

Harlem Stage  
and  
The Center for Jazz Studies at Columbia University  
Columbia/Harlem Jazz Project  
present

## ***SACRIFICE: MEDITATIONS ON THE VIETNAM EXPERIENCE***

*Yusef Komunyakaa and Billy Bang*

Presented by Harlem Stage's *Harlem Stride*  
and *Harlem Stage Partners Program*

Wednesday, April 1, 2009

Harlem Stage Gatehouse

Discussion, 6:00pm

Concert, 7:30 pm

Discussion with **Billy Bang** and **Yusef Komunyakaa**,  
moderated by **Brent Hayes Edwards**, Professor of English and  
Comparative Literature, Columbia University.

## ***NINE BRIDGES BACK***

Based on poetry by **Yusef Komunyakaa**

Directed by **Dawn Akemi Saito**

Featuring

**Yusef Komunyakaa** (poet)

**Vince di Mura** (composer/keyboards)

with **Annie Lee Moffett** (vocals) and **Tony Jackson** (narrator)

**Susie Ibarra** (composer/percussionist)

with **Jennifer Choi** (violin), **Carol To Moy** (singer)

and **Cathy Linh Che** (translator)

**Tomas Doncker** (composer/guitar/vocals)

and **Marvin Sewell** (guitar)

**Alan Benditt** (actor)

**Noriko Kamo** (piano)

\*\*\*Intermission\*\*\*

## ***BILLY BANG and his AFTERMATH BAND***

Featuring

**Billy Bang**, violin

**Newman Taylor Baker**, drums

**Andrew Bemkey**, piano

**Ted Daniel**, trumpet

**Hilliard Greene**, bass

**Ngô Thanh Nhân**, (Dan Tranh)

**Muziki Roberson**, piano

**James Spaulding**, alto saxophone, flute

**Henry P. Warner**, clarinet, alto clarinet

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HARLEM STRIDE is sponsored by:



The Harlem Stage Partners Program  
receives support from Deutsche Bank  
and the New York State Council on the Arts, a State Agency

*Nine Bridges Back* by Yusef Komunyakaa

***"Hanoi Hannah"***

Vince di Mura (composer, keyboards)

Annie Lee Moffett (vocals)

Tony Jackson (narrator)

***"Saigon Bar Girl I"***

Vince di Mura (composer, keyboards)

Annie Lee Moffett (vocals)

from *"Autobiography of My Alter Ego"*

performed by Alan Benditt (actor)

***"Le Xuan, Beautiful Spring"***

Vince di Mura (composer, keyboards)

Tony Jackson (narrator)

***"A Translation of Silk"***

Susie Ibarra (composer)

recited by Yusef Komunyakaa

Jennifer Choi (violin)

Carol To Moy (sings Vietnamese as translated by Cathy Che)

***"Looking for Black Lang"***

Tomas Doncker (composer, vocals, guitar)

Marvin Sewell (guitar)

***"Grenade"***

recited by Yusef Komunyakaa

***"Blue Dementia"***

recited by Yusef Komunyakaa

Noriko Kamo (piano)

***"Paradise Is Always Present Tense"***

Susie Ibarra (composer, percussion)

Carol To Moy (sings in English and Thai)

## Who's Who

### NINE BRIDGES BACK

**YUSEF KOMUNYAKAA**, Professor and Distinguished Senior Poet at New York University, was born in Bogalusa, Louisiana, in 1947. His *Thieves of Paradise* (1998) was a finalist for the National Book Critics Circle Award, and his *Neon Vernacular: New & Selected Poems 1977-1989* (1994) won the Pulitzer Prize and the Kingsley Tufts Poetry Award. His honors include the William Faulkner Prize from the Université de Rennes, the Thomas Forcade Award, the Hanes Poetry Prize, fellowships from the National Endowment for the Arts, and a Bronze Star for his service in Vietnam. From 1999 to 2005 he served as a Chancellor for the Academy of American Poets. He has written libretti for composers Anthony Davis, T.J. Anderson, and Susie Ibarra, and his most recent book is *Warhorses* (Farrar, Straus and Giroux, 2008).

