

DOEK

MEETS

ANTHONY BRAXTON

**TRI-
CENTRIC**

DOEK

INTERNATIONAL IMPROVISATION FESTIVAL
AMSTERDAM JUNE 2 TO 7



Anthony Braxton

Doek Festival 2015

TWO IMPROVISERS' COLLECTIVES
IN A CROSS-ATLANTIC MEETING

Lucky 13

Most every spring since 2002, the Amsterdam improvisers collective Doek has hosted a festival bringing together the organization's core members (these days: Eric Boeren, John Dikeman, Oscar Jan Hoogland, Wilbert de Joode, Michael Moore and Wolter Wierbos) with some of their regular partners and special international guests. This year's 13th edition may be the most ambitious yet: a Doek-extended squad of 10+ musicians meet a like number from the United States, to honor two great composers/improvisers/thinkers who'll celebrate milestone birthdays during the festival: saxophonist Anthony Braxton, turning 70 on June 4th, and pianist Misha Mengelberg, turning 80 the following day.

Over six days and nights, at six venues around town, **Doek Meets Tri-Centric** presents groups large, small and in-between, world-premier compositions, Braxton and Mengelberg classics and more, performed by musicians who've worked with those heroes (and a few who haven't)—and by Braxton himself. For listeners who want to dig deeper, there are talks and live interviews and open rehearsals. Plus this book of articles, Q&A profiles and photographs.



TABLE OF CONTENTS

3	Doek & Tri-Centric: Two improvisers' collectives
4	Festival program overview
5	Daily Highlights: June 2-7 day by day
12	Anthony Braxton & Misha Mengelberg (by Kevin Whitehead)
16	Transatlantic Exchange: a cross-cultural dialogue (by Taylor Ho Bynum & Eric Boeren)
22	Q&A bassist Carl Testa
26	Q&A pianist Kaja Draksler
30	We the audience (door Rudie Kagie—in nederlands)
34	Q&A drummer Onno Govaert
38	Q&A cellist Tomeka Reid
42	Photographer in Residence: a portfolio (by Sara Anke Morris)
46	Meet the musicians: capsule bios
52	Notebook
56	Credits

**ANTHONY BRAXTON / TAYLOR HO BYNUM /
VINCENT CHANCEY / NATE WOOLEY /
JAMES FEI / INGRID LAUBROCK / MARY
HALVORSON / BRANDON SEABROOK /
TOMEKA REID / CARL TESTA**

FROM THE US

**ERIC BOEREN / WOLTER WIERBOS / JOHN DIKEMAN /
MICHAEL MOORE / MARY OLIVER / OSCAR
JAN HOOGLAND / KAJA DRAKSLER /
WILBERT DE JOODE / MICHAEL VATCHER /
ONNO GOVAERT / YEDO GIBSON / MIKAEL
SZAFIROWSKI / AB BAARS / GERRI JÄGER /
BAKFIETSBAND et al**

FROM THE
NETHERLANDS

DOEK

The Amsterdam-based musicians' collective Doek was founded in 2001, producing its first festival in December of that year, and its second six months later. Doek is committed to fostering and developing improvisation in all its diversity. It functions as a central platform for improvisation by initiating and producing concerts, projects, tours, and an annual festival. Doek musicians cross generations and styles, tracing a line from the first generation New Dutch Swing musicians right through to Amsterdam's young international improvising scene. Doek works together with a wide variety of venues and organizations to expose a broad public to the vibrant world of improvisation.

TRI-CENTRIC

Based in New York, and founded by Anthony Braxton and his allies, Tri-Centric supports Braxton's large-scale, genre-bending works, and assists younger improvisers/composers who share his values. In recent years it has produced a series of high-profile concerts, including premieres of Braxton's latest operas with the resident Tri-Centric Orchestra, and a number of new recordings. Braxton describes the organization's mission as "an attempt to reestablish the position of art in relationship to the modern era" by building a new model of artist empowerment and offering a supportive community to those in pursuit of "trans-idiomatic" creativity through a commitment to innovation, self-sufficiency, and artistic ambition.



PROGRAM OVERVIEW

2 JUNE Zaal 100 **OPEN REHEARSALS / BRAXTON SPEAKS / CONCERT**
12:00 – 13:30 + 14:30 – 16:00 Open rehearsals
17:00 Talk by Anthony Braxton Centrale OBA (Central public library)
18:00 – 20:00 Indonesian vegetarian dinner for musicians & public
20:30 Concert; discussions & interviews led by Kevin Whitehead.

Tickets Open rehearsals: free -Talk Braxton: €10 -Dinner: €8 -Concert: €10

3 JUNE Zaal 100 **OPEN REHEARSALS / CONCERT**
12:00 – 13:30 + 14:30 – 16:00 Open rehearsals
18:00 – 20:00 Organic vegetarian dinner for musicians & public
20:30 Concert; discussions & interviews led by Kevin Whitehead.

Tickets Open rehearsals: free -Dinner: €8 -Concert: €10

4 JUNE Bimhuis **BRAXTON 70: TRANSATLANTIC ENCOUNTERS**
20:30 Tri-Centric 10tet; Braxton piece for all 20 musicians
Before the concert: Taylor Ho Bynum, Mary Halvorson & James Fei discuss Anthony Braxton's influence on their music.

Tickets €25

5 JUNE Bimhuis **NOW AND HOW**
20:30 Various ensembles will improvise, and play compositions by Eric Boeren, Kaja Draksler, Carl Testa & Taylor Ho Bynum (new works). Concert will be interspersed with interviews of musicians by Kevin Whitehead.

Tickets €20

6 JUNE Bimhuis **MISHA MENGELBERG: A CELEBRATION**
20:30 Various size ensembles will improvise, interpret pieces by Misha Mengelberg, and play compositions by Michael Moore, James Fei & Ingrid Laubrock (new works).

Tickets €20

7 JUNE Pianola Museum/Torpedo Theater/Het Perron/SIN (NDSM)
AMSTERDAM REAL BOOK BICYCLE TOUR
14:00 – 19:00 Bakfietsband —plus other performers to be confirmed. Each venue will host a mini theatre piece & solo performance of a Mengelberg composition.

Tickets €5 per concert, €15 for tour. Limit of 80 places

Zaal 100 **CLOSING PARTY**
18:30 – 20:30 Indonesian vegetarian dinner for musicians & public
21:00 Yedo Gibson trio featuring Ab Baars.
22:00 – late Doek & Tri-Centric DJs

Tickets Dinner: €8 Party: free

DAILY HIGHLIGHTS

TUESDAY JUNE 2

Anthony Braxton speaks

The OBA Public Library of Amsterdam presents a new series of events initiated by the Bimhuis in which renowned musicians performing at the Bimhuis are invited to share their insights.

Anthony Braxton and some of his long-time collaborators discuss the basic principles behind the Tri-Centric music system, which Braxton has spent the last five decades developing. Describing his work as 'navigation through form.' Braxton's revolutionary approach combines composition, improvisation and intuition in a constantly evolving musical world that has inspired and influenced generations of musicians and creative thinkers worldwide.

**17:00 CENTRALE OBA (CENTRAL PUBLIC LIBRARY)
 OOSTERDOKSKADE 143**

WANT TO SEE IT ALL?
 FESTIVAL TICKET €55

WEDNESDAY JUNE 3

Open rehearsals: musical espionage

During the first two days of the Doek festival the musicians will be diving into the improvisational laboratory, discovering each other's musical language and playing together in various line-ups.

How do improvising musicians rehearse? How do they work with composition and improvisation? Find out during open rehearsals at Zaal 100.

During concerts on Tuesday and Wednesday evenings some of the musicians will discuss the music they play and the creative process that went into its making. US author, National Public Radio jazz critic and improvised music expert Kevin Whitehead will lead the discussion.

