chicago, the Association for the Advancement of Creative Musicians (AACM), and the Trio Space. Additionally, he is the founder of the Creative Arts Collective, Roscoe Mitchell Sextet, Roscoe Mitchell Quartet, Roscoe Mitchell Art Ensemble, the Sound Ensemble, the New Chamber Ensemble, and the Note Factory. He has recorded hundreds of albums and has written hundreds of compositions in various styles such as classical and contemporary.

For five decades he has designed the Cage, an elaborate assembly of instruments from the Americas, China, Tibet, Africa, Australia, Europe, and Turkey, as well as many found instruments. Mitchell's honors include a CMA Presenting Jazz grant (2010) and multiple grants from the National Endowment for the Arts, Meet the Composer, Mutable Music Wisconsin Arts Board, Vilas Foundation, the University of Wisconsin-Madison, and the Institut de Recherche et Coordination Acoustique Musique (IRCAM) in Paris, France. He is a recipient of the Doris Duke Artist Award (2014) and is currently the Distinguished Darius Milhaud Professor at Mills College, Oakland, California. In early 2014, Mitchell premiered his composition "NONAAH for Orchestra," performed by the BBC Scottish Symphony Orchestra in Glasgow, Scotland.

### HUGH RAGIN

was reared in Houston, Texas. He began playing trumpet in

eighth grade, at first studying classical music, and played with the Houston All-City High School Orchestra, which traveled to England and Wales. He has a bachelor's degree in music education from the University of Houston, and a master's degree in classical trumpet performance from Colorado State University. In 1978, he attended the Creative Music Studio in Woodstock, New York, where he studied composition with Roscoe Mitchell. The following summer, he played the annual jazz festival in Moers, Germany, with the Roscoe Mitchell/Leo Smith Creative Orchestra. Since then, Ragin has performed throughout Europe and the United States. He has released multiple albums for Justin Time Records, including *An Afternoon in Harlem* (1999), *Fanfare & Fiesta* (2001), and *Feel the Sunshine* (2002). Ragin has taught widely, including at Oberlin College in Ohio.

### JARIBU SHAHID

was reared in Detroit, Michigan, where he was quickly drawn to its diverse musical scene. He has played with many local artists including Kenn Cox, Wendell Harrison, Jimmy Wilkins, J. C. Heard, and Martha and the Vandellas. Principally self-taught, Shahid's training began in Kamau Kenyatta's band and in bass studies with Bob Collins. In 1975, he joined Faruq Z. Bey's band Griot Galaxy, which explored the music of Sun Ra and the Art Ensemble of Chicago. He began performing with the Sun Ra Arkestra in 1978. Shahid's

first collaboration with Roscoe Mitchell was in 1979, and he began playing soon after as part of the Roscoe Mitchell Sound Ensemble and the Roscoe Mitchell Note Factory. Over his long career, Shahid has recorded with Sun Ra, Roscoe Mitchell, James Carter, Geri Allen, Rod Williams, Craig Taborn, Hugh Ragin, Abdoulaye Ndiaye, and Blue Dog. In recent years Shahid has been a member of various groups led by saxophonist David Murray and the Freedom Arts Quartet. Among notable releases he can be heard on is the Milt Jackson DVD *Vibes Surprise* recorded live in Munich.

#### **TYSHAWN SOREY**

was born in Newark, New Jersey, and is a composer, musician, and educator. He plays percussion, trombone, and piano with his own ensembles, touring nationally and internationally, and performs in collaborations with International Contemporary Ensemble (ICE), Muhal Richard Abrams, Steve Coleman, John Zorn, Misha Mengelberg, Vijay Iyer, Wadada Leo Smith, Anthony Braxton, Steve Lehman, Tim Berne, and Myra Melford. As a composer, Sorey has received commissions from Roulette and ICE, and in 2012 he was selected as an Other Minds Composer. In addition to regularly teaching composition and improvisation in New York at the New School for Social Research and the School for Improvised Music, he has taught in Canada, Norway, Germany, Denmark, France, and the United Kingdom.

Sorey's works have premiered at the Issue Project Room (New York); Walt Disney Hall (Los Angeles); the Bimhuis (Amsterdam); the Mostly Mozart Festival at the Lincoln Center (New York); the Jazz Gallery (New York); and Roulette (New York).

