

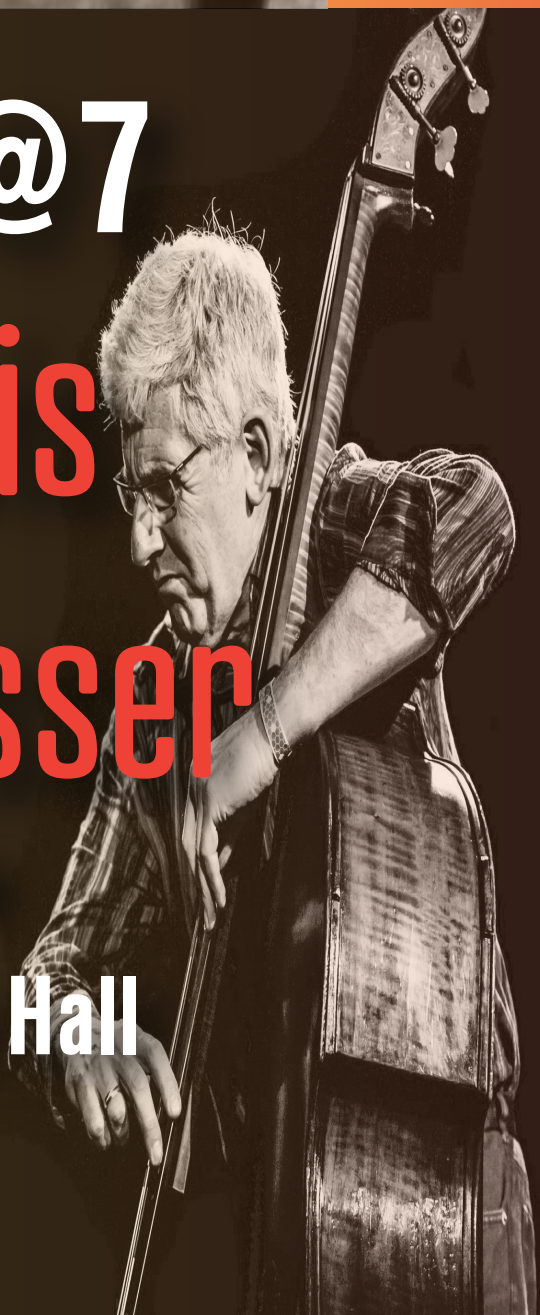


**WEDNESDAY@7**

**Anthony Davis  
& Mark Dresser**

**May 2nd, 2018 @ 7pm**

**Conrad Prebys Concert Hall**



**UC San Diego**  
ARTS AND HUMANITIES  
Music

Wednesday@7 Presents

# Anthony Davis & Mark Dresser

Wednesday, May 2, 2018 – 7:00 p.m.  
Conrad Prebys Concert Hall

Invocation	Mark Dresser
Threaded	Dresser
III	Dresser

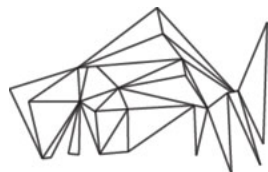
Mark Dresser, solo bass

Goddess Variations	Anthony Davis
Wayang Variations	Davis

Anthony Davis, piano

Butch's Balm	Dresser
Lady of the Mirrors	Davis
I Can Smell You Listening	Dresser
Loss –But Death is Never Late	Davis
Black Arthur's Bounce	Dresser

Anthony Davis, piano and Mark Dresser, bass



## Program Notes for Mark Dresser:

**Invocation** – An opening solo bass piece that serves as a vehicle to feel the room, the audience, and integrate the areas of my current state of musical exploration.

**Threaded** – Originally inspired by the innovative two bow work of cellist Frances-Marie Uitti, I developed a series of pieces that uses the unorthodox technique of unfastening the frog of bow and re-threading it through various string combinations to investigate intervals, triple and even quadruple stops that are beyond traditional playing.

**Butch's Balm** (2018) – Dedicated to memory of jazz pianist, composer, arranger, Butch Lacy. His piano playing embraced the economy, timing, and soulfulness of Wynton Kelly. In the early eighties he was the pianist with the legendary singer, Sarah Vaughn. Soon thereafter he emigrated to Denmark and established himself as a revered teacher and performer/composer. We recorded *Being/Playing* in Denmark (ILK Music 2016) and performed together this past spring 2017. Learning that he was terminally ill, I composed this piece for him and premiered it with my quintet on March 30 this year and he was able to hear it days before he passed.

**I Can Smell You Listening** (for Alexandra Montano) – The day after 9/11 and living in Brooklyn I got together with singer Alexandra Montano and vibraphonist Matt Moran to musically commune. Alexandra who performed with Phillip Glass Ensemble for over a decade was a wonderful improviser whose musicianship, lyricism, and ability to spontaneously invent over complex forms was fantastic. We recorded on Denman Maroney and my, CD *Time Changes* (2005 Cryptogramophone). She passed away in 2007.