**Alan Benditt** (actor) has performed in New York at the Ohio Theatre, Culture Project, HERE, New Georges, Target Margin, Ensemble Studio Theater, 92nd St. Y, Women's Interart, Primary Stages, Inverse Theater and many others. He has appeared in the works of Fornes, Beckett, Ben Jonson, Moliere, Dickinson, Strindberg, Kenneth Koch, Chekhov, Dostoevsky, George M. Cohan, Gogol, Kirk Wood Bromleyg, Brecht, Lanford Wilson and many others.

**Cathy Linh Che** is a poet and translator. She is a graduate student in the Creative Writing Program at New York University. The recipient of a Starworks Teaching Fellowship, she has taught at New York University and at New York Presbyterian Hospital. She curates the Emerging Writers Reading Series at KGB Bar, and is the current Layout Editor and former Assistant International Editor for *Washington Square*.

**Jennifer Choi** (violin) works in solo violin, chamber music, and the art of creative improvisation. In 2000, she won the Artist International Award, leading to a debut recital in Weill Hall at Carnegie Hall. As a soloist, she has performed with the Oregon Symphony and the Vancouver Symphony Orchestra, and as a recitalist, she has performed at the Library of Congress, Alice Tully Hall, the Mozartsalle in Vienna, and the RAI National Radio in Rome. Choi gave the world premiere of John Zorn's solo violin work "Goetia" for the Guggenheim Museum Works and Process series, and her debut solo record, "Bodegas: Works for Solo Violin and Electronics" will be released this spring with Major Who Media.

**Vince di Mura** (composer and keyboards) is a jazz musician and musical director who has appeared on stages throughout the Americas. Best known for his arrangements of "My Way: A Sinatra Cabaret," and "I Left My Heart: A Tribute to Tony Bennett," he has received fellowships from the William Goldman Foundation, Temple University, Meet the Composer, New Jersey State Council on the Arts, and Mid-Atlantic Arts Foundation. He has fulfilled commissions for Rutgers and Princeton Universities, Rider University, the Pingry Foundation, the University of Colorado, Children's Theatre Company in Minneapolis, Fairleigh Dickinson University, and American Stage, and his CDs include "For Lost Words" (text by Yusef Komunyakaa) and "A Darker Shade of Romance."

**Tomas Doncker** (producer, singer, songwriter and guitarist) has been a mainstay on the New York music scene for over twenty years, in such groups as James Chance and The Contortions, James White and the Blacks, Defunkt, Konk, and the hip hop group, J. Walter Negro & The Loose Joints. Tomas has performed and recorded with Bootsy Collins, Ivan Neville, Yoko Ono, Amp Fiddler, Bonnie Raitt, Morley, Sadao Watanabe, Prince Charles Alexander's City Beat Band, Sonya Sanchez, and Toni Blackman. Doncker recently released the CD "Small

World," featuring appearances by Martha Redbone, Karen Bernod, Audrey Martell, Keith Fluitt and KUKU, Aiyb Dieng and Karma Johnson. Most recently, he has created "The Mercy Suite," a new collection of new songs in collaboration with Yusef Komunyakaa.

**Susie Ibarra** (percussionist and composer) received a B.A. from Goddard College, and a music diploma from the Mannes College of Music. She studied Southeast Asian *Kulintang* music with Danongan Kalanduyan, and drum set with Buster Smith, Vernel Fournier and Milford Graves. She has worked with John Zorn, Pauline Oliveros, William Parker, Dr. L. Subramaniam, Wadada Leo Smith, Thurston Moore, and Yo La Tengo, has taught in residencies and workshops around the world, and performs with her *Susie Ibarra Trio*. Ibarra is a 2008 recipient of the Asian Cultural Council Philippine Fellowship and continues to develop modern folkloric music and document indigenous Philippine music. Komunyakaa and Ibarra have been collaborating in pieces such as *Shangri-La*, an opera set in Thailand about the illusion of Paradise.

