

Chicago Humanities Festival 2009

Laughter

*Guerrilla Girls
Marga Gomez
Don Byron*

Thursday–Saturday,
November 10–14, 2009



Photo by Cori Wells Braun

Museum of
Contemporary
Art
CHICAGO
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Chicago
Humanities
Festival
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Chicago Humanities Festival 2009

Laughter

Tuesday, November 10
Guerrilla Girls
Feminist Masked Avengers

Wednesday, November 11
Marga Gomez
Long Island Iced Latina

Directed by David Schweizer

Saturday, November 14
Don Byron
The Music of Mickey Katz

Don Byron, clarinet and emcee
JD Parran, woodwinds
Charles Lewis, trumpet
Jacob Garchik, trombone
Todd Reynolds, violin
Daniel Kelly, piano
Kenny Davis, bass
Ben Wittman, drums
Jack Falk, lead vocal
with Michael Kozakis, xylophone

Titles will be announced on stage from the following song list:

- Prologue:
... *shed no tears before the rain* (Don Byron)
Frailach Jamboree (Mickey Katz)
Haim Afen Range (adapted from *Home on the Range*, traditional)
Mamaliege Dance (Nat Farber and Mickey Katz)
Sweet and Gentle (Monterrey Portal and George Thorn)
Litvak Square Dance (Mickey Katz)
C'est Si Bon (Jerry Seelen, Henry Betti, and Andre Hornez)
Trombonik Tanz (Nat Farber and Mickey Katz)
Bar Mitzvah Special (Louis Singer and Nat Farber)
Dreidel Song (traditional)
Seder Dance (Mickey Katz, adapted from *Sabre Dance* by Khachaturian)
Paisach in Portugal (adapted from *April in Portugal* by Raul Ferrao and Jimmy Kennedy)
Berele's Sherele (Benny Gill and Nat Farber)
Kiss of Meyer (adapted from *Kiss of Fire* by Lester Allan and Robert Hill)
Wedding Dance (Mickey Katz)
16 Tons (Ernie Ford)
Sunrise, Sunset (Sheldon Harnick)

Marga Gomez and Don Byron are presented by the Chicago Humanities Festival in partnership with the Museum of Contemporary Art, Chicago.

Guerrilla Girls are presented by the Chicago Humanities Festival in partnership with the Museum of Contemporary Art, Chicago; Ellen Stone Belic; and Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media, Columbia College Chicago.

Marga Gomez's *Long Island Iced Latina* was originally produced by the Puerto Rican Traveling Theatre.

Welcome

The Chicago Humanities Festival (CHF) and the MCA, Chicago, welcome you to the 20th-annual festival.

CHF creates opportunities for people of all ages to support, enjoy, and explore the humanities. The organization accomplishes this by creating annual fall and spring festivals, by presenting programs throughout the year that encourage the study and enjoyment of the humanities, and by maintaining an online home for the humanities community on its website.

This year's festival, titled Laughter, includes more than 90 events at 19 venues around Chicago's Loop and Hyde Park neighborhoods, and features concerts, theater performances, exhibits, discussions, lectures, and films. For more information and tickets visit chicagohumanities.org or call the box office at 312.494.9509.

Join us for Stages, Sights & Sounds, CHF's nationally-recognized spring festival.

Its more performance-based programming appeals to a wide audience, including children and families. The 11th Stages, Sights & Sounds (formerly known as the Chicago Children's Humanities Festival) will take place in May 2010 at several of Chicago's favorite theater venues, including the MCA. Please check the CHF website at chicagohumanities.org for more information in early 2010.

Have you been on the CHF website lately?

Newly launched in August 2009, the CHF website offers lectures, slideshows, and materials from CHF's 20-year archive. Programs included in the 2009 festival will become available in the late fall and winter. Commentary, including blogs and ongoing conversations, are a central feature of the site. Create an account, share a festival itinerary, and join the conversation at chicagohumanities.org.

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bahok is made possible by the MetLife Community Connections Fund of the National Dance Project, a program administered by the New England Foundation for the Arts. Major support for the National Dance Project is also provided by the Doris Duke Charitable Foundation with additional support from the Ford Foundation and the Andrew W. Mellon Foundation.

Photo by Hugo Glendinning

About the artists



Image © Guerrilla Girls. Courtesy guerrillagirls.com

Guerrilla Girls

is a group of anonymous, radical feminist artists dedicated to exposing sexism, racism, and corruption in the art world, film industry, and popular culture. Adopting the names of dead female artists like Frida Kahlo and Kathe Kollwitz, they are best known for their creative poster campaigns and public appearances wearing full jungle drag.