#### **TANI TABBAL**

began playing drums professionally as an adolescent, performing with Oscar Brown Jr., Phil Cohran, and the Sun Ra Arkestra. Tabbal has recorded, performed, and toured with a wide range of musicians, including Roscoe Mitchell, David Murray, Geri Allen, Cassandra Wilson, James Carter, Karl Berger, Dewey Redman, David 'Fathead' Newman, Evan Parker, Anthony Braxton, Douglas Ewart, Oliver Lake, Muhal Richard Abrams, Henry Threadgill, Richard Davis, Leroy Jenkins, Milt Jackson, and Jackie McLean. Tabbal can be heard on over seventy albums, and he has released three albums as a bandleader: *Before Time After* (2007), *Wizards* (2014), and *Mixed Motion* (2015).

#### **CRAIG TABORN**

was born and reared in Minneapolis, where he studied piano, composition, and music theory with local university professors. By the time he graduated from the University of Michigan, Taborn had performed on three recordings as a member of the James Carter Quartet. He performed on two additional Carter releases as well as on Roscoe Mitchell's *Nine to Get Ready* (1999) and Hugh Ragin's

*An Afternoon in Harlem* (1999). His original recordings include the debut album *Craig Taborn Trio* (DIW Records, 1994) and *Junk Magic* (Thirsty Ear Recordings, 2004), and he performed solo piano on *Avenging Angel* (2011) and *Chants* (2013), both released on the ECM Records label. Taborn has collaborated with Tim Berne, Drew Gress, Chris Potter, Dave Douglas, Mat Maneri, Bill Laswell, and Meat Ball Manifesto, among others.

#### **WILLIAM WINANT**

is a 2014 Grammy-nominated percussionist and the principal percussionist with the San Francisco Contemporary Music Players. Since 1995, he has toured extensively with the avant-rock band Mr. Bungle. In 1997, he participated in the world premiere of composer Lou Harrison's quintet *Rhymes with Silver*, featuring cellist Yo-Yo Ma and the Mark Morris Dance Group. On the occasion of the Merce Cunningham Dance Company's fiftieth anniversary in 2003, Winant created music for a series of eight special *Events* staged by Merce Cunningham and Dancers at London's Turbine Hall at the Tate Modern. Winant has been featured as a guest artist with the Los Angeles Philharmonic, the San Francisco Symphony, and the Berkeley Symphony, and has made over two-hundred recordings, covering a wide variety of

genres. His recording of Lou Harrison's "La Koro Sutro" (New Albion Records) was the New York Times Critic's Choice for best contemporary recording of 1988. His recording with cellist Joan Jeanrenaud for *Strange Toys* was nominated for a Grammy Award in 2009. Winant is a visiting lecturer at the University of California at Santa Cruz, and he also teaches at Mills College in Oakland, California and the University of California at Berkeley.

The MCA's newest affinity group, **Enact**, gives longtime performance fans and newcomers alike the opportunity to meet artists, discuss groundbreaking directions with leading curators, and choose key performers to sponsor.

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**THANK YOU**

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As an internationally renowned institution devoted to contemporary culture, the Museum of Contemporary Art Chicago presents the most thought-provoking visual art and performing arts of our time. MCA Stage is a vibrant series presenting theater, dance, and music by leading artists from the US and around the world in MCA's three-hundred-seat Edlis Neeson Theater.

MCA Stage's groundbreaking performances are an integral part of MCA Chicago's artist-activated, audience-engaged programming. Along with the museum's exhibitions and educational initiatives, they encourage a broad and diverse community to experience and discuss the work and ideas of living artists.

#### **PARKING**

Validate your ticket at the coat check for \$12 parking in the MCA garage (220 East Chicago Avenue) or the Bernardin garage (747 North Wabash). Discounted parking is limited to six hours on the date of performance.

#### **LOST AND FOUND**

To inquire about a lost item, call the museum at 312-280-2660. Unclaimed articles are held for thirty days.

#### **SEATING**

Please switch off all noise-making devices while you are in the theater.

Patrons are seated at the management's discretion. Food and open beverage containers are not allowed in the seating area.

#### **REPRODUCTION**

Unauthorized recording and reproduction of a performance is prohibited.

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[mcastage@mcachicago.org](mailto:mcastage@mcachicago.org)

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Program notes compiled by Yolanda Cesta Cursach

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