**Tony Jackson** (narrator) has worked in numerous theatrical productions, including *Monk 'n Bud*, *Measure for Measure*, *Zora and Langston*, *Mamba's Daughters*, *South*, *The Indian Princess*, *Dancing with Demons*, *The Scarecrow*, *Ikebana*, *The Secret Warhol Rituals*, and *The Bathtub*, as well as extensive work in television commercials and print ads.

**Noriko Kamo** (piano) was born in Japan, and began her career in Tokyo. Performing with Art Blakey in 1985 motivated her to move to New York City, where she worked with Joe Dukes, Sahib Shihab, Grachan Moncur III, Stanley Jordan, Roy Ayers, Freddie Hubbard, and many others, as well as being the house pianist and vocalist at the Cotton Club.

**Annie Lee Moffett** (vocals), a native of Chicago now based in NYC, graduated from Oberlin College and Conservatory of Music with a Bachelor of Music in Voice Performance and a BA in African American Studies. She has been featured soloist with the Young People's Chorus of New York City, and has recently been seen in *The Trial of One Short Sighted Black Woman vs. Mammie Louise and Safreeta Mae* (Safreeta Mae) at Queens Theatre in the Park and the New Jersey Performing Arts Center; the Off-Broadway production of *Absolute Clarity* (Belle) at the Player's Theatre, and many others. An artist-in-residence with *Creative Outlet Dance Theatre of Brooklyn*, Moffett was recently appointed to the faculty of *Third Street Music School*.

**Carol To Moy** (soprano) is a versatile musician singing music from early Baroque to contemporary works, in genres including operas, musical theater, concerts and recitals. A Taiwanese descendant, born and raised in Hong Kong, she received her bachelor's and master's degrees from the Manhattan School of Music, completed fellowships at the Aspen Music Festivals, Tanglewood Music Center, and the Music Academy of Santa Barbara. Ms. To has performed numerous world premieres of new compositions, including works by Chen Yi, Bright Sheng, Zhou Qin-Rou, and Robert Zaidam, and made her debut on Broadway in the production of the 1996 revival of *The King and I* as Tuptim. To currently teaches and resides in New York City.

**Dawn Akemi Saito** (Actor/Writer/Performance Artist/Butoh Performer) is currently Artist-in-Residence at Fordham University. Her multi-disciplinary pieces include *Blood Cherries*; *Mujiyo*; *Ha*; *Leaves*, *Water Sun*; *Pastime*; *Red Eye*; *Dreamcatcher*; *Halo*; *My Face Of Us All*, and *Knock On The Sky*, in collaboration with composer Myra Melford. Saito has worked in many national and international productions, including Harry Partch's *Delusion Of The Fury* (Japan Society); *She Wolf* by Fred Ho and Ruth Margraff; Ping Chong's *Elephant Memories* and *Deshima*; Roman Paska's *Moby Dick In Venice* (Public Theater, New York) and *Arden Ardennes* (Theatre du Rond-Point, Paris); Bill T. Jones' *Last Supper At Uncle Tom's Cabin* (BAM); *Suddenly Last Summer* and *The Poet*,

directed by JoAnne Akalaitis; and *Hedda Gabler* (Old Globe Theater).

**Marvin Sewell** (guitar) was born and raised in Chicago. He learned how to play the guitar by hanging out with many Chicago basement bands, and after playing with the Malcolm X Community College Big Band in high school, Sewell began playing with the cream of Chicago musician--Von Freeman, Ramsey Lewis, Billy Branch, Jodie Christian, Big Time Sarah, and Barbara La Shore. After studying composition at Roosevelt University in Chicago, Sewell moved to New York in 1990, working with Jack DeJohnette's Special Edition, Hannibal Peterson, Diedre Murray, Fred Hopkins, Diedre Murray, Gary Thomas, David Sanborn, Marcus Miller, Jorge Sylvester, Greg Osby, Joe Lovano, George Benson, Sekou Sunidiata, and Cassandra Wilson, for whom he served as music director. many others. Currently, he leads the Marvin Sewell Group.