Guerrilla Girls have appeared at more than 90 universities and museums, as well as in the *New York Times*, the *Washington Post*, the *New Yorker*, *Bitch*, and *Artforum*; on National Public Radio, the BBC and CBC; and in many art and feminist texts. They have authored stickers, billboards, posters and other projects, as well as several books including *The Guerrilla Girls' Bedside Companion to the History of Western Art* and *Bitches, Bimbos and Ballbreakers: The Guerrilla Girls' Guide to Female Stereotypes*.

They are part of Amnesty International's Stop Violence Against Women Campaign in the United Kingdom and are exploring possible activities with Greenpeace. Their campaigns have included the un-

veiling of anti-film industry billboards in Hollywood timed with the Academy Awards; large-scale projects for the Venice Biennale, Istanbul, and Mexico City; and a non-appearance in 2007 at the Museum of Modern Art-organized symposium *Feminist Future: Theory and Practice in the Visual Arts*. They have examined the museums of Washington DC in a full-page article in the *Washington Post*, and exhibited large-scale posters and banners in Athens, Bilbao, Rotterdam, Sarajevo, and Shanghai.

From the book *Confessions of the Guerrilla Girls*
Excerpted from an interview by anonymous

Q. How did the Guerrilla Girls start?

Kathe Kollwitz: In 1985, The Museum of Modern Art in New York opened an exhibition titled *An International Survey of Painting and Sculpture*. It was supposed to be an up-to-the minute summary of the most significant contemporary art in the world. Out of 169 artists, only 13 were women. All the artists were white, either from Europe or the US. That was bad enough, but the curator, Kynaston McShine, said any artist who wasn't in the show should rethink "his" career. And that really annoyed a lot of artists because obviously the guy was completely prejudiced. Women demonstrated in front of the museum with the usual placards and picket line. Some of us who attended were irritated that we didn't make any impression on passersby.

Meta Fuller: We began to ask ourselves some questions. Why did women and artists of color do better in the 1970s than in the 1980s? Was there a backlash in the art world? Who was responsible? What could be done about it?

Q. What did you do?

Frida Kahlo: We decided to find out how bad it was. After about five minutes of research we found that it was worse than we thought: the most influential galleries and museums exhibited almost no women

artists. When we showed the figures around, some said it was an issue of quality, not prejudice. Others admitted there was discrimination, but considered the situation hopeless. Everyone in positions of power—curators, critics, collectors, the artists themselves—passed the buck. The artists blamed the dealers, the dealers blamed the collectors, the collectors blamed the critics, and so on. We decided to embarrass each group by showing their records in public. Those were the first posters we put up in the streets of SoHo in New York.

Q. Why are you anonymous?

GG: The art world is a very small place. Of course, we were afraid that if we blew the whistle on some of its most powerful people, we could kiss off our art careers. But mainly, we wanted the focus to be on the issues, not on our personalities or our own work. Lee Krasner: We joined a long tradition of (mostly male) masked avengers like Robin Hood, Batman, the Lone Ranger, and Wonder Woman.

Q. Why the gorilla masks?

KK: We were Guerrillas before we were Gorillas. From the beginning, the press wanted publicity photos. We needed a disguise. No one remembers, for sure, how we got our fur, but one story is that at an early meeting, an original girl, a bad speller, wrote ‘Gorilla’ instead of ‘Guerrilla.’ It was an enlightened mistake. It gave us our “mask-ulinity.”

Q. Do you allow men to join?

FK: We’d love to be inclusive, but it’s not easy to find men willing to work without getting paid or getting credit for it.

Q. What have you done besides posters?

Eva Hesse: The posters are our most public communication but we’ve done other things, too, like billboards, bus ads, magazine spreads, protest actions, letter-writing campaigns. We’re particularly

proud of having put up broad sheets in bathrooms of major museums.

Rosalba Carriera: We send secret letters to egregious offenders, often honoring them with bogus awards. We gave John Russell of the *New York Times* an award for The Most Patronizing Art Review of 1986, when he reviewed Dorothy Dehner’s show and called her “Mrs. David Smith,” referring to her famous sculptor husband (they had been divorced for years).

Q. Have you ever been accused of discrimination yourselves?

Alma Thomas: Yes. Menopausal women felt we were making fun of them by titling our newsletter *Hot Flashes from the Guerrilla Girls*. I guess they didn’t know the Girl who named it was having them herself.

