



Advance Program Notes

Ronald K. Brown/Evidence, A Dance Company
Jason Moran & The Bandwagon
The Subtle One, and other repertory
Friday, October 23, 2015, 7:30 PM

These Advance Program Notes are provided online for our patrons who like to read about performances ahead of time. Printed programs will be provided to patrons at the performances. Programs are subject to change.

Ronald K. Brown/Evidence, A Dance Company *30th Anniversary*

ARTISTIC DIRECTOR

Ronald K. Brown

ASSOCIATE ARTISTIC DIRECTOR

Arcell Cabuag

DANCERS

Ronald K. Brown, Arcell Cabuag, Shayla Caldwell, Brionna Edmundson, Taylor Jones, Annique Roberts, Keon Thoulouis, Sherman Wood, and Clarice Young

MUSICIANS

Jason Moran & The Bandwagon

Jason Moran, *jazz pianist and composer*

Tarus Mateen, *bassist*

Jamire Williams, *drummer*

REHEARSAL DIRECTOR

Clarice Young

ASSISTANT REHEARSAL DIRECTOR

Annique Roberts

TECHNICAL DIRECTOR

Tsubasa Kamei

COSTUME DESIGNERS

Omotayo Wumni Olaiya and Keiko Voltaire

WARDROBE MANAGER

Keiko Voltaire

BOOKING AGENT

Pamela Green
PMG ARTS MANAGEMENT
721 Broad Street, Ste. 119
Durham, NC 27705

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CONTACT INFORMATION

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Ronald K. Brown, artistic director

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Program

GRACE (1999/2004)

Ronald K Brown, *choreography*

Music by Duke Ellington, Roy Davis Jr., and Fela Anikulapo Kuti

Omotayo Wunmi Olaiya, *costume design*

William H. Grant, *original lighting*

Brenda Gray, *lighting re-creation*

Performed by the company

Originally choreographed for the Alvin Ailey American Dance Theatre in 1999, Grace became a part of the EVIDENCE repertory in 2003. Grace weaves the story of a Goddess' journey to Earth to spread grace among humans, ultimately welcoming them to heaven.

INTERMISSION

ONE SHOT: RHAPSODY IN BLACK AND WHITE (excerpts)

Ronald K. Brown, *choreography*

Clifton Taylor, *photo integration*

Dalila Kee, *lighting*

Performed by the company

ACT II

One Shot: Faith & Decadence

Music by Lena Horne

Poinciana

Music by Ahmad Jamal

One Shot was inspired by the life and work of noted photographer Charles "Teenie" Harris, who documented black life in Pittsburgh, Pennsylvania, from 1936 to 1975. Harris captured many aspects of life in Pittsburgh: the spirit of childhood, the indulgences of decadence, and the soul of jazz. One Shot uses the idea of looking to the legacy of community and its echoing effect on other communities in their distinct definition and evolution.

Commissioned by August Wilson Center for African American Culture, The Joyce Theater, and American Dance Festival, One Shot was made possible, in part, by the Doris Duke Fund for Dance of the National Dance Project, a program administered by the New England Foundation for the Arts with funding from the National Endowment for the Arts, the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and the Philip Morris Companies, Inc.

Special thanks to Charles "Teenie" Harris Jr., Kamau Ware, Louise Lippincott, Celeta Hickman, Carnegie Museum of Art, Sandra Jackson Dumont, Deborah Willis, the staff of August Wilson Center for African American Culture, Bedford Stuyvesant Restoration Plaza, Youth Arts Academy, Jana Feinman, Jennifer Rabb, Dean Judith Freidlander, the staff of Hunter College, Kay Cummings, New York University Tisch School of the Arts, Pam Tatge, and Barbara and the staff of Wesleyan University.

