Barbary Coast Jazz Ensemble
Taylor Ho Bynum, director

A program of creative music with the
Taylor Ho Bynum 9-tette:

Ken Filiano *acoustic bass*
Tomas Fujiwara *drums*
Mary Halvorson *guitar*
Jim Hobbs *alto saxophone*
Ingrid Laubrock *tenor, soprano saxophones*
Bill Lowe *bass trombone, tuba*
Tomeka Reid *cello*
Stomu Takeishi *electric bass guitar*

This evening’s performance is dedicated to the memory of Barbary Coast tenor saxophonist Alan Gottesman, Dartmouth Class of 2013.
Program

While listeners are encouraged to make sound as the spirit moves them, please refrain from applause until after the music is concluded—while it is common to clap after "solos" at jazz concerts, we never know when one finishes and another starts, and sometimes the transitions are the best spots.

Barbary Coast Jazz Ensemble
Three (for Me We & Them) ........................................................................................................... Taylor Ho Bynum
Aware of Vacuity ............................................................................................................................... Jim Hobbs
Naptown/Trenton ................................................................................................................................. Bill Lowe
Evening Song ....................................................................................................................................... Bill Lowe (words by Jean Toomer)
Wolves and Blizzards ................................................................. Taylor Ho Bynum (words by David Mitchell)

Taylor Ho Bynum 9-tette
Excerpts from The Ambiguity Manifesto (premiere): .......................................................... Taylor Ho Bynum
Neither When Nor Where
Real/Unreal (for Ursula K. Le Guin)

Barbary Coast Jazz Ensemble and Taylor Ho Bynum 9-tette
Sleeping Giant ........................................................................................................................................ Taylor Ho Bynum
Incorporating The Rain (music by Eddie Gale, words by Joann Gale), Sofðu unga ástín mín (Icelandic traditional) and Anthony Braxton’s Language Music conducting system.

Texts

Evening Song
Full moon rising on the waters of my heart,
Lakes and moon and fires,
Cloine tires,
Holding her lips apart.

Promises of slumber leaving shore to charm the moon,
Miracle made vesper-keeps,
Cloine sleeps,
And I’ll be sleeping soon.

Cloine, curled like the sleepy water where the moon-waves start,
Radiant, resplendently she gleams,
Cloine dreams,
Lips pressed against my heart.

–Jean Toomer, from the novel Cane (1923)

Wolves and Blizzards
How vulgar, this hankering after immortality, how vain, how false. Composers are merely scribblers of cave paintings. One writes music because winter is eternal, and because, if one didn’t, the wolves and blizzards would be at one’s throat all the sooner.

One of my first goals in becoming the director of the Barbary Coast was to connect my new community here at Dartmouth with some of the most treasured collaborators in my extended musical family. Hence the eight incredible musicians joining us for tonight’s concert. I am clearly biased—the guests include many of my dearest friends, with artistic relationships spanning several decades—but there is a general critical consensus that these artists have participated in, instigated and continue to evolve some of the most exciting developments in contemporary improvised music. They are also all warm, wonderful and generous people, and it’s been fantastic to have them interacting with the Coast’s musicians throughout the term and over the past several days. Individually and collectively, they demonstrate a thrilling amount of creativity, and I look forward to all of them returning to Dartmouth in the years to come, to continue to inspire and teach the students, the audience, and myself.

Tonight’s program will start with *Three (for Me We and Them)*. As a teenager, the first great big band I ever heard live was James “Jabbo” Ware’s Me We and Them Orchestra (of which Bill Lowe was a charter member). Many years later, Jabbo asked me to write a tune for that band, and this piece was the result—a tribute to that band’s swagger and swing, and to the many mentors in that ensemble who shared their wisdom and experiences with me.

The next set of compositions are by two of our guest artists, Bill Lowe and Jim Hobbs. I was only sixteen when I met Bill; his guidance brought me into the world of jazz and creative music. I met Jim when I was twenty-two, and soon joined his band the Fully Celebrated Orchestra (turning the long-running trio into a quartet). There are few musicians who’ve influenced me more than these two, and it’s been a pleasure to introduce their music to the Coast and spend some time inside these pieces with me.

Jim and I share an obsession with the Monkey King from the 16th-century Chinese adventure novel *Journey to the West*. *Aware of Vacuity* is one of the many names of that Trickster hero. We used to play the piece with Fully Celebrated back in the early 2000s, and this big band arrangement was premiered by Jim’s Brothers of Heliopolis ensemble a few years later.