KK: One male journalist is still threatening to sue us for charging white males a higher subscription rate to *Hot Flashes* than women or artists of color. We thought it was fair, because white men earn more. We told him to go sue hairdressers who charge women more for a haircut.

Q. Who finances you?

Georgia O’Keeffe: In the beginning, we paid for the posters out of our own pocketbooks. And we received unsolicited contributions like one from a secretary at a New York City museum who wrote, “I work for a curator you named on one of your posters. You’re right, he’s an asshole. Here’s \$25.” Now, we get a lot of contributions from women artists when their careers take off. We even got a government grant for our newsletter *Hot Flashes*, to “monitor sexism and racism in the art world.” There is no one funding source, no matron of the arts who writes us big checks, no PAC for the Guerrilla Girls. We do accept retributions from institutions we have attacked when they buy our posters and pay our lecture fees. For more information visit, guerrillagirls.com.

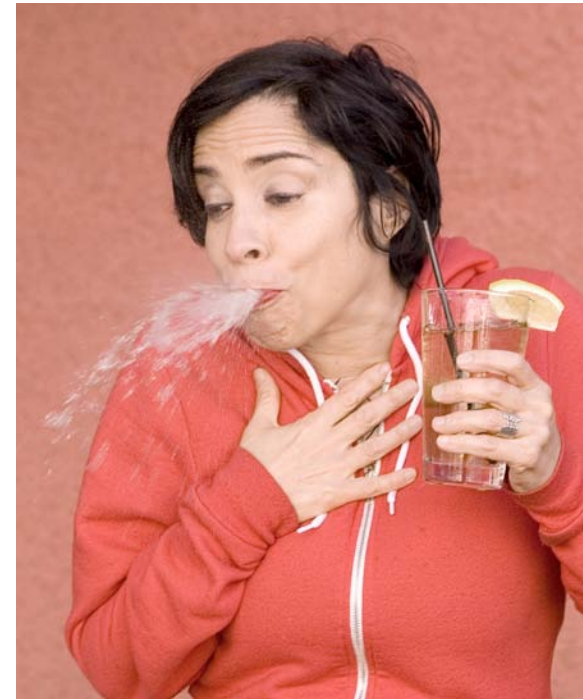


Photo by David Wilson

Marga Gomez

was born and raised in Manhattan. Her father was a Cuban comedian and her mother a Puerto Rican dancer. Celebrated as one of the United States’s first openly gay comedians, Gomez has lived in San Francisco since the early 1980s, earning acclaim for her annual New Year’s Eve show at the Rhino Theatre in the Mission as well as at this year’s Edinburgh Fringe Festival.

She is the author and performer of eight solo plays including *Los Big Names*, *A Line Around The Block*, *Jaywalker*, *The Twelve Days of Cochina*, and *Marga Gomez’s Intimate Details*. She made her Chicago debut in 1994 with *Memory Tricks* and *Marga Gomez is Pretty, Witty & Gay* as part of the International Theater Festival of Chicago. Her new work, *Long Island Iced Latina*, received New York’s 2009 Hola Award for Best Solo Play, and has been presented at Miami’s South Beach Comedy Festival, New York’s

Teatro Stagefest, the National Hispanic Cultural Center in New Mexico, The Marsh in San Francisco, as well as Princeton University, Central Michigan University, and the College of Staten Island.

Her collaboration with Carmelita Tropicana on *Single Wet Female* has been produced in New York at the Public Theater, the 47th Street Theater, Performance Space 122, Dixon Place, and La Mama ETC, and she has appeared in productions of *The Vagina Monologues* Off Broadway and with national companies, working alongside Rita Moreno and Jo Beth Williams. Her screen credits include HBO’s *Tracy Takes On . . .*, the Warner Brothers’ films *Batman Forever* and *Sphere*, and the independent films *Rosa Negra* and *The D Word*. Gomez was “prisoner number two” in one episode of the beloved soap opera *Guiding Light*.

Her television appearances include the LOGO Network’s *One Night Stand-Up*, HBO’s *Comic Relief*, Comedy Central’s *Out There*, Showtime’s *Latino Laugh Festival*, and the PBS series *In the Life*. Gomez is profiled in the 2003 documentary *Laughing Matters* by All Out Films, and her recording *Hung Like a Fly* is available on Uproar Records. She is a Drama Desk Award Nominee and the winner of Theater LA’s Ovation Award, The Gay and Lesbian Alliance Against Defamation Media Award, and the San Francisco Bay Guardian Reader’s Choice Award for Best Comedian in 2008 and 2009.