12:00 - 13:30 + 14:30 - 16:00 ZAAL 100

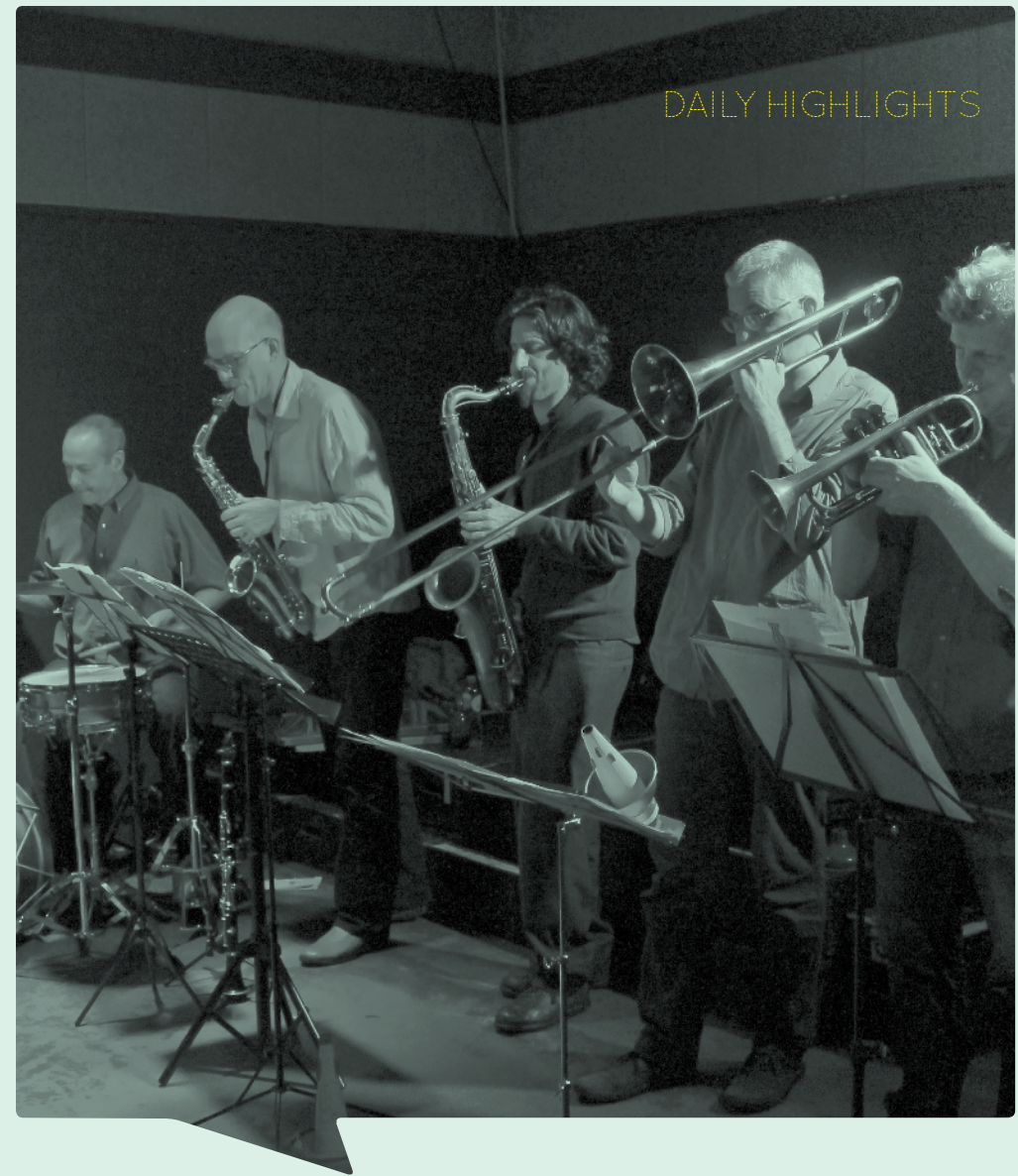
THURSDAY JUNE 4

Braxton70: transatlantic encounters

Today is Anthony Braxton's 70th birthday, a fitting occasion for the performance of some of his large-scale pieces. Braxton's Tri-Centric tentet will launch the evening, which will culminate in a spectacular piece for all 20 musicians. Before the music blasts off, Taylor Ho Bynum, Mary Halvorson and James Fei will talk about the influence, direct and indirect, that Anthony Braxton has had on them.

20:30 BIMHUIS

DAILY HIGHLIGHTS



DOEK in action (an 'All Ellington' ensemble)

FRIDAY JUNE 5

How and Now

This evening could turn out to be one of the Festival's most exciting. Besides brand new compositions from Eric Boeren, Kaja Draksler, Taylor Ho Bynum and Carl Testa, there'll be improvisations —instant compositions— performed by any (or all) of the 20 musicians on stage.

20:30 BIMHUIS

Which musicians, what instruments?
Come and find out.

SATURDAY JUNE 6

Misha Mengelberg: a celebration

Tonight we turn our attention to another key figure in the world of creative music: **Misha Mengelberg**, who turned 80 on June 5. We're curious to hear what musicians from different backgrounds and generations will do with Mengelberg's whimsical, swinging and melodic compositions.

20:30 BIMHUIS

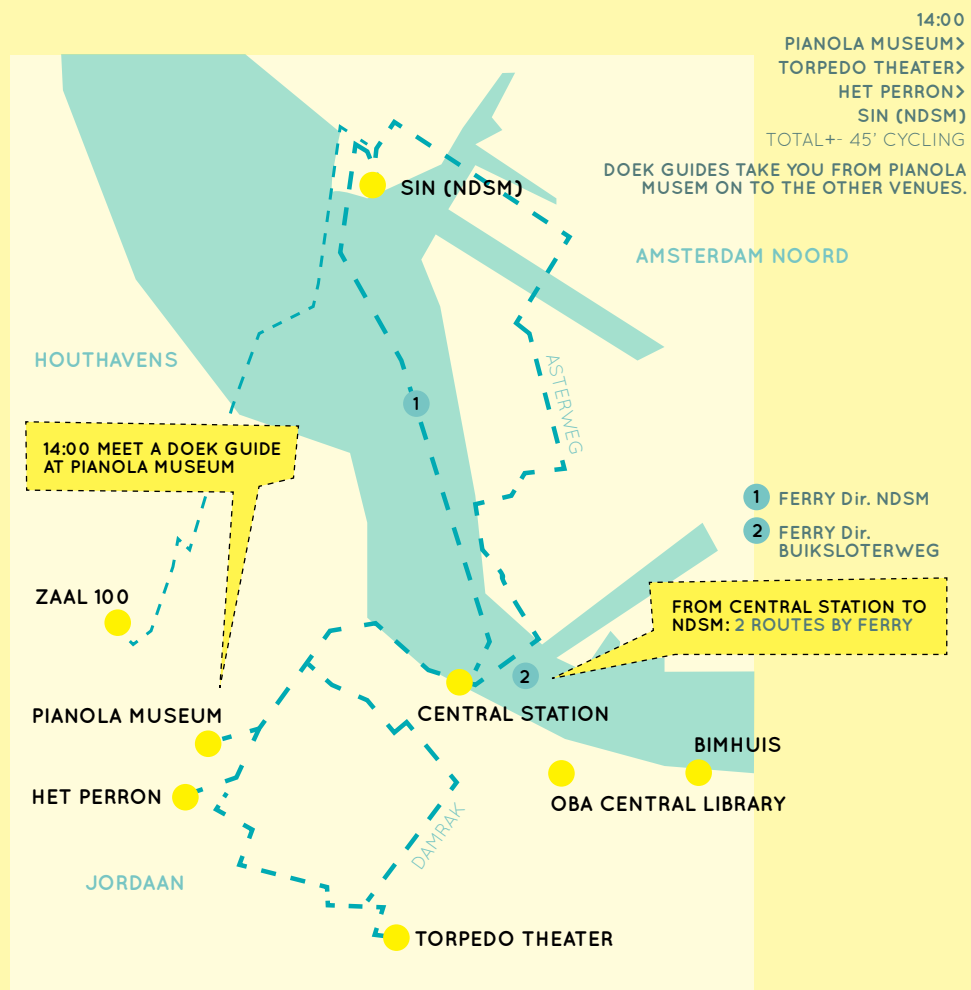
SO, YES, I AM IN THE UNDERGROUND,
BUT ACTUALLY, IT FEELS LIKE HOME.

ANTHONY BRAXTON

SUNDAY JUNE 7

Amsterdam Real Book Bicycle Tour

A regular and popular Doek Festival event! This year's cycling voyage of discovery takes you to four of Amsterdam's smallest theatres. In each, we'll present a mini theatre performance back to back with a solo interpretation of a Misha Mengelberg piece by a Doek or Tri-Centric musician.



DAILY HIGHLIGHTS

PIANOLA MUSEUM
Westerstraat 106
TORPEDO THEATER
Sint Pieterspoortsteeg 22
HET PERRON
Egelantiersstraat 130
SIN (NDSM)
Neveritaweg 61

ZAAL 100
De Wittenstraat 100
BIMHUIS
Piet Heinkade 3
OBA CENTRAL LIBRARY
Oosterdokskade 143

De Bakfietsband

photo Carmen Schabracq



Anthony Braxton & Misha Mengelberg: arriving at the same place from opposite directions

by Kevin Whitehead

At first glance they're very different: the voluble African American saxophonist and autodidact who can talk at length about his music, and the conservatory-reared pianist who prefers not to explain himself. Anthony Braxton's voluminous writings tend to be analytical and even academic; Misha Mengelberg's slim volumes are more ...elliptical. Braxton builds elaborate musical systems, Mengelberg prefers sabotage. One's written melodies tend to be angular and intricate, the other's catchy and deceptively simple. One believes in music's spiritual, transcendental dimension—witness Braxton's *Ghost Trance Music*. The other abhors any hint of mysticism.