INTERMISSION

Program, continued

THE SUBTLE ONE (2014)

Ronald K. Brown, choreography

Music: Jason Moran and The Bandwagon

Feedback Pt 1 (Jason Moran)

RFK in the Land of Apartheid (Jason Moran)

The Subtle One (Tarus Mateen)

Refraction (Jason Moran)

Clifton Taylor, *lighting design*

Performed by EVIDENCE Dance Company and Jason Moran and the Bandwagon

*...So Subtle Are The Wings of Angels
That you may not realize they've come and gone, except
That innerly remains a glowing
Which seems just as good as knowing
© Alan Harris*

The Subtle One was commissioned in part by The John F. Kennedy Center for the Performing Arts, Fund for the City of New York, Mary McCormick, Aziza, Reginald Van Lee, Robert Kristopher Haynes, Melinda Parham, Janet D. Cox, Ariel Shearman, Melinda Nugent, Theara Ward, Audrey T. Woods, Joanna Dawe, Maurine Knighton, Anne Pollack, Marie Guinier, Sean Curran, Edward Robinson, Akilah Clarke, Sharon Luckman, and Cynthia Singh, with additional residency development support from Williams College, The Yard, and NYU TISCH School of the Arts Summer Dance Festival.

About the Company

Founded by Ronald K. Brown in 1985 and based in Brooklyn, New York, EVIDENCE, A Dance Company focuses on the fusion of African dance with contemporary choreography and spoken word. This work provides a unique view of human struggles, tragedies, and triumphs. Brown uses movement as a way to reinforce the importance of community in African American culture and to acquaint audiences with the beauty of African forms and rhythms. Evidence tours to some 30 communities in the United States annually. It has traveled to Cuba, Brazil, England, France, Greece, Hungary, Hawaii, Ireland, Holland, Mexico, Columbia, South Africa, Nigeria, and Senegal, and in 2010 joined the U.S. State Department's DanceMotion USA tour to perform, teach master classes, and conduct demonstrations. Evidence brings arts, education, and cultural/historical connections to communities that have historically lacked these experiences. Annually, the company reaches and audience of more than 30,000.

Who's Who in the Company

RONALD K. BROWN, *founder and artistic director*

Brown founded EVIDENCE, A Dance Company in 1985. He has worked with Mary Anthony Dance Theater, Jennifer Muller/The Works, and other choreographers and artists. Brown has set works on Alvin Ailey American Dance Theater, Ailey II, Cleo Parker Robinson Ensemble, Dayton Contemporary Dance Company, Jennifer Muller/The Works, Jeune Ballet d'Afrique Noire, Ko-Thi Dance Company, Philadanco, Muntu Dance Theater of Chicago, and Ballet Hispanico. He has collaborated with such artists as composer/designer Omotayo Wunmi Olaiya, the late writer Craig G. Harris, director Ernie McClintock's Jazz Actors Theater, choreographers Patricia Hoffbauer and Rokiya Kone, and composers Robert Ee, Oliver Lake, Bernadette Speech, David Simons, and Don Meissner. He choreographed Regina Taylor's award-winning play, *Crowns*, and won an AUDELCO Award for his work on that production. Brown has won a Fred & Adele Astaire Award for Outstanding Choreography in the Tony-winning *The Gershwins' Porgy & Bess*, adapted by Suzan Lori Parks, arrangement by Diedre Murray & directed by Diane Paulus. In addition, Brown was named Def Dance Jam Workshop Mentor of the Year in 2000 and has received the John Simon Guggenheim Memorial Fellowship, the National Endowment for the Arts Choreographers Fellowship, the New York Foundation for the Arts Fellowship, the United States Artists Fellowship, and The Ailey Apex Award for teaching. Brown is a member of Stage Directors and Choreographers Society.

ARCELL CABUAG, *associate artistic director and dancer*

Arcell Cabuag is a Filipino native of the Bay Area in California. In 1995, he attended the Alvin Ailey School, where he was first introduced to Ronald K. Brown. His professional experience prior includes Rock the House for Paramount Pictures (California), The Shoji Tabuchi Show in (Branson, Missouri), and the Richard Rodgers Centennial Production of *The King and I*. Cabuag can be seen in the episode *Choreographed* on *Law and Order SVU*, as well as in a Codorinu commercial with PILOBOLUS. He is an adjunct professor at Long Island University (Brooklyn Campus) and has assisted Brown in setting work on Philadanco, MUNTU, Ballet Hispanico, the Alvin Ailey American Dance Theater, MalPaso of Havana Cuba, and is the associate choreographer for the Tony Award-winning production of *The Gershwins' Porgy and Bess*. Cabuag joined EVIDENCE in 1997 and won a New York Dance and Performance Bessie Award in 2004. Cabuag says, "I am forever grateful for the unconditional support from my family, friends, teachers, and ancestral angels that have paved my path... ALWAYS follow your bliss."