Selections from Gomez’s work have been published in several anthologies including *Extreme Exposure* (TCG Books), *HOWL* (Crown Press), *Out Loud & Laughing* (Anchor Books), *Contemporary Plays* by American Women of Color (Routledge), *When I Knew* (Harper-Collins), and *Out of Character* (Bantam Books). She has written for the *Village Voice*, *Out Magazine*, and *Velvet Park Magazine*. Gomez was one of eight playwrights in 2004 to be commissioned by the Mark Taper Forum’s Latino Theater Initiative’s Amor Eterno project. For more information, visit margagomez.com.

A tall cool drink of Marga Gomez

Excerpt from an interview by Shilanda Woolridge, January 9, 2009.

Shilanda Woolridge: 2008 had a lot of political issues that affected queer folks. What are your thoughts on Prop 8 and Rick Warren, the evangelical Christian pastor President-elect Obama chose to give the invocation at his inauguration?

Marga Gomez: Rick Warren is a very heated topic and a confusing situation. I talked about him [in her fifth New Year's Eve show at the Rhino Theatre, with queer Muslim comic Ali Mafi] and how gay people felt that Obama threw them under the bus. I said I don't think that analogy works in San Francisco when you have to wait 40 minutes for the Muni. Someone throwing you under the bus is not a serious problem. If someone throws you under the bus you have about a half hour to save yourself.

Proposition 8 is very hard for me to wrap my mind around. I feel that the religious right misrepresents God. I think they are going to really pay for it in the after life.

SW: Who is your audience?

MG: My audience is a mix of people, very San Francisco progressive, gay, straight, Latino, people of color, white folks, and women. What I've learned is you can't get everybody. I don't want to compromise who I am. I love anyone who buys a ticket to my show.

SW: You call yourself butch and often wear makeup. Are you futch (femme + butch)?

MG: I do my own thing. I prefer not to obsess about the labels.

I think the reason I don't wear a lot of girly girl clothes is because I have my father's feet, terrible corns. I think if you're gonna get glammed out like that you gotta wear the shoes and there's no way. I have to wear simple, plain sensible shoes.

It's really my feet. If I had my mother's feet, oh my gosh, I'd be in heels all the time.

SW: Let's talk about your new show, *Long Island Iced Latina*.

MG: It's about being a Latino/a. A Spanish sur-named person in America who can't speak Spanish. It doesn't seem to be an issue for any other ethnicity. No one expects an Italian-American to just break out into Italian and start playing bocce ball.

Latinos are kind of "fetishized." Everyone looks at me as the person that's gonna teach them salsa and the person they can practice their high school Spanish on. It's a very deep source of shame that I can't speak Spanish. It was almost harder than coming out as a gay person.

Latinos are so hungry to be represented on stage and in entertainment. I get these people who rush up to me and start speaking in Spanish, then I say a few clumsy words and you just see this sadness.

Spanish was the first language I spoke when I was a baby. I dealt with heavy assimilation in Catholic school. Maybe half the kids were Latino and the other half were Irish, and the nuns were Irish. They really just blew our minds. I can jig better than I can salsa. I guess part of what makes me a performer is the need to be liked. I needed the nuns to like me.

I'm tackling all this stuff. It's presented as somewhat of a comedy act with storytelling in it. I tell the stories and they are all funny, and yet there is a little bit of anger in it, just a little bit of edge.

This whole show is focused on my teenage years. I had to spend my high school years in a suburban neighborhood where I was the only brown person. So I tried to be as white as I could be, and it carried into being an English major in college and taking French instead of Spanish in high school.

My Mother was also part of this. She was a very fair-skinned Puerto Rican. People didn't believe she

was Puerto Rican until she opened her mouth and she had this thick Puerto Rican accent. She always wanted to be French. So I took French to make her like me. Yet I was dark so she was always disappointed. When I had a little blond friend she would be delighted with my friend. She'd say, "Why can't you have your hair like that?" Because she's white!

The first really big presentation of the show in New York had a tremendous response. There were so many people who came forward who said, "I don't know Spanish either and I'm so ashamed." It's nice, because you know when Latinos are in the media it's like we're über Latino. That's the reality for many of us. I deal with the stereotypes.

The group of Latinos that can't speak Spanish are oppressed by the majority of Latinos that can speak Spanish. I am calling out to my nation. I am your leader. We speak the same language. English.