Both are multi-disciplinary composers, writing for classical soloists and ensembles as well as for improvising groups. But Braxton wanted access to the resources of the same classical music establishment Misha was glad to escape.

Still, they have worked well together. At Amsterdam's 1991 October Meeting, they played standards in a lively quartet, which led to Misha playing on the Braxton tour commemorated on *Charlie Parker Project 1993*.

They last collaborated in the Bimhuis ten years ago, the night their 70th and 60th birthdays abutted. Braxton on alto and sopranino saxes was featured soloist on Misha's concerto/performance piece *Met welbeleefde groet van de kameel*, following the departure from the stage of a carpenter who'd slowly transformed a wooden chair into a rickety stylized camel. (Misha used to do it in half the time.) When the horns played their insistently harrumphing accompaniment to the carpentry with too much vigor, Mengelberg came out front to conduct: Play it more schlumpy. Make it really plod. Then Anthony wandered through the band like a nomad, his horn's intermittent cries channeling the camel's pain, or maybe the chair's.

So perhaps they are not so different, after all. Both have a whimsical side, are hilarious in conversation and are funny lyricists (and funny players). Both are drawn to impractical projects: Misha abandoned his opera *The Cows* because robotics experts couldn't build him a heifer that walks like a real one. Braxton planned but never wrote compositions to be performed by multiple orchestras on different planets. (There's still time; *The Cows* premieres next week. But now Braxton has his own operas to write.)

Both love counterpoint. Misha, a natural melodist, writes it in. Braxton by contrast might have his band play four compositions at once. Neither worries about stylistic purity, and consequently neither is a favorite of jazz tastemakers who fret that someone somewhere may not be swinging all the time. Yet both have tackled jazz repertoire projects: Monk, Ellington and Herbie Nichols for Misha; Monk, Andrew Hill, Lennie Tristano and others for Braxton. Misha did it to educate his musicians in best practices, although he encouraged them to subvert the forms.

In either case, such diverse interests allow for radical stylistic disjunctions, and musical collaging—abrupt shifts from familiar grids into uncharted territory. On ICP's 1984 "Four in One," Monk's swinging head abruptly gives way to an out-of-tempo interlude for strings. Something very similar happens on Braxton's second take of "All About You" from a forthcoming Tristano-school box: after the opening chorus, the five players step into an open elevator shaft, and time and form drop away. (And in both cases, it comes back—as if the falling had all been a dream.) Braxton plays piano on that session, in a blocky, harmonically dense, sometimes seemingly intransigent style that can sound oddly like Misha's.

For the record, Braxton doesn't hear his friend's influence, but then musicians often arrive at the same place from different directions. When I began stalking Mengelberg's ICP Orchestra in the '90s, they played continuous sets, improvising segues so the next composition could sound like it crystallized or evolved out of an improvisation. Braxton had been doing that since the '70s.

The ways he builds music up can resemble the ways Misha tears it down. Both devised subroutines that can be deployed on any material, to deflect a piece's trajectory. Anthony has his "pulse tracks": syncopated stop-time lines for bass and drums—sometimes a different one for each—that can be deployed wherever. Misha thinks

of his subroutines as games—or "viruses," notably *paardebloem* (dandelion), a short free-standing piece any player can inject at any time to shunt the band onto a dead-end siding, bringing the action to a grinding halt.

With either composer, all these contradictory and complementary streams lead to music of uncommon richness. Braxton's multiple vectors mirror the modern world with its crush of incoming information. (Lately he's introduced his Falling Water Music, improvising from abstract images, to bring the intuitive more to the fore.) Mengelberg's music is more surreal, a dream state where Mozartian melodies, abrasive improvisations, jazz strains and heady compositional devices freely mingle.

Each fosters improvisation on his themes to let the musicians exert autonomy, and to make it new every time. But Mengelberg also prizes loss of control. In ICP's "instant compositions," one musician conducts the band, via impromptu pantomime. Misha delights in thwarting a conductor's will, just to gum up the works.

These trend-setting composers were also teachers for decades, whose students (as this very festival suggests) remain deeply appreciative, for the education and the music. At the Sweelinck Conservatory, Misha held weekly composition workshops open to the public, and schooled untold improvisers (formally and informally) in strict counterpoint. Braxton's distinguished students at Wesleyan include Taylor Ho Bynum, James Fei, Mary Halvorson and Carl Testa among many others.

In each case, their ideas eddy out—Wolter Wierbos, Michael Moore and Mary Oliver are ICP stalwarts, and Mengelbergianisms echo through various bands they and their colleagues play in; Misha's strategies permeate Dutch music. Improvisers and composers from all over revere these two giants. This week, 19+ admirers give something back—and revel in the sheer fun of playing the music of those masters, and their own.

Transatlantic Exchange: a cross-cultural dialogue

Tri-Centric's and Doek's cornet players compare notes
on cross-cultural contacts, via email.

Taylor Ho Bynum: Growing up as a musician in the US, you're in more of a bubble than young artists in Europe. We're less aware of happenings outside our borders, owing to poor arts funding, overly restrictive visa requirements, and because "this was where 'the music' was born," so we only need to know our own national heroes.

Before I started to tour in Europe, I had at least some awareness of the ICP, Misha Mengelberg and Han Bennink, and maybe Peter Brötzmann—just scratching the surface. When I did start touring I discovered a wealth of creative musicians operating outside of the US, and outside US-music-industry expectations—starting with the historical work of the South African expats in London; that was a game-changer for me. Meeting compelling musicians and collaborators in the UK, Italy, Belgium, Germany, France, Brazil, China and throughout the world made me realize this is a global community, committed to similar musical ideals. That was deeply inspiring, to someone from a country where non-marketplace creativity is marginalized.

Meeting and collaborating with the Doek crew, a little later, has been one of the most affirming examples. Finding friends and allies like Eric, Wilbert de Joode, Michael Moore, Wolter Wierbos and all has been profound on an artistic and organizational level.

To take a Darwinian angle: having developed in the American bubble, then working with artists and organizations that have evolved elsewhere yet share genetic ancestry, gives hybridized strength to our species of creative music. It gives us the chance to learn from each other, offer different solutions to similar problems (both artistically and administratively), and find something different from what either of us could come up with by ourselves. That's the crux of our creative journey.

Eric Boeren: One night in Amsterdam saxophonist Jon Irabagon told me: "You sounded great on Sean Bergin's *Copy Cat*. That record changed my life." I forgot to ask how he even knew it!

These days I know other American musicians, younger than me, who are familiar with most of our records. After Available Jelly played two shows in Chicago in 2004, a bunch of young guys were asking us all sorts of questions: how did we race in and out of these sometimes complicated tunes? Later I could put names to their faces: Mike Reed, Josh Berman, Jason Adasiewicz, Greg Ward. How did they know about our music? Whitehead's book *New Dutch Swing* maybe? [ed: *Probably listening to the latest records while working/loitering at the Jazz Record Mart.*]

When I was coming up, it was easier for me than it was for you to learn about new bands from across the ocean, hearing them at the Bimhuis, and buying second-hand records by my American heroes: the Art Ensemble, Anthony Braxton, Leo Smith, Bobby Bradford, Ornette, Ellington, Miles. (I'd study the liner notes too.) As a rule I ignored the Dutch records—even the ICPs with feathers glued to their covers! "I can always check those guys out." There's a Dutch saying: "What comes from far away always tastes good."

Wilbert, Wolter and myself are all autodidacts, and sometimes it feels like we're the last musicians in that tradition. Sometimes I wish I'd had a more formal education. But to the community of creative musicians that took us on board, what was important was having your own sound, and one didn't need formal training to fit in. Not that musicians with formal training are less able to develop their own sound. But we had to find our own solutions to technical problems.

At 23 I passed my audition for the Amsterdam Conservatory. I couldn't name the chords the teacher played for me, but I could play scales to fit them, and I had my own compositions and improvisational ideas. But I soon dropped out when Michael Moore invited me to tour with Available Jelly for two months. I learned so much I didn't see the need to go back to school. And out of Available Jelly I got recruited into the bands of Maarten Altena, Sean Bergin, J.C. Tans and Paul Termos.

From the early '80s I set up open improvising sessions, where we tried to become as good at it as the Americans, and we honed our skills in bands. As sidemen we were given a lot of freedom to contribute. I remember improvising and developing riffs (often together with Wolter and Michael) that became integral parts of Sean Bergin compositions. Moral: There's a thin line between

composition and improvisation! I took Misha's term Instant Composing to mean, as an improviser you have to always be aware of the compositional impact of what you play.