CLARICE YOUNG, *rehearsal director and dancer*

Clarice Young, of New Roads, Louisiana, is a graduate of the University of Louisiana at Lafayette with a bachelor of fine arts degree in dance. Young is the first recipient of the Evelyn Elizabeth Lochman Dance Scholarship (2001) and also received a full tuition scholarship to attend the America Dance Festival in 2003. She has performed with many notable choreographers, including Francine E. Ott/The Walk, Camille A. Brown & Dancers, Shani Collins Achille, and Bridget L. Moore. Young was featured in *TRACE Magazine* in 2007 as one of New York City's "dancers on the rise" and received a ChoreoQuest Award for mentoring at The Restoration Youth Arts Academy. She joined EVIDENCE in 2007 and was appointed rehearsal director in 2011. Young received a master of fine arts in dance from Hollins University in 2014.

Who's Who in the Company, continued

ANNIQUE ROBERTS, *assistant rehearsal director and dancer*

Annique Roberts of Atlanta, Georgia, trained at Tri-Cities High School for the Visual and Performing Arts, the Junior Division Summer Intensive Program at the Ailey School, and at Jacob's Pillow. She graduated Magna Cum Laude with a bachelor of fine arts in dance from Howard University under the direction of Sherrill Berryman-Johnson. In 2004 she joined Garth Fagan Dance and became senior dancer in 2006. She also taught at the Garth Fagan Dance School and was featured in the August 2008 issue of *Dance Magazine*. Roberts joined EVIDENCE in January 2010 and was nominated for a 2013 New York Dance and Performance Award (Bessie) and was featured in *TimeOut NY Magazine*. She is currently enrolled in the arts and administration master's program at Savannah College of Art and Design. Roberts says, "I thank my Mom, Dad, family, friends, and mentors whose unconditional love and support continue to be my guiding light and saving grace."

SHAYLA ALAYRE CALDWELL, *dancer*

Shayla Alayre Caldwell is a native of New Haven, Connecticut. She became heavily influenced by traditional West African dance after being introduced to the Guinean culture by her mother and dance mentor, Shari Caldwell. She has worked under the instruction of Ali Tatchol Camara and Yamoussa Camara. She attended Educational Center for the Arts under the direction of Susan Matheke, Earl Mosley, and Freddie Moore. She then went on to attend Virginia Commonwealth University, where she was honored to work with faculty Scott Putman, Christian Von Howard, and Autumn Proctor. She presently works at The Caldwell Dance Center as artistic director and instructor. Caldwell joined EVIDENCE in 2011. She says, "I am extremely humbled and privileged to continue my journey with EVIDENCE, and I thank God, my family, and friends for the unconditional love and support."

BRIONNA EDMUNDSON, *dancer*

Brianna Edmundson, of Hampton, Virginia, began her dance training at Ellington School of the Arts in Washington, D.C., under the direction of Charles Augins. She attended the Earl Mosley Summer Intensive, the ABT Summer Intensive on scholarship, and the Alvin Ailey School's Summer Intensive. While graduating from the Ailey Certificate program, she performed Ronald K. Brown's *Journey*. In 2010 she performed a solo for Michelle Obama at the Ellington School and in 2012 participated in Magic Johnson's commercial film *Aspire*. Brianna joined EVIDENCE in 2014.