Photo by Cori Wells Braun

Don Byron and the music of Mickey Katz

Born in 1909 in Cleveland, Ohio, Mickey Katz began playing the clarinet in a public school music program at the age of 11. Katz was a natural showman who began winning amateur nights within two months of starting lessons and began playing with local bands in his teens. When he started introducing comic routines into his act, Katz attracted the attention of bandleader Lindley Armstrong "Spike" Jones who specialized in performing satirical arrangements of popular songs, ballads and classical works. Jones hired Katz into his City Slickers in 1946.

Katz worked with Jones for a year and a half, playing and conducting shows. When he tired of the travel, he approached RCA to record parodies that combined popular songs with Yiddish lyrics and instrumentation. For his band, Katz gathered Nat Farber, who provided arrangements, Mannie Klein on

About the artists

trumpet, Si Zentner on trombone, and Sam Weiss on drums. In one month, his first release of the single *Haim Afn Range* (Home on the Range) on RCA sold more than 30,000 copies. In 1951, Katz organized his first tour which he called the Borscht Capades. It toured for four months and included Katz's own teenaged son, Joel Grey.

Jordan R. Young of MSN Music said, "Not long before he passed away in 1985, I asked Katz if he was familiar with the Klezmerim, the California-based group then at the forefront of a nationwide revival. 'That's what we did—klezmer!' exclaimed Katz. 'But we didn't call it that in my day.' Though he was perhaps the greatest exponent in his day of 'Jewish jazz,' as Katz called it, he was too modest to suggest such a thing."

Katz used humor to expand the musical boundaries of klezmer, thrusting it into the lap of post-World War II mainstream America at a time when Yiddish was identified as a victim's language and most Jewish music looked backward in time because the post-Holocaust present was intolerable. Playing Katz's songs also demanded prodigious skill, hence the attraction of Katz to Don Byron, who is notable for his humor and profound musical curiosity.

Don Byron was born in 1958 in the South Bronx, a neighborhood with a sizeable Jewish population. His father, a mailman who occasionally played bass in calypso bands, and his mother, who dabbled in piano, encouraged Byron to learn about many music styles, from Leonard Bernstein to Dizzy Gillespie. Byron chose the clarinet as a child when he developed asthma, heeding his doctor's advice to pick up a wind instrument as therapy.

His role models on clarinet included Tony Scott, Artie Shaw, and especially Jimmy Hamilton. As an improviser, Joe Henderson was a prominent influence. As a teenager Byron studied clarinet with Joe Allard, and at the New England Conservatory of Music with George Russell. He was later recruited to play in

Hankus Netsky's Klezmer Conservatory Band.

Byron became drawn to Mickey Katz's arrangements for their sophistication, wit, and distinct emphasis on the ethnic and assimilative aspects of the Eastern European Jewish culture that produced the music. In 1990, he transcribed and adapted Katz's recorded legacy for a band of jazz musicians that he assembled and subsequently immersed in the fine stylistic points of the genre. Making their debut in New York at Michael's Pub with Joel Grey, the band took the project to clubs such as SOB's and the Knitting Factory, Jewish Community Centers, the Ravinia Festival, the Montreal Jazz Festival, and eventually to Europe including appearances at Vienna's City Hall and clubs in Hamburg, Munich, and Milan.

In 1993, Byron released *Don Byron Plays the Music of Mickey Katz*. "At first, there was a lot of racial reaction to a black man being in this music, which was essentially restricted to a small community of Jewish kids pursuing some revival thing," Byron remarked in an interview with *Wire* magazine. "This I found kind of ironic, unfortunate . . . because I think black people have been used to everyone just stepping up and claiming to be experts on black music. I never claimed that. I just wanted to participate, and if there's anything I got out of my New York upbringing, it's that I'm entitled to participate in anything I really want to."

Don Byron

is a clarinetist, saxophonist, composer, arranger, and social critic whose projects aim to redefine various genres of music, including classical, salsa, hip-hop, funk, klezmer, rhythm and blues, swing, bop, and improvisation. He studied with George Russell in the Third Stream Department of the New England Conservatory of Music, and after returning to New York, began playing with prominent jazz avant-gardists such as David Murray, Craig Harris, and Hamiet Bluiett.

In 1992, Byron was named "Jazz Artist of the Year" by *Downbeat*, and was invited to major music festivals in Vienna, San Francisco, Hong Kong, London, Monterey, New Zealand, and Australia. He has produced two distinguished concert series for the Next Wave Festival at the Brooklyn Academy of Music and New York's Symphony Space, where he established his Adventurers Orchestra that played the wide-ranging music of Henry Mancini, Sly Stone, the pioneering hip-hop label Sugar Hill Records, Igor Stravinsky, Raymond Scott, Herb Alpert, and Earth, Wind and Fire.