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## **BILLY BANG and his AFTERMATH BAND**

**Billy Bang** (violin) In junior high school the young William Vincent Walker became Billy Bang, taking up the violin in the early '60s. Drafted into the US Army, Bang was sent to Vietnam, an experience that profoundly affected his life. Returning home and radicalized, Bang became active in the anti-war movement. Bang's music came to international prominence with the formation of his group, the Survival Ensemble, and his work with David Murray, Frank Lowe, William Parker, Don Cherry, James "Blood" Ulmer, Sun Ra, Sam Rivers, and the String Trio of New York, founded in 1977 with James Emery and John Lindberg. Bang continued to lead his own groups, and worked with Ahmed Abdullah, Kahil El'Zabar, and Malachi Favors Maghostut. In 2000 Bang recorded "Vietnam: The Aftermath" (Justin Time Records), a culmination of his Vietnam experience.

**Newman Taylor Baker** (drums) is active as a soloist in performance of his own projects, as well as a collaborator in musical ensembles, new opera and musical theater, and choreographic projects. Baker holds a BS in Music Education from Virginia State University, and an MM in Education from East Carolina University. Baker has been awarded fellowships from the New York Foundation on the Arts, and has performed his work at the Whitney Museum of American Art. He has toured internationally with Billy Harper, Henry Threadgill, Henry Grimes, Sam Rivers, McCoy Tyner, Kenny Baron, Kevin Eubanks, the Delaware and Richmond Symphonies, Reggie Workman, Lou Donaldson, James Moody, Abdullah Ibrahim, and others. He has recorded with Kali Z. Fasteau, Ivo Perelman, Henry Grimes, Bobby Few, Benny Powell, and many others.

**Muziki Roberson** (piano), a Chicago native and Vietnam War veteran, reared in Seattle and currently resident in the San Francisco Bay Area, taught himself to play the piano and keyboards in his early twenties. For twelve years, Roberson served as musician and composer with the world-renowned San Francisco Mime Troupe, and was a part of the jazz-funk-Latin music and poetry group Mingus Amungus. He has performed with Dr. Michael White, Stevie Wonder and Osibisa, David Murray, and now leads the Muziki Roberson Quartet, as well as being involved with the Grassroots Composer's Workshop.

**Andrew Bernkey** (piano) studied with three great musical mentors: Jaki Byard, Makanda Ken McIntyre, and Reggie Workman. He has performed with Rashied Ali, Andrew Cyrille, Susie Ibarra, Ori Kaplan, Lawrence "Butch" Morris, and William Parker, among others. He has performed at the Villa Cellimontana Festival (Rome), the Tampere Jazz Happening (Finland), Sons d'Hiver (Paris); and Jazz em Agosto Festival (Lisbon). For the past several years Andrew has been a regular

member of both Roy Campbell, Jr.'s band "Tazz" and the Billy Bang Quintet, playing concerts and festivals in the U.S. and Europe, including the Sons d'hiver Festival in Paris and the Other Minds Music Festival in San Francisco.

**Ted Daniel** (trumpet) holds a Bachelor of Music from City College of New York and a Masters from Hunter College. In 1965, he was drafted for a two-year tour of duty with US Army bands, including a year in Vietnam. Upon his return, he created a pioneering forum for then up-and-coming musicians, including Oliver Lake, David Murray, Arthur Blythe, Charles Tyler and Ahmed Abdullah, to compose and hear their music. Daniel has performed with Byard Lancaster, Sonny Sharrock, Andrew Cyrille, Dewey Redman, Andrew Cyrille, Archie Shepp, Sam Rivers, and Henry Threadgill, among many others, and leads his own Ted Daniel Sextet, and the International Brass and Membrane Corporation, with violinist Charles Burnham, tubist Joseph Daley, and percussionist Newman Taylor Baker.