In the late '80s, Michael and I called Graham Lock's book *Forces in Motion* "the Bible." It had those in-depth interviews with Anthony Braxton and his musicians, elaborating on his theories. It gave me lots to think about, and helped me become more confident about my own discoveries. It showed me there is space for every musician's own-ness (*eigenheid*), and encouraged me towards unorthodox ways of playing.

At the same time, I was studying classical counterpoint with Misha. *Sommetjes maken*, he called it—"making sums." Ever since, I've tried to combine Anthony's gospel (analyze while you create, but also develop several languages to fall back on) and Misha's "sommetjes" in my own writing. Roscoe, Ornette and Leo Smith are no strangers to counterpoint or analyzing while playing either.

Right now I'm rehearsing with a new band mixing American and Dutch musicians, and compared to groups I regularly play with, I notice a lack of dynamics as the main difference. In Amsterdam dynamics are considered part of the improvising language, not something you arrange in advance. (But then I also hear Amsterdam groups playing a sort of mezzo forte all the time.)

Listening to American bands, I always marvel at their creative stamina—how the musicians seem able to come up with an endless stream of ideas, at least within a given structure. They can hold the music or a groove together longer than most European bands.

Taylor Ho Bynum: I would also give a shout-out to those Chicago peers you mentioned. I think they were way more pro-active in terms of forging cross-Atlantic connections than we East Coasters were. (Perhaps that's because New York City becomes such an all-encompassing bubble—an amazingly diverse and vibrant and deep bubble to be sure!—it's all we can do just to keep up with what's happening there.) So many of my personal introductions to the folks in Amsterdam came through our mutual buddies in Chicago.

The books you mention, *Forces in Motion* and *New Dutch Swing*, were two you'd find on the shelf of students of creative music

when I was coming up in the 1990s. They underscore why this collaboration between Doek and Tri-Centric makes so much sense. In an era when institutional pedagogy has become dangerously conservative and so much energy is expended on “playing jazz right,” those books documented musicians or communities dedicated to finding original voices, original means of structure and sound—who fight for creativity for its own sake, rather than trying to fit into a pre-existing category.

As much as I love and have learned from jazz, I’ve come to feel it’s an idiomatic construct that sometimes overshadows the truer continuum of creative music, which encompasses not just Ellington and Sun Ra and Miles but what Anthony would call “global creativity” from Amsterdam to Iceland to Asia to Africa—not to mention American music from Harry Partch and Ives to Appalachian folk and Delta blues.

As a teacher, Anthony is wholly uninterested in creating “Braxton clones,” except maybe as a plot-point in one of his operas! His teaching, his musical system, is about helping his collaborators find their own agency, and using the techniques and tools he’s developed to discover and fight for their own music.

I think we’re now at a place where we have to be as creative about the context we present our music in as we are about the music itself. Part of the tradition of this music has always been fighting to get it heard. I see our organizations as part of a tradition of musician-led grass-roots efforts going back to Partch building instruments from scratch, Ellington using song royalties to subsidize his band, Max Roach and Charles Mingus starting their own record label and festival, and the AACM and ICP. Tri-Centric and Doek, working together artistically and administratively to make this June week happen, give me hope and energy to keep on fighting.

Or maybe I just want an excuse to pick Eric’s brain on half-valving techniques.

(The exchange has been edited and condensed)



Taylor Ho Bynum



Eric Boeren

photos Peter Gannushkin - Gianni Plesco



Q&A

CARL TESTA

DOUBLE BASS & ELECTRONICS

At the Doek/Tri-Centric festival, you'll premiere a new piece for clarinet, strings and electronics.

Basically it's an extension of the way I do live processing of solo bass on the CD *Iris* (using sampling and granular synthesis), or of electric guitar on a duo album that's coming out with Christopher Riggs. I process his sound using a variety of delay techniques—delays from a fraction of a second up to 30 minutes. Now I've extended the idea to a slightly larger ensemble, who'll play notated music and improvise, while their sounds are being processed through a variety of means—things like amplitude modulation, or gating the amplification, so you can hear the contrast between the acoustic and processed sound as it switches on and off. I may do some live sampling, taking a snapshot of and freezing the ensemble sound, and manipulate that while they improvise. I'll man the electronics but my part won't be fixed in any way. It's for viola, cello and bass—Mary Oliver, Tomeka Reid and Wilbert de Joode—and Michael Moore on clarinet. But if Anthony [Braxton] wants to play clarinet too, I'd love to have him.

When did you know making music was what you had to do?

When I was around 17, in 2001, and saw Mwata Bowden's large ensemble at the University of Chicago, playing music by Wadada Leo Smith, Douglas Ewart and Mwata. Seeing that music created right in front of me made it all seem so accessible and personable. I met with Mwata a few times and then he suggested I study at the AACM School. I'd taken up contrabass the year before, after playing electric bass from the eighth grade.

photo Kelly Jensen

It's unusual to find someone who uses bass as a sound source, the way you do in your electronic work, and also plays in a jazz-traditional way, as in Mario Pavone's bands.

Yes, if two basses can be considered traditional! With Mario, I'll double his bassline for a beefier sound, or play high harmonics or something like a horn line, arco—melodic but scratchy, not so traditional.

Do you see common ground in all the kinds of music you make: solo bass, improvising in small groups, devising music for pipe organ played by computer?

They all involve uncertainty in some way. If I'm freely improvising on any instrument, I don't necessarily know where I'm going to wind up. The pipe-organ music uses controlled randomness, so it's slightly different every time you run the program. In the duo with guitar, neither of us is really in control, because guitar is my only sound source. I don't know what Chris is going to play and he doesn't know how it'll be processed.

The electronics you use range from the sophisticated SuperCollider program to a modified Gameboy.

There are so many variations to engage with. I started with electronics in high school, buying reel-to-reel tape recorders and making loops. I kind of left it when I started improvising, but gradually came back. It's very exciting to use it in improvised music, and now when working with dancers I sometimes use computers to manipulate the lighting during a concert as well—to improvise with the space itself.

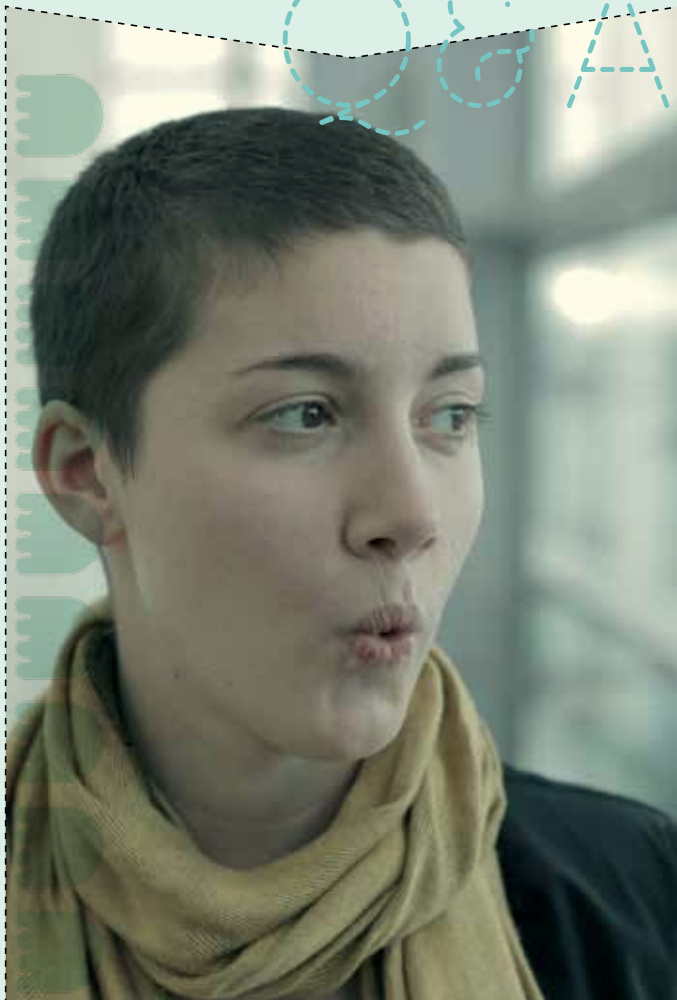
You've been playing Braxton's music for over a decade; anything the baffles you about it?

I was definitely confounded and confused the first time I played the Echo Echo Mirror House Music [where musicians playing live can also punch in older Braxton recordings, making it hard to tell one from the other]. But it had an almost subconscious influence on me—turning time in on itself, in a non-linear way.

**I'M SEEKING TO HAVE AN ART THAT
IS ENGAGED AS A WAY FOR SAYING,
'HOORAY FOR UNITY.'**

ANTHONY BRAXTON





KAJA DRAKSLER

PIANO

What's the thinking behind your 10-tet piece to be performed at the festival?