Other Byron projects include arrangements of Stephen Sondheim's Broadway musicals; *There Goes the Neighborhood*, a piece commissioned and performed by the Kronos Quartet; and original scores for the silent film *Scar of Shame* and a 1961 television episode by comedy pioneer Ernie Kovacs. He has written and performed music for the dance companies of Donald Byrd, Bebe Miller, Mark Dendy, and Ellen Sinopoli. He is featured in Robert Altman's movie *Kansas City* and the Paul Auster film *Lulu on the Bridge*. He has composed the soundtracks for several documentary films including director Joel Katz's acclaimed *Strange Fruit*, about the history of the anti-lynching song made famous by Billie Holiday, and for *Red-Tailed Angels*, a film about the Tuskegee Airmen.

Byron has led residencies at the University of California, San Diego, the University of Nevada, Reno, Harvard University, the Massachusetts Institute of Technology, and Columbia University. He was a visiting associate professor at the State University of New York at Albany and a Martin Luther King visiting professor at the Massachusetts Institute of Technology in 2007–08. He is the recipient of a 2007 Guggenheim Fellowship, the 2008 United States Artist Gurd Fund, and a finalist for the 2009 Pulitzer Prize for Music for his composition *7 Etudes for Solo Piano*. He is the 2009 recipient of the prestigious Samuel Barber Rome Prize, whereby Byron is in residence at the American Academy in Rome, Italy to work on a chamber opera based on the novel and film *Gentleman's Agreement*.

Kenny Davis

is a native of Chicago and graduated from Northeastern Illinois University. Before moving to New York in 1986, he performed with Von Freedman, Ari Brown, and Fred Anderson, and studied classical bass with Warren Benfield of the Chicago Symphony. In New York, he took lessons with Ron Carter and began performing with Out of the Blue (OTB) and such artists as Freddie Hubbard, Cassandra Wilson, Abbey Lincoln, Diane Reeves, and Art Farmer. His arrangements include a song for Cassandra Wilson's Grammy Award-winning album *Blue Light Till Dawn*. Davis is featured on Don Byron's *Tuskegee Experiments* (1992) and *Music for Six Musicians* (1994), and toured and recorded with the clarinetist's quintet (No-Vibe Zone, 1996). He has also toured with Herbie Hancock, and was a member of the Tonight Show Band led by Kevin Eubanks, from 1999 to 2002, before returning to New York to resume touring, recording, studying, and teaching. In 2006, he received his masters degree in music from Rutgers University. He teaches at the University of Connecticut.

Jack “Yankl” Falk

is known for his collaborations with Eastern European artists that explore what it means to preserve and interpret Jewish cultural elements in new, and largely non-Jewish, contexts. For the past 14 years, he has toured internationally and recorded with Hungary’s Jewish roots ensemble, Di Naye Kapelye. He is founder and longtime host of the Sunday morning “Yiddish Hour,” now in its 31st year on KBOO-FM, Portland, and he also hosts a program on music of the Carpathian region. During the Jewish High Holidays, Falk serves as cantor at Congregation Kneseth Israel in Elgin, Illinois. He has served on the faculty of the Massachusetts Institute of Technology Summer Institute in Technical Communication and Klezmer-Paris summer institute. He is pursuing graduate studies at the University of Washington Information School.

Jacob Garchik

is a composer who plays trombone as well as accordion, bass trombone, tuba, computer, and piano. Since 1996, he has contributed dozens of arrangements and transcriptions for the Kronos Quartet of music from all over the world, notably for their acclaimed 2009 release *Floodplain*, as well as their CD for Smithsonian Folkways featuring Alim Qasimov from Azerbaijan. Garchik performs trombone with numerous groups including the Lee Konitz Nonet, Ohad Talmor/Steve Swallow Sextet, the John Hollenbeck Large Ensemble, Slavic Soul Party!, and the Four Bags. He has recorded for Pirhana, Omnitone, Fresh Sound New Talent, NCM East, Tzadik, New World, and Palmetto, and his second CD, *Romance* received acclaim from the *New York Times*. Originally from San Francisco, he has lived in New York since 1994.