TAYLOR JONES, *dancer*

Taylor Jones is a Cleveland native. He trained at the Cleveland School of the Arts, as well as The University Of The Arts in Philadelphia. While in high school Jones attended several years of the International Association of Blacks in Dance, summer intensives at The Dayton Contemporary Dance Company, the Earl Mosley Institute of the Arts (EMIA), and The Ailey School. As a high school student, he was invited to work on the development as a guest artist with EVIDENCE in Ronald K. Brown's *Two-Year Old Gentlemen* world premiere at the New Jersey Performing Arts Center. Jones has worked with many notable artists, including Kevin Wynn, Christopher Huggins, Tommie-Waheed Evans, Troy Powell, Wayne St. David, and Roni Koresh. He joined EVIDENCE in 2015. Jones says, "I am thankful for having a loving mother who pushes me forward, and I thank God for giving me the ability to heal others with this gift."

Who's Who in the Company, continued

KEON THOULOUIS, *dancer*

Keon Thoulouis was born and raised in Brooklyn, New York. Before attending The Juillard School, he began his training as part of a small neighborhood dance ensemble, Honey Plus One (he was the plus one), under the beloved direction of the late Velda Honeywell. He furthered his dance training at Fiorello La Guardia High School of Music and the Performing Arts, where he studied ballet and Graham-based modern. He also attended the Alvin Ailey American Dance Center on scholarship and is a second level Arts Recognition recipient. Thoulouis has worked with prestigious teachers and notable choreographers and also performed with recording artist Tamia. In addition, Thoulouis appeared in the televised Michael Jackson 30th anniversary special and danced with the King of Pop himself, along with Mya, Usher, Jill Scott, Whitney Houston, Deborah Cox, and Al Jarreau. Thoulouis danced with EVIDENCE from 2001 to 2008 and returned in 2014. He says, "I give my endless gratitude to my mom, Janet Cynthia Thoulouis, and my entire family in Trinidad for being such a strong support in my life."

SHERMAN D. WOOD, *dancer*

Sherman D. Wood is a Washington, D.C., native. At the age of nine he studied dance under the direction of Amanda F. Standard at the Divine Dance Institute, where he began studying African and tap dance and later fell in love with modern and ballet. He worked with BodyMoves Contemporary Dance Company, under Katherine Smith; BODYART's Ensemble, under the direction of Jennifer Santos; and the SoundX-Pressed Dance Company, under the direction of Amanda F. Standard. Wood graduated from Duke Ellington School of the Arts; he also attended The Ohio State University (bachelor of fine arts program in dance) and graduated from the Boston Conservatory. He has worked with several choreographers, including Dwight Rhoden, Darell Grand Moultrie, Adrian V. James, Christopher Huggins, Dwana Smallwood, and Camille A. Brown. Wood joined EVIDENCE in 2015.

Jason Moran & The Bandwagon

JASON MORAN, jazz pianist and composer

Jason Moran was born January 21, 1975, in Houston, Texas. He began studying the piano at age six, but longed to quit the instrument until he first experienced the sounds of jazz legend Thelonious Monk, an experience that renewed his interest in music and established an early role model in his creative development.

Moran went on to attend Houston's High School for the Performing and Visual Arts, where he became an active member of the jazz program, playing in the big band and leading a jazz quartet. His aspirations and talents eventually led him to New York City, where he continued his education at the Manhattan School of Music, a school to which he was drawn by the prospect of studying with the pianist Jaki Byard, a jazz leftist who became Moran's teacher for four years and a role model for life. It was during this time that Moran also took lessons from other forward-thinking pianists such as Muhal Richard Abrams and Andrew Hill, creative musicians who imparted a profound influence on Moran and encouraged him to find his own distinct voice.

In 1997, while Moran was still a senior in college, the drummer Eric Harland, a high school classmate of Moran's, recommended him to saxophonist Greg Osby, who was in the process of assembling a band for a European tour. Osby hired Moran based solely on Harland's description of his playing, and the match proved to be auspicious. The connection between Osby and Moran was present as soon as they hit the bandstand, and Moran has become a fixture in Osby's touring and recording bands ever since.

Moran made his professional recording debut on Osby's 1997 Blue Note CD, *Further Ado*, which brought him to the attention of Blue Note executives, who signed the pianist to his own record deal shortly thereafter. The association with Blue Note is fitting, placing Moran in the lineage of innovative pianists/composers whose career beginnings were nurtured by the veteran jazz label, musicians such as Monk, Herbie Hancock, and Herbie Nichols.