Bill’s own words on his compositions:

*Naptown/Trenton* is a 24-bar blues written for percussion master Ed Blackwell and the rest of the Wesleyan Jazz Faculty Ensemble Quintet in the mid 1980s: Bill Barron, Fred Simmons and Wes Brown. The full title—I *Never Been to Naptown, but It Sure Sounds Like Trenton to Me*—comes from an encounter with iconic jazz educator David Baker and his hilariously profane tales of life in Indianapolis, IN (aka Naptown), which reminded me of my life growing up in Trenton, NJ.

*Evening Song* is a poem by Harlem Renaissance author Jean Toomer from his masterpiece, the novel *Cane*. I set the poem to music for my production, *Pieces of CANE: KABNIS!*, a drama with music, dance and video. Tonight’s version is the premiere of my reinterpretation for large ensemble and two voices: enjoy!

*Wolves and Blizzards* draws text from David Mitchell’s *Cloud Atlas*, inspired not only by the words of that particular passage, but by the labyrinthine structure of the whole novel. Mitchell’s book jumps from genre to genre while retaining its thematic center—the composition attempts something similar in a miniaturized format.

All the guest artists will assemble to premiere two movements of a new extended composition, *Neither When Nor Where* and *Real/Unreal* from *The Ambiguity Manifesto*. The music is intended to celebrate the beauty and necessity of the unknown and the indefinable, the enigmatic and the subversive. It presents a web of creative possibility, offering the performers agency to make their own choices as improvisers, section leaders, and ensemble members using the materials and framework provided.

Finally, the full cast will take the stage to close with *Sleeping Giant*. Named after a set of hiking trails just outside of New Haven, this composition offers possibilities and paths, rather than fixed destinations. There are a few landmarks along the way, but how and when we get there is not pre-determined. We’ve also incorporated two tunes chosen by our vocalists—a late-1960s jazz hymn and an Icelandic folk song—that should occasionally float to the surface like echoes of a shared memory.

Many thanks to the Hopkins Center for helping bring all these musicians together, and for supporting the development of the new work. It is a rare gift to be somewhere that embraces one’s work both as an educator and as an artist, and I am truly grateful for the opportunity.

—Taylor Ho Bynum
About the Artists

**Ken Filiano** *(acoustic bass)*, also a composer and bandleader, has worked with artists like Bobby Bradford, Connie Crothers, Vinny Golia, Jason Hwang, Warne Marsh, Roswell Rudd and countless more. Critics have called him a “creative virtuoso” and “a master of technique.” (Ken also carries a strong local connection—his brother is a doctor at Dartmouth-Hitchcock.)

**Tomas Fujiwara** *(drums)* is described as “a ubiquitous presence in the New York scene … an artist whose urbane writing is equal to his impressively nuanced drumming” *(Point of Departure)*, leading his own bands like Triple Double and the Hook Up, and playing in contexts ranging from artists like Anthony Braxton, Nicole Mitchell, Matana Roberts and John Zorn to stints with the off-Broadway hit Stomp and the musical *Fela!*  

**Mary Halvorson** *(guitar)* is one of improvised music’s most in-demand guitarists, working with artists including Anthony Braxton, Jason Moran, Marc Ribot and John Zorn, headlining performances at the Newport Jazz Festival and the Village Vanguard, and winning Guitarist, Rising Star and Rising Star Composer of the year in the most recent *Downbeat* Critics Poll.

Fujiwara and Halvorson will return to Dartmouth on February 8, 2019, when their collective trio Thumbscrew, with bassist Michael Formaneck, will join the Barbary Coast as guest artists for next year’s winter concert.

**Jim Hobbs** *(alto saxophone)* heads the long-running ensemble the Fully Celebrated Orchestra, which has been a force on the Boston music scene since they started playing free jazz at punk rock clubs in the 1980s; he’s been described as “one of his generation’s most gifted altoists” *(AllAboutJazz.com)*, and the *Boston Phoenix* declared, “There’s no one with a more individual sound and conception than Hobbs.”

**Ingrid Laubrock** *(tenor, soprano saxophones)*, German-born and NYC-based, has received attention for her saxophone playing and bandleading, collaborations with Anthony Braxton, Kris Davis, Tom Rainey and Tyshawn Sorey, and her composing for ensembles ranging from trio to full orchestra; the *New York Times* describes her music as “omnivorous and pointed, slouching and precise, humorous and austere.”

**Bill Lowe** *(bass trombone and tuba)*, over his five-decade career, has worked with legends like Frank Foster and Clark Terry, leaders of the avant-garde like Cecil Taylor and Henry Threadgill, and under-heralded greats like Bill Barron and Makanda Ken McIntyre. He has taught at leading universities including Wesleyan, Williams, Yale and Columbia, among others, and has mentored countless young artists inside and outside of those institutions.