Daniel Kelly

is an award-winning composer and pianist. He has performed with Joe Lovano, Michael Brecker, Dave Liebman, Bobby Sanabria, Harvie S, Lauryn Hill, John Zorn, Oliver Lake, Candido, the Bang on a Can All-Stars, and many others. In addition to several CDs he has recorded as sideman, Kelly has recorded four CDs as a leader, including *Duets with Ghosts*, featuring his unique approach to electronic sound manipulation and sampler. His CD *Portal* is an improvised solo piano suite that arose from his ongoing series of improvised solo piano concerts, some of which were for audiences of 1,000 people. His piano trio CD, *Emerge* made many Best of 2009 lists. His quartet is a recipient of the Chamber Music America/American Society of Composers, Authors, and Publishers Adventurous Programming Award. Kelly’s composition commissions include an evening-length piece titled *Wounded Splendor*, a multi-media work that is part of the University of Maryland’s Performance as Politic/Artist as Activist 2009 season and the feature film score *The Legend of Johnson Roebeling*. He has been a Lincoln Center Institute Repertory artist since 2002. For more information, visit danielkellymusic.com.

Michael Kozakis

is an active percussionist in the Chicago area, performing regularly with Chicago Chamber Musicians, MusicNOW, Ars Viva, the St. Paul Chamber Orchestra, Lyric Opera Orchestra, and recently completing two one-year positions as a full-time percussionist with the Chicago Symphony (February 2005–June 2007.) His solo appearances include marimba concerto performances with the Chicago Symphony Orchestra and the Rockford Symphony Orchestra. He is on the faculty at DePaul University in Chicago and Carthage College in Kenosha, Wisconsin, while also teaching privately. Kozakis has a bachelor of arts degree from the Eastman School of Music, double majoring in percussion performance and music education, and a master of arts degree in performance from DePaul University.

Charlie Lewis

is based in Boston and teaches and performs classical and jazz solo trumpet. He has toured internationally with the Duke Ellington Orchestra, New York Philharmonic, Boston Symphony Orchestra, Boston Pops, Baltimore Symphony, Minnesota Orchestra, and Commonwealth Brass Quintet. He performed on the Grammy Award-winning album *Scott Joplin, the Red Back Book* with Gunther Schuller (Angel Records). He is a founding member of the Naumburg Award-winning Empire Brass Quintet. He has recorded Philip Glass’ score for the 1982 film *Koyaanisqatsi—Life Out of Balance* by Godfrey Reggio, as well as *Season of the Light* with Carol Comune, *Paradox* with the Commonwealth Brass Quintet, *Big Bang Sessions* with Big Bang, Don Byron’s *Bug Music*, Christine Fawson’s *Happy Talk*, and Syncopation’s *A New Dance*. Lewis is on the faculty at Berklee College of Music. He received the Brass Department Achievement Award in the spring of 2001 and 2006.