Moran's debut recording as a leader, *Soundtrack to Human Motion*, which found him in the company of Osby, Harland, vibraphonist Stefon Harris, and bassist Lonnie Plaxico, was released in 1999 to great critical praise (Ben Ratliff of *The New York Times* named it the best album of the year). The following year's *Facing Left* found Moran stripping down to a trio with bassist Tarus Mateen and drummer Nasheet Waits, and prompted *JazzTimes* magazine to declare the album "an instant classic." Moran augmented the trio for his third Blue Note release, *Black Stars*, adding avant-garde icon Sam Rivers, who plays saxophone, flute, and piano on the recording. Gary Giddins of the *Village Voice* exclaimed, "*Black Stars* is possibly a Blue Note benchmark, definitely one of the year's outstanding discs."

Moran has performed as a sideman with such artists as Cassandra Wilson, Joe Lovano, Don Byron, Steve Coleman, Lee Konitz, Von Freeman, Ravi Coltrane, and Stefon Harris. He was the youngest honoree of the New Work Commission by the San Francisco Jazz Festival. He was also awarded a grant from Chamber Music America's "New Works: Creation and Presentation" program, which is funded by the Doris Duke Charitable Foundation. For these two grants Moran used sampled conversations as vocal triggers. These compositions would be the foundation for many of Moran's new compositions. *Jazziz* magazine wrote, "Moran is blessed with the courage of his own convictions—part scavenger and part seer, fluent in the cut/paste/splice devices of hip hop production...."

In 2002, Moran released his universally acclaimed solo piano disc, *Modernistic*. The Cork Jazz Festival awarded Moran the 2002 Guinness Rising Star Award. 2003's *The Bandwagon*, culled from the trio's six-day stint at New York's Village Vanguard, earned the team of Moran, Mateen, and Waits a title as "the best new rhythm section in jazz" (*The New York Times*) and caused *Rolling Stone* to proclaim Moran "the most provocative thinker in current jazz."

The Jazz Journalists Association awarded Moran with the "Up-n-Coming Jazz Musician" of 2003. He has appeared on the cover of *JazzTimes* with Joe Lovano and on the cover of *Down Beat* with his mentor Andrew Hill. Moran topped the *Down Beat* Critics Poll in three categories in 2003 and 2004: Rising Star Jazz Artist, Rising Star Pianist, and Rising Star Composer. In 2002 and 2003, the First Run Film Festival awarded Moran

Jason Moran & The Bandwagon, continued

"Best Original Score" for Pagan Harlemand's *Two Three Time* and Chris Dillon's *All We Know of Heaven*. New York's Nightlife Awards honored Moran with awards for "Best Jazz Combo—The Bandwagon" and "Best Performance—Solo Piano at The Jazz Standard."

He has been lecturer/instructor at Banff Center for The Arts (2003, 2004), Denmark's' Vallekilde Jazz Camp (2003), Skidmore (2000), Manhattan School of Music (2002-04), The New School (2004), and his alma-mater, HSPVA (High School for the Performing and Visual Arts). In 1994, Moran's family created HSPVA's "Moran Scholarship Award," which is awarded to an outstanding junior and senior in jazz. Moran took over responsibility in 2001 as a commitment to education.

His sixth release on Blue Note, *Same Mother*, was released in February 2005. This blues-based recording adds guitarist Marvin Sewell to the Bandwagon. *Same Mother* is "a reconsideration of the blues that doesn't depend on clichéd dynamics and song structure" (*The New York Times*).

In 2005, Moran accepted three separate commissions from three different pre-eminent American arts institutions: Jazz at Lincoln Center, The Walker Art Center in Minneapolis, and the Dia Art Foundation. Selected movements from the music created for these commissions—*RAIN*, *Milestone*, and *The Shape, The Scent, The Feel of Things*—constitutes the recording, *Artist In Residence*, which was released in 2006.