**Hilliard Greene** (bass) studied at Berklee College of Music in Boston and the University of Northern Iowa. Greene has worked with Gloria Lynne, Jacky Terrasson, Rashied Ali, Leroy Jenkins, Vanessa Rubin, Yoron Israel, Cindy Blackman, Charles Gayle, Jack Walrath, Don Pullen, Dave Douglas, Bobby Watson, Greg Osby, Kenny Barron, Joanne Brackeen, Carla Cook, Josh Roseman, John Hicks, Village Vanguard Orchestra, Oscar Brown Jr., Daniel Carter, Warren Smith, Howard Johnson, T.K. Blue, John Esposito, Eddie Gale, Bobby Few, Sabir Mateen, Perry Robinson, Frank Lacy, Roy Campbell Jr., Barry Altschul, Steve Swell, Vijay Iyer, Matana Roberts, Klaus Kugel, and Billy Bang. Greene currently serves as the Musical Director for Jimmy Scott, and has produced three CDs with his own ensemble, The Jazz Expressions, and a solo bass CD "Alone."

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**James Spaulding** (alto saxophone and flute) made his professional debut at age 11 with an Indianapolis rhythm & blues group, and early on, played in US Army bands, as well as and Sun Ra's early Arkestras in Chicago. In New York in 1962, he made the first of over 100 recordings, on Freddie Hubbard's "Hub Tones." Spaulding is featured on many other classic Blue Note recordings, with Wayne Shorter, Hank Mobley, Stanley Turrentine, Horace Silver, Sam Rivers and McCoy Tyner, and on Atlantic Records with Max Roach and Richard Davis. He has worked with the Duke Ellington Big Band with Mercer Ellington and the David Murray Octet & Big Band, and recently produced a 2-volume CD recording on his own Speetones label, "Blues Up & Over" (Volume 1) and "Round To It" (Volume 2).

**Ngô Thanh Nhân, Ph.D.**, (dàn tranh) is a visiting scholar in linguistics at New York University and in Vietnamese culture at Temple University. Dr. Nhân writes and performs his own songs, poetry and spoken word, plays and teaches *dàn tranh* (a Vietnamese 16-string zither) for classical and folk music, and has performed in a variety of films, ads and stage plays. Nhân was a founding member of *Peeling the Banana*, a New York-based Asian American performing arts troupe, and is involved with a variety of non-profit organizations, including the *Vietnam Agent Orange Relief & Responsibility Campaign* ([vn-agentorange.org](http://vn-agentorange.org)).

**Henry P. Warner** (alto saxophone and clarinet) has appeared with Fred Anderson, Rashid Bakr, Roy Campbell, Dennis Charles, Ellen Christi, Kali Fasteau, Alvin Fielder, Henry Grimes, Kidd Jordan, Frank Lowe, Jameel Moondoc, David Murray, Sonny Murray, William Parker, Sun Ra, Warren Smith, Charles Tyler, Wilbur Ware, Reggie Workman, Earl Freeman, Billy Bang, and many others. He has taught at Mind Builders Creative Arts Center for over ten years, and has worked with the Association of Community-Based Artists of Westchester as a consultant, music director, composer and lecturer. Warner is active nationally and internationally, including the Vision 8 Festival, the Stone, Lincoln Center Out of Doors, Harlem Month, the Bell Atlantic Jazz Festival, the Nuyorican Poets Café, and the Knitting Factory New York.

**HARLEM STAGE PARTNERS PROGRAM** was created to strengthen Harlem Stage's long history of partnerships with significant artists and organizations co-presenting projects that exemplify the programmatic mission of the organization. The Harlem Stage Partners program promotes a deeper understanding of global perspectives and diversity in both traditional and contemporary art forms.