JD Parran

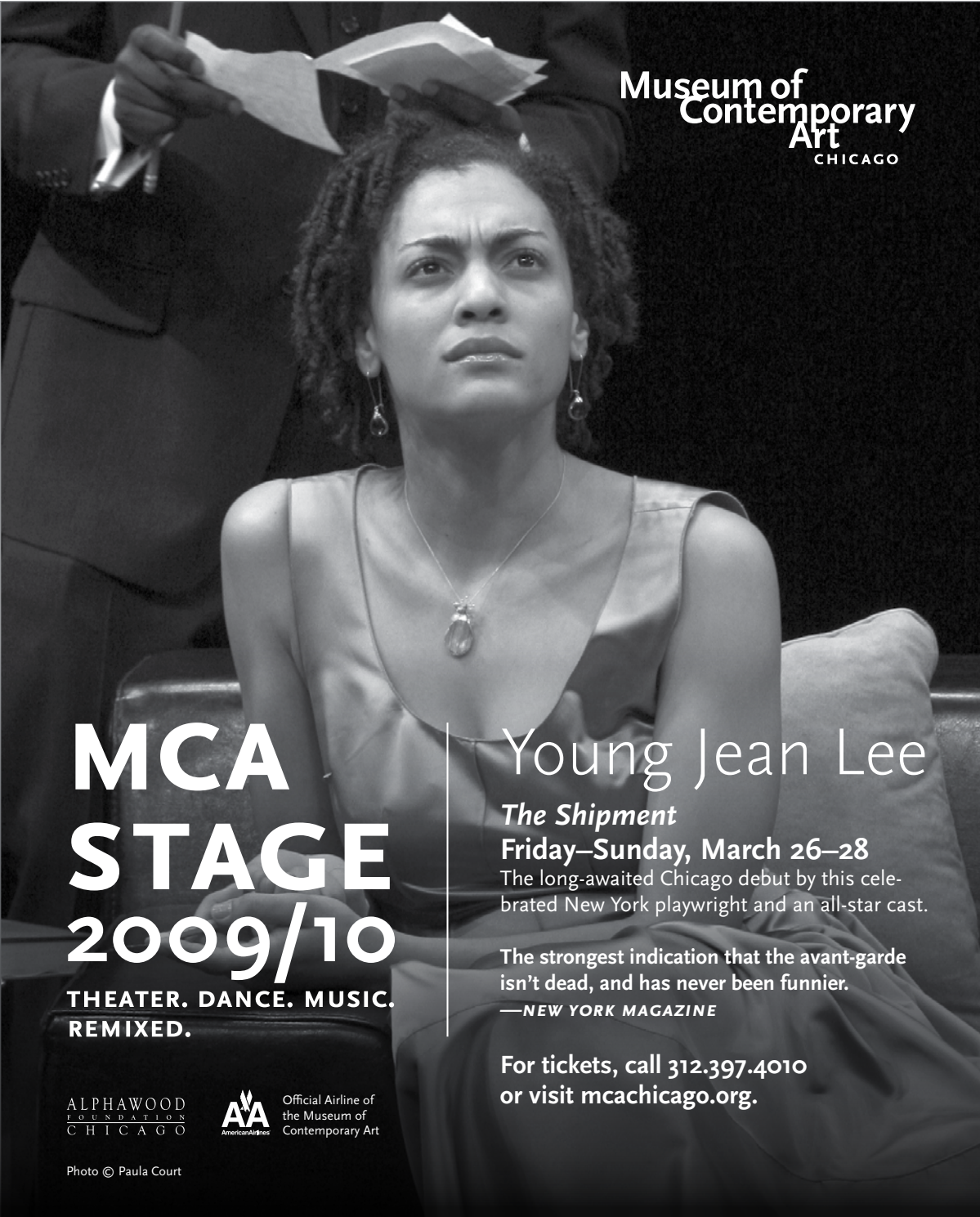
performs saxophone and clarinet in several groups led by Don Byron. His recent additional projects include performing with the poet Michael Castro for their 2008 duo recording *Kokopilau*; and with Douglas R. Ewart and Inventions, featuring Shaku Joseph Jarman and the poet Amiri Baraka, at this year’s Vision Festival XIV in New York. Parran was the featured soloist for two world premieres by Anthony Davis in 2007: *Concerto for Clarinet* at the Miller Theatre of Columbia University, and *Waconda’s Dream* at Opera Omaha. His project J D Parran & Spirit Stage TOO with the poet Shirley Le Flore was featured at Washington University’s 2006 conference Music and Musicians in the Black Artists Group of St. Louis. Other notable appearances include with Henry Threadgill’s Peroxide at the 2003 Miller Theater Anniversary series, Cecil Taylor and Sound Vision Orchestra at the 2002 Skopje Jazz Festival in Macedonia, and Andrew Hill on Hill’s 2002 recording *A Beautiful Day*.

Todd Reynolds

is a composer and violinist who performs in chamber groups and as an improviser throughout New York. In recent years, he has performed and composed for Bang on a Can, a leading consortium of musicians formed more than twenty years ago, and the string group ETHEL, the Steve Reich Ensemble, and The Silk Road Project. Today his work is focused on acoustic and electronic music. He performs with his own ensembles, as well as playing, conducting, producing, and recording for others. He has performed and collaborated with groups such as The Books, whose MCA Stage debut was earlier this fall, and assembled a string quartet for Meredith Monk for her touring work *Songs of Ascension*. He is a resident artist in BAM’s Next Wave festival this year.

Ben Wittman

is a percussionist-composer reared in the Bennington, Vermont area in the 1960s and 1970s. He started playing drums while in high school, studying with Milfred Graves and Freddie Waits, and in 1986 graduated from the New England Conservatory of Music with a bachelor of music degree in jazz performance. While in Boston, he performed with Bob Moses, Mike Metheny, Bruce Bartlett, George Russel, Don Byron, and the Conservatory Klezmer Ensemble. Wittman moved to New York in 1993, where he resumed playing with Byron as well as a wide range of artists such as Paul Simon, Paula Cole, Laurie Anderson, Jonatha Brooke, and contemporary Celtic artists Eileen Ivers, Solas, and Cathie Ryan. He has toured internationally in Europe, Asia, and South America, with an eclectic roster including Byron, Mamak Hadim, Paula Cole, Laurie Anderson, Erasure, Solas, Keiko Lee, Jiro Yoshida, and Yungchen Lhamo.



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