In October 2007, Moran debuted the multi-media project *In My Mind: Monk at Town Hall, 1959*, a celebration of pianist and composer Thelonious Monk in honor of his 90th birthday. Commissioned by Duke Performances, Washington Performing Arts Society, SF Jazz, and Jazz at Symphony Center, *In My Mind* has been performed throughout the United States and Europe, including a performance at New York's Town Hall to mark the 50th anniversary of Monk's legendary concert.

2010 was a momentous year for Moran. He was awarded the prestigious MacArthur Fellowship and released the most assured and focused recording of his career, *TEN*, which celebrated the 10 year anniversary of The Bandwagon. The album prompted *JazzTimes* to declare Moran "jazz's greatest young conceptualist," adding that he "pierces the bubble around jazz by reconnecting it not only to popular culture but also to the sounds of daily life."

In 2011, Moran began a fruitful association with the John F. Kennedy Center for the Performing Arts, Washington, D.C., where he is now the artistic director for jazz, a role that allows him to develop programming and curate artists for one of the largest jazz programs in the United States, as well as working with the Center's other programming departments to coordinate programming for multidisciplinary festivals and events.

In the Fall of 2014 Moran released *All Rise: A Joyful Elegy for Fats Waller*, a collaboration with the vocalist Meshell Ndegeocello that recasts the music of the legendary jazz entertainer Fats Waller as a modern dance party. The album is the studio culmination of a project that was born onstage at Harlem Stage Gatehouse as the Fats Waller Dance Party in 2011 as part of their Harlem Jazz Shrines series.

Jason Moran & The Bandwagon, continued

TATUS MATEEN, *bassist*

Written by Aishah Rashied and Tarus Mateen, February 2001

Tommy Hilfiger. Monica. Betty Carter. Common. Terence Blanchard. Outkast. Goodie Mob. Korn. Bernard Purdie. The Roots. Sly and Robbie. Jason Moran. Speech. Ice Cube. Milt Jackson. George Benson. Joe Clausell. Marc Cary. Sean "Puffy" Combs. Christina Aguilera.

What reads like the front-row seating arrangement at a previous year's Grammy award show is actually a partial membership list of a very elite group. Members of this group have received international acclaim for their contributions to popular culture and music. They have transformed the way we envision, appreciate, play, and hear music. All superstars in their own right, each member of this group sought the light of Tarus Mateen so that they could shine their brightest.

Mateen's creative genius and mastery of acoustic bass, electric bass, rhythm guitar, and piano make him one of the most sought-after musician/producers in hip-hop, house, blues, rock, reggae, soul, and straight ahead jazz. He is quite possibly the only musician to receive critical acclaim in all these musical genres at once. Since 1996, there has not been a Top 10 jazz album that didn't feature Tarus Mateen. This is a phenomenal feat for any artist, certainly for one of only 48 years in age.

Mateen began his journey as a professional musician with his two older brothers, Roy (drums) and Radji (sax), who toured Jamaica with their group, opening for acts such as Freddie McGregor and Judy Mowatt (formally with the I Threes backup for Bob Marley). By the time Mateen was a teenager, he was a studio musician for some of California's early rappers and had toured nationally with his brothers.

In 1985 Mateen moved to Atlanta, Georgia, to attend Morehouse College, majoring in music. Setting the local club circuit on fire, he sharpened his skills on both the upright and electric bass. While playing in Savannah, Georgia, Art Blakey encouraged him to move to New York and join his band, at the recommendation of front liners Javon Jackson and Philip Harper.

Upon arriving in New York in 1988, Mateen landed a new artist's dream gig—a one and a half-year stint with legendary jazz master Betty Carter, with whom he recorded a Grammy-nominated CD. Touring in Europe and Asia with Carter afforded him an incredible experience, as well as lifelong lessons. The cumbersome size of the upright bass made it impossible to keep one on hand for part of the tour, so, at each stop on the tour, Mateen met a new bass. Carter responded, "It's not the bass, dear, it's the bassist." At this instant, he recommitted himself to artistic mastery.