I'm planning to write a 15- to 20-minute piece with a focus on contrast versus similarity, between two groups of instruments, five woodwinds and five plucked strings. The idea is, the instruments in each group will form a single large collective instrument: a saxophone organ—or organism—and a gigantic lute. I'm interested in experimenting with ways these two groups can create contrasts and extremes, but also the ways they can blend. That's my point of departure. I also wish to explore the possibilities of long tones—with the horn players using circular breathing, and the string players using their bows—versus short pizzicato or staccato notes: pointillism.

And then, for more contrast, the ensemble will also break down into smaller mixed groups, from duets to quintets and sextets, hoping to exploit the improvisational qualities of the performers. So the piece will combine through-composed material and free improvisation.

In the improvising, I want the players to be free. Of course it's my responsibility to write in a way that will inspire and challenge them. When we get to rehearsals, if they take the improvising someplace that doesn't fit the piece, I'll adjust my plan, but I doubt that will happen. They all are very sensitive people I'm sure will understand the energy of the piece and will use their genius to contribute to it.

Was there a moment in your life when you suddenly realized, making music is what I have to do?

Not really. Music has always been there and I haven't thought that much about what else I might or should be doing. It happened naturally.

What do people who write about your music tend to get wrong?

I suppose people overemphasize my studying with Vijay Iyer and Jason Moran. I'm not sure if it's because they need to drop famous names, or because they really hear their influence in my music. I am indeed influenced by them, and I'm very grateful for the knowledge they passed on to me, but—at least in the last few years—I believe my style has been influenced more by the Amsterdam improvised-music scene and my composition studies.

Jazz critics also hear a lot of contemporary classical influence in my playing. Again, it is there, but in my opinion not so very much more than in some other improvisers' language.

Is there something people think is hard about playing piano that's actually easy?

What's difficult is to come up with or improvise a good structure. When playing solo piano, the hardest thing is to keep up my concentration, and actually keep the audience with me. I don't think people in the audience realize the importance of their focus while they're listening!

And the reverse? What's easy that people think is difficult?

Playing in unison or exactly together with other musicians is actually rather easy, though it may sound very complicated. In fact it's harder to play "against" or parallel to the other musicians. You have to be stronger to do that.

**I AM INTERESTED IN THE STUDY OF
MUSIC AND THE DISCIPLINE OF
MUSIC AND THE EXPERIENCE
OF MUSIC AND MUSIC AS AN
ESOTERIC MECHANISM TO CONTINUE
MY REAL INTENTIONS.**

ANTHONY BRAXTON



We the Audience

door Rudie Kagie

Neem het soloconcert dat Misha Mengelberg op een zaterdagavond in februari 2005 in het Rotterdamse café Poplar zou geven, een lokaal met zwart gesausde wanden en publiek dat voor driekwart uit mannelijke veertigplussers bestond. Mengelberg zette zich aan de vleugel en reeg in een potpourri van twee maal drie kwartier spontane improvisaties aaneen met verwijzingen naar zijn rijke oeuvre, zoals de composities Brozziman en Rumboon. Het concert was om stipt elf uur ten einde omdat een uur later in dezelfde zaal de wekelijkse dance party begon. Mengelberg nam een bruine envelop met honorarium in ontvangst en greep zijn overjas van de kapstok. Op de stoep werd hij staande gehouden door een oudere jongere met lang haar en spijkerpak.

‘Door wie bent u beïnvloed?’ wilde de man weten. ‘Ik meende verwijzingen te horen naar Bartók. En naar Bach, maar dat is logisch. Bach, daar kom je niet onderuit als musicus.’

Mengelberg sprak het allemaal tegen. Géén Bartók, géén Bach, zelfs geen Thelonious Monk.

‘Kurt Schwitters,’ zei hij. ‘Onthoud die naam. Door hém ben ik beïnvloed. Enigszins.’

‘Aha,’ reageerde de bezoeker. ‘Ik ken hem eerlijk gezegd niet. Treedt hij nog wel eens op?’

‘Nee,’ antwoordde Mengelberg. ‘Schwitters leefde van 1887 tot 1948 en was een van de grondleggers van het dadaïsme. Hij maakte collages van afvalmateriaal en ontwierp het Merz-gebouw waar alleen afbeeldingen van bewaard bleven.’

‘Interessant,’ vond de man. ‘Mag ik uw handtekening? Ik bewaar trouwens goede herinneringen aan een concert dat u ooit met Harry Bannink in de Doelen gaf.’

‘Han Bennink,’ verbeterde Mengelberg. In het notitieboekje dat hem werd voorgehouden, krabbelde hij in hoofdletters MISHA.

Nee, vergeleken met dat Rotterdamse solo-optreden was het concert van Misha Mengelberg en het ICP Orchestra in het Abrons Arts Center te New York bijna een thuiswedstrijd. De magische glans die een druilerige zaterdagavond aldaar verkreeg zal te maken hebben gehad met de collectieve wetenschap dat iets van muzikaal belang verricht ging worden. De verwachtingen gingen in vervulling en na het gulle slotapplaus volgde een toegift. Misha Mengelberg kondigde aan: ‘Het volgende nummer is getiteld Rumboon. Het is u wellicht niet bekend dat een rumboon een chocolaadjie is van Nederlandse makelij, gevuld met...’

Protest vanaf rij drie: 'In English, Misha, in English!'

Tot op de dag van vandaag is onopgehelderd of de verspreking op een vergissing berustte of dat het hier om een doelbewuste ontregeling in de traditie van Fluxus ging. Er werd gelachen, de avond kon niet meer stuk en New York kreeg waar voor z'n geld. Aan de bar overtroefden autochtone habitués elkaar in hun praktische feitenkennis van de New Dutch Swing. Ze waren nooit in Nederland geweest, maar kenden de namen (en de muziek) van het ICP, Michiel Braam, Ernst Reijseger en een dozijn anderen. Proost, zo'n gemotiveerd gehoor zou je elke muzikant toewensen.

Natuurlijk is de kwaliteit van de muziek niet de enige factor die het succes van een concert bepaalt. Van een beroerde zaal, slechte akoestiek of ongeïnteresseerd publiek verliest de muziek het per definitie. Zoals er wijsheid nodig is om wijsheid te begrijpen, gedijt muziek bij de gratie van een welwillend oor. Per omgeving komt de muziek anders tot leven. Het maakt verschil of je de big band All Ellington in het intieme 'impro jazzcafé' van Zaal 100 beluistert (elke dinsdagavond) of in een uitverkocht Bimhuis. Zelfde musici, zelfde repertoire, maar de consumentenbeleving verschilt.

Vaste bezoekers van het Bimhuis zijn er al lang achter dat elk genre – van World tot impro – zijn eigen publiek trekt. Ze praten verschillend, gaan anders gekleed, hebben een bepaalde uitstraling – maar waar het onderscheid 'm precies in zit is even lastig uit te leggen als hoe het komt dat je in New York intuïtief kunt aanwijzen welke voorbijgangers toeristen uit Nederland zijn. Bij de aansporing vanaf het podium om méé te klappen met de muziek past een ander type luisteraar dan bij de verstilde meditatie op een elektronisch vervormde trompet of bij een gillende solo van de altsaxofonist die in de hoogste registers om een 'blow man!, blow!' vanuit de zaal smeekt.

Toehoorders kunnen zich lelijk vergissen in hun hang naar identificatie met niet-muzikale ideeën die ze in de muziek menen te beluisteren. Tot in de jaren tachtig van de vorige eeuw was het rebelse duo van Misha Mengelberg en drummer Han Bennink een veelgevraagde attractie bij politieke manifestaties. De nonconformistische dwarsheid van hun improvisaties werd uitgelegd als een blijk van ongenoegen met maatschappelijke verhoudingen, maar daar dachten de makers zelf anders over. Ze zouden aan hun stuk 'Leve de Vietcong' geen noot hoeven te veranderen om de non-verbale boodschap om te buigen naar 'Weg met de Vietcong'. De demonstranten hadden het gewoon

verkeerd begrepen. Muziek is veeleer uiting van een mentaliteit (die als zodanig wordt herkend) dan een politiek vehikel.