**Black Arthur's Bounce** (2018) – Arthur Blythe, the legendary alto saxophonist hailing from Los Angeles first came to national attention as a member of Horace Tapscott's Pan Afrikan Peoples Arkestra, and on the the LP, *The Giant Has Awakened* (1969). Known in those days as "Black Arthur" he was the inspiration of Amiri Baraka's epic poem, "In the Tradition (for Black Arthur Blythe). His sound is instantly identifiable by the intensity of the attack, wide expressive vibrato and dynamic rhythm. I performed with him in the early 70's as a member of Stanley Crouch's "Black Music Infinity." Once moving to NYC he established himself as a major definitive voice and recording artist. He passed away last year.

## Program Notes for Anthony Davis:

**Goddess Variations** (2003) – This piece is based on the Goddess of the Waters Aria in my opera *Amistad*. The aria portrays the Middle Passage as the bodies of slaves are thrown overboard into the ocean. As they float toward the bottom of the sea, the Goddess sees their premature death as a violation of her body, as the fire of the slaves' souls is extinguished.

**Wayang Variations** (2007) – This solo piano piece is part of my *Wayang* cycle of compositions that include *Wayang II*, *Wayang IV*, *Wayang V for Piano and Orchestra*, *Wayang VI for Two Pianos*. The music is inspired by the Balinese gamelan. The opera *Under the Double Moon* was originally intended to be a science fiction – shadow puppet opera that drew from the *Wayang* series.

**Lady of the Mirrors** (1979) – This piece was composed during a period I was working with dancers in New York. The lady of the mirrors is the dancer warming up in front of a mirror. The piece is based on musical fragments that recur balancing action and silence, energy and stasis.

**Loss – But Death is Never Late** (2018) – The piece begins as a ritual, a slow phase of 8 against 9 featuring solo bass. The repeating figure eventually disintegrates into an open improvisation that precedes *But Death is Never Late*. This music is derived from the ending of the opera *Lear on the 2nd Floor*.

**MARK DRESSER** is a Grammy nominated, internationally renowned bass player, improviser, composer, and interdisciplinary collaborator. At the core of his music is an artistic obsession and commitment to expanding the sonic, musical, and expressive possibilities of the contrabass. He has recorded over one hundred forty CDs including three solo CDs and a DVD. From 1985 to 1994, he was a member of Anthony Braxton's Quartet, which recorded nine CDs and was the subject of Graham Locke's book *Forces in Motion* (Da Capo). He has also performed and recorded music of Ray Anderson, Jane Ira Bloom, Tim Berne, Anthony Davis, Dave Douglas, Osvaldo Golijov, Gerry Hemingway, Bob Ostertag, Lei Liang, Joe Lovano, Roger Reynolds, Henry Threadgill, Dawn Upshaw, John Zorn. Dresser most recent and internationally acclaimed new music for jazz quintet, *Nourishments* (2013) his latest CD (*Clean Feed*) marks his re-immersion as a bandleader. Since 2007 he has been deeply involved in telematic music performance and education. He was awarded a 2015 Shifting Foundation Award and 2015 Doris Duke Impact Award. He is Professor of Music at University of California, San Diego.

Opera News has called **ANTHONY DAVIS**, "A National Treasure," for his pioneering work in opera. He has been on the cutting edge of improvised music and Jazz for over four decades. Anthony Davis continues to explore new avenues of expression while retaining a distinctly original voice. Mr. Davis has composed eight operas including: *X: The Life and Times of Malcolm X* with a libretto by Thulani Davis, had its world premiere at the New York City Opera in 1986. A recording of the opera was released in 1992 on the Gramavision label and earned a Grammy nomination for music composition. His fourth opera, *Amistad* with a libretto by Thulani Davis premiered at the Lyric Opera of Chicago on November 29th, 1997. A recording of the opera was released on New World in 2008. *Wakonda's Dream* with a libretto by Yusef Komunyakaa had its world premiere with Opera Omaha in March 2007. His opera *Central Park Five* will be performed at Long Beach opera in 2019. His other works include the music for the critically acclaimed Broadway production of Tony Kushner's *Angels in America*. *Notes from the Underground*, a recording of his works for orchestra was released by BMOP in 2014.

**On Wednesday, May 23, 2018 – 7:00 p.m.:**  
**WEDNESDAY@7 presents**  
**Stephanie Richards: Full Moon**

"Envelope-shredding" trumpeter and composer Stephanie Richards joins forces with pioneering live-sampler J.A. Dino Deane for a sonic exploration of supernatural groove. Using both acoustic and electronic instruments, Richards will celebrate and premiere the debut release of *Fullmoon* on Relative Pitch Records.

Richards has built a compelling presence in the NYC improvised and experimental scenes, from working with masters Anthony Braxton, Henry Threadgill, Laurie Anderson and Yoko Ono, to cutting edge improvisors Jason Moran and Deerhoof's Greg Saunier. Meeting through a mutual bond with the late improvising pioneer Butch Morris, collaborator Dino J.A. Deane innovated the use of live electronics in the 1980s, working with artists ranging from Jon Hassell to the art punk group Indoor Life.

Inspired by phases of the moon, Richards' trumpet is encircled by percussion instruments, choreographed to play within and against their resonant surfaces while Deane samples and manipulates sounds in real-time, creating a dialogue for solo trumpet, drums and transformed reflections of themselves.

As a special addition, the engagement will feature a live screening of the short animated film "Gong" by director Aaron Vinton, featuring music from *Fullmoon*.



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