It is this early commitment to mastering his craft to which Mateen remains true. Known in the jazz world as a genius on bass, his first instrument was actually the piano. A consummate artist, he isn't afraid to explore any musical genre. His repertoire says it all. Two of hip-hop's shining southern stars, groups Outkast and Goodie Mob, can credit their critical acclaim and platinum commercial success with Mateen's contributions to their albums. He is consistently requested for performances and studio sessions with R&B and hip-hop artists, including Q-Tip, Lauryn Hill, Ghostface, Ice Cube, and The Roots. Mateen was the bassist of choice for Lauryn Hill to jumpstart her studio performances in 2002.

Mateen has also made his mark on film with trumpeter/composer Terence Blanchard on the scores for *Sugar Hill*, the Spike Lee film *Malcolm X*, and the Grammy-nominated *Malcolm X Jazz Suite*. Mateen's original score for the upcoming documentary film, *King George: a King Runs for President*, about international soccer star George Weah, is gaining pre-screening momentum in Hollywood. Mateen has also had featured music on *RFK Goes to South Africa*, a documentary about Robert F. Kennedy fighting apartheid.

Playing as part of a new generation of jazz crusaders with award winning artists such as Jason Moran, Nasheet Waits, Marc Cary, and Roy Hargrove, Mateen is the world's best bassist. There's no doubt that blowing up the music world would keep even the most talented musician busy.

Jason Moran & The Bandwagon, continued

Mateen performs and records most regularly with pianist Jason Moran. He also worked with vibraphonist Stefon Harris and the New Directions band, which includes Greg Osby and Mark Shim. In 2000, along with drummer Nasheet Waits, he appeared on two stellar piano trio albums: Marc Cary's *Trillium* and Jason Moran's *Facing Left*.

Mateen is due to release his first and long-awaited artistic statement *Arising Saints: The Art of Solo* in May, as well as his production on Brittany Tanner's new CD. Riding on a Grammy nomination, this year looks promising, to say the least. Stay on board and enjoy the ride.

Engagement Activities

Thursday, October 22, 2015, 2 PM

MEET THE MAKERS WITH ARCELL CABUAG OF RONALD K. BROWN/EVIDENCE, A DANCE COMPANY

Street and Davis Performance Hall, Anne and Ellen Fife Theatre

Arcell Cabuag—who serves as the associate artistic director, company manager, and dancer with Ronald K. Brown/EVIDENCE, A Dance Company—participates in an intimate conversation with theatre and cinema students and faculty about the ensemble's work and touring of *The Subtle One*, and other repertory.

Thursday, October 22, 2015, 4 PM

WORKSHOP: ART AND SPIRITUALITY, LED BY RONALD K. BROWN

Cube

Utilizing his signature text and movement workshop, Ronald K. Brown will highlight the role spirituality plays in his own work. The workshop also will show participants how they can express its influence on their own journey, through a safe exploration of storytelling movement expression.

Friday, October 23, 2015

CLASS VISIT TO THE VIRGINIA TECH JAZZ ENSEMBLE

Hosted by Jason Crafton, assistant professor of trumpet and jazz

Jazz pianist Jason Moran meets with students in the "flagship ensemble of Virginia Tech's jazz studies program."

Special thanks to Tracy Cowden, Jason Crafton, and Amanda Nelson

In the Galleries

BEYOND REAL: STILL LIFE IN THE 21st CENTURY

September 3–November 15, 2015

Miles C. Horton Jr. Gallery, Sherwood P. Quillen Reception Gallery

Artist Spotlight: Ori Gersht

Ori Gersht (Israel born, London based) draws inspiration from—but radically transforms—the still life tradition in this selection of three photographs based on a still life painting by the 17th century Dutch painter J. Brueghel the Elder (1568–1625). In these works a shattered reflection of a vase of flowers evokes rich metaphors of beauty and fragility, disintegration and rupture, with multiple philosophical and political undertones.

Also on view:

PHILIP TAAFFE

September 3–November 15, 2015

Ruth C. Horton Gallery

GALLERY HOURS

Tuesday-Friday, 10 AM-6 PM; Saturday-Sunday, 10 AM-4 PM; closed for Virginia Tech home football games

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