Uit onderzoek komt naar voren dat het gros van de achterban die jazz & impro waardeert hoog is opgeleid, progressief ingesteld, voor ruim zestig procent ouder dan 45 jaar, met een uitgesproken zwak voor het ongezonde stadsleven in het westen des lands. Het plaatje voor de klassieke sector ziet er anders uit, met als gevolg dat de ongeschreven omgangsnormen in respectievelijk zalen voor jazz en geïmproviseerde muziek en het Concertgebouw hemelsbreed uiteenlopen. In de chaotische beginjaren van het Bimhuis werden concerten frequent door huilende babies en blaffende honden verstoord. Als op het podium alles kon en mocht, dan in de zaal ook. Bij de invoering van het rookverbod in openbare ruimten probeerde een groep verstokte nicotineverslaafden met een handtekeningenactie ontheffing te bewerkstelligen voor jazzclubs omdat uit vergeelde foto's zou blijken hoe onafscheidelijk sigaret en saxofoon met elkaar verbonden zijn. Programmeurs van muziekpodia zijn er al lang achter dat bezoekersaantallen niet het enige gegeven is om de populariteit van een genre te meten. Minstens zo belangrijk is wie in de zaal zitten. Een nieuwe, obscure band die worstelt om de bewijslast voor zijn bestaansrecht te leveren, zal in het begin vooral aantrekkingskracht uitoefenen op bebrilde early adopters die je meer zonlicht zou gunnen.

Misschien is de ideale concertbezoeker wel de professionele musicus die de geheimen van het vak kent, ontdekte artistiek directeur Huub van Riel van het Bimhuis. Hij herinnert zich een gelegenheidsoptreden van Cecil Taylor & Band in het kader van de October Meeting in 1987 in het Amsterdamse Concertgebouw. De geluidstechniek liet de band deerlijk in de steek, met als gevolg dat het gehoor werd bedolven onder een massief tapijt van niet te onderscheiden klanken. Misha Mengelberg wist raad. Hij verkeerde in gezelschap van Anthony Braxton en Huub van Riel, die hij gebaarde hem te volgen naar de voor publiek afgesloten balkons. Als ervaren pianist wist Mengelberg dat geluid dat niet kan ontsnappen, naar boven stijgt. Boven, op dat balkon, klonk Cecil Taylor & Band fantastisch. Jammer alleen dat het slechts drie personen was vergund om daarvan te genieten.

Q&A

ONNO GOVEART

DRUMS

When did you know making music was what you had to do with your life?

I started drums lessons when I was 10 years old. Around that time my older sisters started the pop group Krezip which soon became quite popular. For a few years the whole family would follow them around the Netherlands and I saw all their shows. Without really thinking about it it seemed completely normal that you can do this with your life.

I loved the drums and had a great connection with my teacher Steve Clover, so from early on I spent a lot of time practicing. By the time Krezip was on the radio and TV and making videos and number-one singles, I was kind of ready to go in another direction. My teacher was very much into jazz and I was playing with my friends Jasper and Bram Stadhouders who had some jazz in their house, and I began to get a bit curious about it—listening to records, and trying to play some with my friends. It felt like I'd found my own thing and I really dived into it. So I think by the time you start to think what to do with your life the decision had been made already.

You actually started working as a punk drummer in your early teens.

I grew up in Tilburg, which had a hardcore punk scene. Some of my sisters' friends played in some of those groups and dragged me along to shows. The energy level was high on stage and the people in the audience were just as involved as the musicians, screaming along and jumping up on stage. That really stayed with me. At some point the singer from one band called my parents to ask if I could join them. I was only playing snare drum at that point—my teacher was strict about that. So without having played

photo Maarten Kerkhof

on a full drumset and having no technique at all, now I had to play music that I wasn't really able to play. So I had to find ways to keep the music and the energy going.

You've said you think of the drums as a kind of orchestra. Who are your models or inspirations for how to orchestrate?

When I was in high school I saw the French drummer Toma Gouband in my hometown jazz club Paradox. He was the first I saw who really explored the sounds he could get out of the drums, and later he would experiment with his set-up, adding to or taking away from the drumset, till at one point he was playing stones and branches. I started to realize how much sound and dynamic range there are in the drums, and thinking of the range of a full orchestra helps me keep that in mind. When I moved to Amsterdam I'd often see the very different and individual masters like Han Bennink, Michael Vatcher and Martin van Duynhoven. Recently I started studying with a Senegalese sabar player, which brings a lot of new ideas about rhythmic patterns, phrasing and sound.

What do people who write about your music get wrong?

I remember one review saying that I sounded as if I have never played drums before. But it's hard to keep track of how people perceive your music and I try not to be distracted by that too much.

Once I played on a jazz jam session that was mainly for conservatory students. While I played one student in the audience threw a glass pepper mill at me, which shattered my drinking glass. I didn't realize what had happened until afterwards. If I'd known I might have played even worse.

**THE WORD *MUSIC* IS A CONVENIENT
WAY TO TALK ABOUT WHAT I'M
INTERESTED IN, BUT ACTUALLY, IN
SOME WAYS, IT'S A LIMITATION.**

ANTHONY BRAXTON



Q&A

TOMEKA REID

CELLO

Last week [mid-March] you made a new record, this week you're playing with Roscoe Mitchell and finishing your PhD thesis.

The record is with a new trio, with Mike Reed on drums and Nicole Mitchell on flute. It's the 50th anniversary of [musicians' self-help co-op] the AACM, so we covered tunes by Roscoe, Anthony Braxton, Leroy Jenkins, Amina Claudine Myers, Steve McCall and Henry Threadgill.

The thesis is on jazz education for cellists. We mostly come from classically-trained backgrounds, and don't always learn anything about the jazz style. So we look at solos by Abdul Wadud and Erik Friedlander, and discuss how to do common jazz articulations on the cello: if you want to play in, say, swing style, here is what you do. I also transcribed eight or so horn solos—by Louis Armstrong, Kai Winding, Lee Morgan, Miles Davis, Ornette Coleman, Gerry Mulligan, Coleman Hawkins—and show how to play them on the cello. It's mostly about what you do with the right hand. The bow, that's the voice, that's where you make it swing.

You came to the cello late?

I picked it up in elementary school, but didn't take private lessons. Music teachers at that level are focused on violin, and I was just playing on the A and D strings. Then when I was in tenth grade I got a job, and a scholarship to pay for lessons, and began learning the classical repertoire. Because I came to formal study later, I had a lot of catching up to do, learning to play properly, and quickly. I spent a lot of time trying not to play sounds I play intentionally now.

You've said you felt conflicted, when you became drawn to improvised music.

I worked really hard to play that repertoire, to sound like a bona fide cellist, I felt funny about the idea of not being perceived as a classical cellist. Do I even let people know I'm doing this other thing? Will it damage my career? But as I've said before, I feel like the universe was pulling me in this other direction. Which has turned out to be a lot more fulfilling, and a lot more fun.

I always loved playing chamber music, string quartets—smaller ensembles. I like being responsible, and I definitely feel that in a jazz context, where cello is the foundation, holding everything together.

You've played on some Braxton operas, and in his Nonet. What was your first reaction to his music?

He's a total genius! I don't know how he comes up with all those ideas, and he has a great sense of humor. Really fun. In the last opera, a vocalist is singing over a [skip-rope] game of double Dutch. I love that juxtaposition: something I could see on the sidewalk in my neighborhood mixed with an orchestra and opera singers.

Have you had much contact with the Dutch musicians before?

I've played with members of ICP. I love my improvising string players, so I'm a big fan of Tristan Honsinger and Mary Oliver. And in November in Chicago we did the Amsterdam Real Book with Oscar Jan Hoogland, Onno Govaert and John Dikeman. That was my first time meeting them. I love how the music is both very serious and relaxed. That helps you play your best.

What's easy on cello people think is hard?

Cello is kind of hard! What's hard is trying to really sound like a horn player, get that bebop articulation. I'm still working on that.



TRI-CENTRIC ORCHESTRA in rehearsal



Photographer in Residence

Portfolio Sara Anke Morris

Strong music calls for strong images, and many, many jazz photographers have enriched our understanding of the art by capturing the way improvised action looks in the moment.

The Doek festival and Doek's musicians are grateful to the many photographers who have documented music on our stages over the years. To officially recognize the contribution such visual artists make, in 2015 the festival named the first Doek Photographer in Residence, Sara Anke Morris.

Sara Anke Morris

Belgium-born Sara Anke Morris says 'I think I'm an intuitive photographer.' There is a quiet curiosity in her work; she lets things come to her, unhurried. A natural improviser, Morris looks for the inherent grace in the unplanned and unposed. She captures the fleeting moment, framing it with strength and imagination. Her photographs grasp the deeper reality behind the action, one a live audience may fail to notice at the instant that action unfolds.