#### **About Harlem Stage**

Harlem Stage, formerly Aaron Davis Hall Inc, has earned a local, national and international reputation for its world-class programming. Established in 1979 as a part of City College of New York, it became an independent nonprofit organization in 1983. Its primary mission is to support the development of new work and the work of emerging artists, and to present these exhilarating and stimulating programs to the community. The *Harlem Stride* series provides a thorough investigation of the history and legacy of music as influenced by Harlem over the past century and, concomitantly, opens the door to the next wave of musicians and music to develop from this legacy. To learn more, visit [www.harlemstage.org](http://www.harlemstage.org)

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Center for Jazz Studies Staff:

George E. Lewis, Jr., Director

Yulanda Denoon, Program Coordinator

Daniel C. Beaudoin, Program Office

Thomas Shull, Associate Editor, Jazz Studies Online

#### **About the Columbia/Harlem Jazz Project**

With a grant from the New York State Music Fund in January 2007, Columbia's Center for Jazz Studies launched the project to work with uptown arts organizations in presenting leading jazz artists in a series of public programs that explore and interpret jazz music through a variety of perspectives. Throughout this two-year project, the center collaborates with the Harlem Arts Alliance, The Studio Museum in Harlem, the Schomburg Center for Research in Black Culture, Community Works, the New Heritage Theatre Group and Harlem Stage. Among others, presentations have featured Paula West, Eddie Palmieri, Olu Dara, Sam Rivers and Warren Vaché.

The Columbia/Harlem Jazz Project is made possible by a generous grant from the New York State Music Fund, established by the New York State Attorney General at Rockefeller Philanthropy Advisors. Additional support for the Center for Jazz Studies is provided by the Ford Foundation, Louis Armstrong Educational Foundation, Rotary Club of New York, and the New York State Council on the Arts.

#### **About Columbia's Center for Jazz Studies**

The Center sees jazz as a music without borders and ultimately without limits, a model for the integration of forward-thinking models of scholarly inquiry with innovative teaching and community dialogue. Its direction, which emphasizes the themes of internationalization, technology, and community, is realized by promoting research by innovative scholars in arts, humanities, and sciences; encouraging excellence in the teaching of music and culture; and presenting public events that complement and extend the center's research and teaching. The center views the interdisciplinary expansion of the intellectual conversation surrounding jazz, and especially its lifeblood practice, improvisation, as tracing a path toward the development of new knowledge that illuminates the human condition.

To learn more, visit [www.harlemstage.org](http://www.harlemstage.org) or [jazz.columbia.edu](http://jazz.columbia.edu).

**BRENT HAYES EDWARDS** is a Professor of English and Comparative Literature at Columbia University and is on the faculty of the Center for Jazz Studies. Professor Edwards received his B.A. from Yale (1990) and his Ph.D. from Columbia (1998). He is the author of *The Practice of Diaspora: Literature, Translation, and the Rise of Black Internationalism* (Harvard UP, 2003), which was awarded the John Hope Franklin Prize of the American Studies Association. With Robert G. O'Meally and Farah Jasmine Griffin, he co-edited *Uptown Conversation: The New Jazz Studies* (Columbia UP, 2004). Edwards is co-editor of the journal *Social Text*, and serves on the editorial boards of *Transition* and *Callaloo*.

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## **UPCOMING AT THE CENTER FOR JAZZ STUDIES:**

Monday, April 6, 2009, 8:00 pm

### **Technotopia 1969: Miles Davis at the Crossroads**

An examination of Miles Davis' seminal *Bitches Brew* (1969), not merely as a foundation of jazz-rock fusion but as a piece of "electric jazz" which drew on popular practices and the jazz avant-garde in equal measure.

featuring **Michael E. Veal, Ph.D.**,  
Professor of Ethnomusicology, Yale University

622 Dodge Hall  
Columbia University Morningside Campus

Free and open to the public