**Tomeka Reid** *(cello)* has been described as a “new jazz power source” by the *New York Times*, has closely collaborated with artists like Nicole Mitchell, Anthony Braxton and the Art Ensemble of Chicago, and was declared “Jazz Chicagooan of the Year” by the *Chicago Tribune* and “Chicago Jazz Hero” by the Jazz Journalists Association.

**Stomu Takeishi** *(electric bass guitar)*, Japanese-born, has regularly performed and recorded with Henry Threadgill, Paul Motion, Myra Melford, Brandon Ross and Cuong Vu, among many others; *The Jazz Book: From Ragtime to the 21st Century* writes, “Takeishi has taken Jaco Pastorius’s fretless sound the furthest in New York’s avant-garde contexts.”

**The Barbary Coast** is the student jazz ensemble of Dartmouth College. Composed almost entirely of non-music majors, the Coast is dedicated to the idea that a large group of people improvising together, navigating forms and making choices in real time, can be a transformative experience.

The jazz big band has been a model of creative interaction, structural innovation, and American ingenuity for over a century—and the Barbary Coast has been around for almost as long! In its rich history, the ensemble has hosted a diversity of guest artists, from jazz legends like Max Roach, Dexter Gordon and Clark Terry, to leaders of the avant-garde like Sun Ra, Don Cherry and Lester Bowie, to Latin jazz masters like Eddie Palmieri and Jerry and Andy González. This tradition continues with visits from some of the brightest voices of today’s creative music scene, like the guests on tonight’s concert.

The Coast explores the full spectrum of jazz and creative music, from pioneers like Duke Ellington, Mary Lou Williams and Charles Mingus, to the latest original compositions by its guest artists, its director and its students. Each term brings a new theme—whether the focus is on a particular composer or historical period, a collaboration with guests or other Hop Ensembles, or a program conceived by graduating students. The Barbary Coast continues to improvise and evolve, living up to its reputation as “the most eclectic college jazz ensemble in the country.”
About the Artists continued

Taylor Ho Bynum (director), who began leading the Barbary Coast Jazz and Creative Music Ensemble at Dartmouth in 2017, has spent his career navigating the intersections between structure and improvisation—through musical composition, performance and interdisciplinary collaboration, and through production, organizing, teaching, writing and advocacy. Bynum’s expressionistic playing on cornet and his expansive vision as composer have garnered him critical attention on over twenty recordings as a bandleader and dozens more as a sideman. His varied endeavors include leading his own bands (such as his long-running Sextet and his fifteen-piece creative orchestra The PlusTet), his Acoustic Bicycle Tours (where he travels to concerts solely by bike across thousands of miles) and his stewardship of Anthony Braxton’s Tri-Centric Foundation (which he serves as executive director, producing and performing on most of Braxton’s recent major projects). Bynum has worked with many legendary figures such as Bill Dixon and Cecil Taylor, maintains current collaborative projects with forward-thinking peers including all the guests on tonight’s concert, and increasingly travels the globe to conduct community-based large ensembles in explorations of new creative orchestra music. He is also a published author and contributor to The New Yorker’s Culture Blog, has taught at universities, festivals and workshops worldwide, and has served as a panelist and consultant for leading funders, arts organizations and individual artists. His work has received support from Creative Capital, the Connecticut Office of the Arts, Chamber Music America, New Music USA, USArtists International and the Doris Duke Charitable Foundation.

Barbary Coast Jazz Ensemble

Taylor Ho Bynum, director
Emma Howeiler ‘18, ensemble assistant

Alto Saxophone
Gray Christie ‘20
Kevin Mercado ‘19
Ziqi Wang ‘18

Tenor Saxophone
Noah Campbell ‘21
(+ soprano, clarinet)
Connor Quigley ‘21

Baritone Saxophone
Daniel Seo ‘18

Trumpets
Barrett Noone ‘21
Nick Samel ‘20
Noel Siegert ‘21

Trombones
David Ballou ‘18
Ned Feist ‘18
Lucas James ‘21

Piano
Emma Howeiler ‘18

Guitar
Andrés Jacobs ‘18
Drew Kaler ‘21

Bass
Mali Obomsawin ‘18

Drums/Percussion
Charlotte Kamin ‘18
Mackenzie Kynoch ‘19

Voice
Jasmine Collins ‘21
Zoe Sands ‘18

T=Tuck School of Business
Upcoming Events

Daymé Arocena
Thu • April 12 • 7 pm
Dazzling young Havanann sings Afro-Cuban music suffused with jazz, soul and funk.

Barbary Coast Jazz Ensemble
Taylor Ho Bynum, director
Sat • May 12 • 8 pm
Graduating seniors call the tunes in this joyful, eclectic year-end concert.

For tickets or more info, call the Box Office at 603.646.2422 or visit hop.dartmouth.edu. Share your experiences! #HopkinsCenter

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