Take part

'Doek Photographer in Residence' offers a space to a chosen photographer to develop a story around the various concerts and events, as well as activities backstage, or anywhere related to the festival and the music making. The photographer is given a 'Carte Blanche' and is an official festival participant, with access to all the action. The festival supports the photographer's project in various practical ways. The works will be published and exhibited at upcoming Doek Festivals. To apply for the position of Doek's 2016 Photographer in Residence, please contact: info@doek.org



Kevin Shea, Amsterdam 2015



Portfolio Sara Anke Morris



John Dikeman, Italy 2014
Yuan Liu, Amsterdam 2015
Jasper Stadhouders, Buffalo 2015



Meet the musicians

Artist's short biographies

Saxophonist, clarinetist and shakuhachi player **Ab Baars** has played with the ICP Orchestra since the 1980s, has led a trio with Wilbert de Joode and Martin van Duynhoven for 25 years, and has a long-running duo with violist Ig Henneman.

Cornetist **Eric Boeren** leads a much-recorded and acclaimed quartet (with Michael Moore, Wilbert de Joode and Han Bennink) that plays music by Boeren and Ornette Coleman, and is touring North America this June. Boeren is a mainstay of the co-op group Available Jelly, and has led and composed for various other groups, notably the quintet Boerenbond including trumpeter Peter Evans and vibist Jason Adasiewicz.

A 1994 Macarthur Fellow who was named a Jazz Master by the National Endowment for the Arts in 2014, **Anthony Braxton** has been a genre-spanning composer and recording artist for five decades. His hundreds of compositions range from pieces for solo piano and solo saxophone to futuristic operas. He plays multiple reed instruments (and piano), and remains one of the most original and prolific figures in modern music.

Trumpeter and composer **Taylor Ho Bynum** works with numerous ensembles of various sizes, from a duo with drummer Tomas Fujiwara through his own Sextet and 7-tette, to the little big band Positive Consequences. A close associate of his old teacher Anthony Braxton, he also administers Braxton's Tri-Centric Foundation, and contributes to *The New Yorker's* Culture Desk blog.

Vincent Chancey has been a leading proponent of french horn in improvised music since the 1970s. Since that time he has played with the cream of American (and Dutch) improvising composers, including Sun Ra, Muhal Richard Abrams, Carla Bley, David Murray, Lester Bowie, Butch Morris and Guus Janssen. Chancey's recent recordings include *Invisible Blow* (Wig) by the Ab Baars Trio & NY Guests.

High-energy tenor and baritone saxophonist **John Dikeman** was born in the western US, and in 2008 found his way (via Cairo and Budapest) to Amsterdam, where he quickly became a key player in the "fourth generation" improvised music scene. He has recorded and toured with the trios Cactus Truck and Dikeman Kugel van der Weide, and occasionally collaborates with American multi-instrumentalist Joe McPhee.

Meet the Musicians

The most recent addition to the Amsterdam scene on the festival, pianist **Kaja Draksler** comes from Slovenia. After studying in the US, she came to Holland in 2009, winning the Deloitte Jazz Award that same year. In 2013 she wrote her Amsterdam Conservatory master's thesis on pianist Cecil Taylor. She has written for numerous reading ensembles, and her well-received solo piano album *The Lives of Many Others* is on Clean Feed.

Prolific composer and recording artist **James Fei** teaches at Mills College in California. His music has been played by diverse ensembles from New York's Bang on a Can All-Stars to the Noord-Hollands Philharmonisch Orkest. He sometimes combines his several reed instruments with live electronics in performance. He has appeared on over a dozen recordings by Anthony Braxton and was a featured composer at a 2014 Tri-Centric festival at New York's Roulette.

Brazil-born reeds player **Yedo Gibson** decided he liked free improvising better than playing sambas, is ringleader of the Royal Improvising Orchestra (RIO), and plays in the trios EKE and Trolleybus among other units.

Onno Govaert comes from a musical family, and has been playing drums from a tender age. He played in a punk band—the energy-level stayed with him—before becoming interested in jazz as a teenager. Formations he plays with include the trios Cactus Truck and Stadhouders/Govaert/de Joode, and a duo with Kaja Draksler. In 2013 he became one of the youngest musicians to have a carte blanche concert at the Bimhuis.

Mary Halvorson is one of New York's most acclaimed (and busiest) new-music guitarists, combining a big hollow-body jazz-guitar tone with slippery, sometimes electronically-enhanced gestures. Her frequent playing partners include Taylor Ho Bynum and drummer Tomas Fujiwara. Halvorson leads a quintet and plays in several trios, including her own with John Hébert and Ches Smith, and Thumbscrew with Fujiwara and Michael Formanek.

Oscar Jan Hoogland plays electric clavichord as well as piano, and has a weakness for barely functioning instruments—as if intent on ransacking the whole high-art European keyboard tradition. That puts him in a line of Dutch pianists going back through Cor Fuhler and Guus Janssen to Misha Mengelberg. His regular groups include EKE (with saxist Yedo Gibson and drummer Gerri Jäger) and the quartet Ambush Party with saxophonist Natalio Sued.

Drummer **Gerri Jäger** came to Amsterdam from Austria, and plays in the electronic trio Knalpot, the trio EKE with Oscar Jan Hoogland and Yedo Gibson, the sextet Naked Wolf also with Gibson, and Natalio Sued's Opositor, among many other bands.

Wilbert de Joode has an exceptionally percussive attack on double bass; every note plucked on gut strings sounds launched from a popcorn popper. He has played in a zillion improvised groups at Zaal 100's Tuesday night series, and in a few stable line-ups including the Ab Baars Trio, Eric Boeren's quartet, the trio BraamDeJoodeVatcher, and Ig Henneman's sextet. He has also recorded with Frank Gratkowski, Ken Vandermark and Bik Bent Braam among others.

Tenor and soprano saxophonist **Ingrid Laubrock** originally comes from Germany and lives in New York, where she works often with drummers Tom Rainey and Tyshawn Sorey and pianist Kris Davis. She also plays in Dutch electric bassist Luc Ex's quartet Assemblée, and has performed with Anthony Braxton at Washington DC's Kennedy Center. Her recent releases include *Zurich Concert* (Intakt) for octet including Mary Halvorson.

Clarinetist and alto saxophonist **Michael Moore** is a linchpin of two landmark bands in Dutch improvised music, the ICP Orchestra and Available Jelly. He played in the celebrated Clusone 3, and has recorded in duo with pianist Fred Hersch. His many diverse groups, often trios or quartets, are extensively documented on his own Ramboy label, and he's recorded with Sean Bergin, Curtis Clark, Dave Douglas, Gerry Hemingway and many other leaders.

Meet the Musicians

When violist/violinist **Mary Oliver** studied counterpoint with Misha Mengelberg, he liked her playing so much he drafted her into his ICP Orchestra. Before being drawn into improvised settings in the 1990s, Oliver was already a recognized interpreter of new composed music. She has premiered new pieces by Richard Barrett, John Cage, Brian Ferneyhough, Joëlle Léandre, George E. Lewis and Iannis Xenakis, and continues to make music on parallel tracks.

Cellist **Tomeka Reid** lives in Chicago, and is frequently heard in that city's improvised music venues, where she has worked with (among many others) drummer Mile Reed, flutist Nicole Mitchell and saxophonist Roscoe Mitchell. She leads a quartet including Mary Halvorson, and her recent works include the score to Leslie Buchbinder's documentary *Hairy Who & the Chicago Imagists*, the music released on CD by Corbett vs. Dempsey.

Brandon Seabrook is noted for his fierce, rapid-fire attack on solid-body electric guitar and banjo, heard solo (as on his album *Sylphid Vitalizers*) and in such bands as Gerald Cleaver's Black Host, Ben Allison's two-guitar quartet, Allison Miller's Needle Driver, and the trio Seabrook Power Plant with brother Jared Seabrook on drums. He has also toured Europe with an expanded version of the band Mostly Other People Do the Killing.

Born in Finland, guitarist and cavaquinho player **Mikael Szafirowski** uses unconventional techniques to expand his expressive range, studied composition with Gilius van Bergeijk and Calliope Tsoupaki, and plays in the bands Naked Wolf and Rooie Waas with Gerri Jäger.

Carl Testa studied with Anthony Braxton at Wesleyan University and has played bass in several Braxton units, in Mario Pavone's sextet on the CD *Street Songs*, and in a duo with accordion player Adam Matlock. Testa also works extensively with electronics, using live sampling, and subjecting micro-samples to granular-synthesis process, where a sound fragment is broken down to basic elements and reconstructed.

Drummer **Michael Vatcher** came to Amsterdam from Northern California (by way of New York) in the early '80s. Besides working for decades with the band Available Jelly, he has recorded with John Zorn, Tristan Honsinger's This, That and the Other, the Maarten Altena Ensemble, guitarist Frankie Douglas, pianists Georg Graewe and Simon Nabatov, the quartets Roof and 4 Walls, and rockers The Ex.

Trombonist **Wolter Wierbos** joined Misha Mengelberg's ICP Orchestra 35 years ago and has been there ever since; his arrival was the beginning of the modern band. Since then he has been a staple of the jazz and new-music groups of Maarten Altena, Gerry Hemingway, Sean Bergin, Paul Termos, Guus Janssen, Michiel Braam and more. He has recorded under his own name as a trombone soloist and in small improvising combinations.

Nate Wooley has worked to expand the trumpet's resources in diverse settings, including solo concerts utilizing electronics, and a spirited duo with reed player Ken Vandermark. Wooley has worked with distinguished elders like Anthony Braxton and John Zorn, and contemporaries including Mary Halvorson and fellow trumpeter Peter Evans. Wooley also edits the online journal *Sound American* and curates the Database of Recorded American Music.

AUTOGRAPHS / NOTES / REVIEWS

Handwriting practice lines on page 52. The page contains 20 horizontal dashed lines for writing.

Handwriting practice lines on page 53. The page contains 20 horizontal dashed lines for writing.

Notebook

Thanks for being a fantastic audience!



Credits

DOEK FOUNDATION, TRI-CENTRIC FOUNDATION, WITH BIMHUIS & ZAAL 100
PRESENT DOEK FESTIVAL 2015

FESTIVAL TEAM: Carolyn Muntz, Anne van Balen, Kerry Finlayson, Jimmy Sernesky

VOLUNTEERS: Kerry Finlayson, Laura Lotti, Kristjan Martinsson, Miguel Petruccelli,
Jasper Stadhouders, Ziv Taubenfeld, Marta Warelis, Maya Zumel

DOEK ARTISTIC DIRECTORS: Eric Boeren, John Dikeman,
Oscar Jan Hoogland, Wilbert de Jooode, Michael Moore, Wolter Wierbos

PARTNERS: Pianola Museum, Torpedo Theater, Het Perron, SIN (NDSM)

FESTIVAL & BOOK DESIGN: Studio Isabelle Vigier

BOOK EDITORS: Carolyn Muntz & Kevin Whitehead

CONTRIBUTORS: Eric Boeren, Taylor Ho Bynum, Rudie Kagie,
Sara Anke Morris, Kevin Whitehead

FESTIVAL PHOTOGRAPHER IN RESIDENCE: Sara Anke Morris
CURATOR: Isabelle Vigier

BIMHUIS RADIO: Marc Schots

FESTIVAL MEDIA TEAM: Kevin Whitehead (reporter),
Ron Ruiten (sound), Elsie Vermeer & Feeltje van Boeckel (video)

DOEK FOUNDATION BOARD: Babette Greiner, Malaya Zumel,
Wim Jansen, Jappe Groenendijk, Lena Vizu



STICHTING DOEK

PRINSENEILAND 97HS 1013 LN AMSTERDAM

+31 (0)20 4233740 / +31 (0)6 54295950

INFO@DOEK.ORG

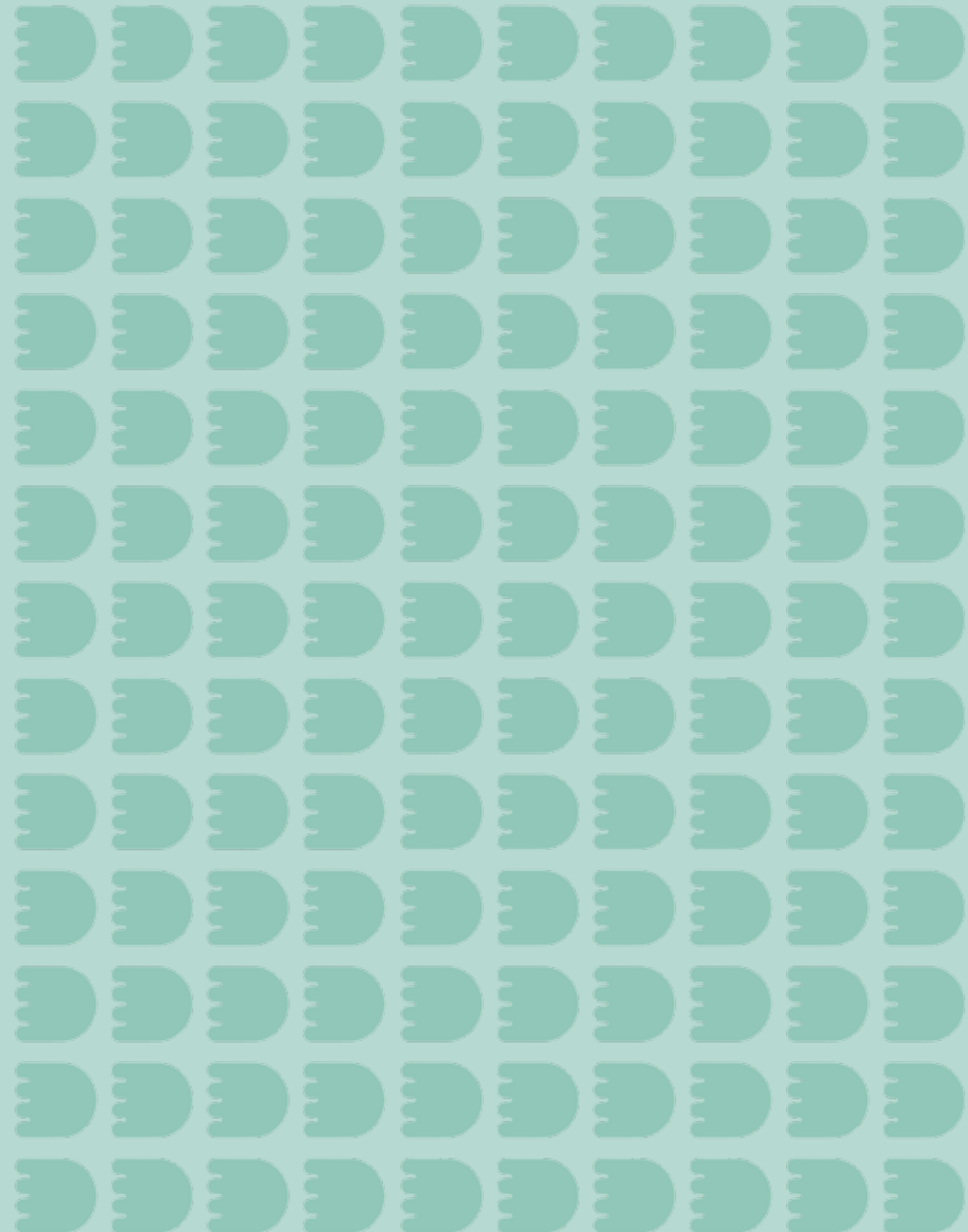
WWW.DOEK.ORG

WWW.FACEBOOK.COM/STICHTINGDOEK

WWW.SOUNDCLOUD.COM/STICHTING-DOEK

WWW.DOEK.BANDCAMP.COM

SPONSORS: STICHTING DOEK RECEIVES STRUCTURAL SUPPORT
FROM THE PERFORMING ARTS FUND NL. THE DOEK FESTIVAL
HAS BEEN MADE POSSIBLE THANKS TO SUPPORT FROM
THE AMSTERDAM ARTS FUND AND THE MID ATLANTIC ARTS
FOUNDATION.



TICKETS

DOEK FESTIVAL PASS: entry to all events
(including the Bicycle Tour)
2 - 7 June: €55

AMSTERDAM REAL BOOK BICYCLE TOUR:
limited places (80): €15 for all 4 locations
www.doek.org/festival13-tickets/

BIMHUIS: reservations www.bimhuis.nl
Zaal 100: tickets at the door
OBA: €8 at the door

DINNER

2 and 7 June Zaal 100
3 course Indonesian vegetarian
€8

reservations: Yvonne and Els
sinarbulan@hotmail.com
or SMS: 06 39792119

3 June Zaal 100
3 course organic vegetarian
€8

reservations: Erik (Vekologisch.nl)
erik@vekologisch.nl or 0640755695

4 - 6 June
Dinner at the Bimhuis

The Bimhuis restaurant is open
6:30 PM to 8:30 PM.
Reservations recommended,
call: 020-788 2158

ADDRESSES

BIMHUIS
Piet Heinkade 3
www.bimhuis.nl

ZAAL 100
De Wittenstraat 100
www.zaal100.nl

PIANOLA MUSEUM
Westerstraat 106
www.pianola.nl

TORPEDO THEATER
Sint Pieterspoortsteeg 22
www.torpedotheater.nl

HET PERRON
Egelantiersstraat 130
www.hetperron.nl

SIN (NDSM)
Neveritaweg 61
www.ndsm.nl

OBA CENTRAL LIBRARY
Oosterdokskade 143
www.oba.nl

WANT TO SEE IT ALL?
FESTIVAL TICKET €55

Check www.doek.org for last minute changes

INFO@DOEK.ORG
WWW.DOEK.ORG