

# the transbay Creative Music Calendar

3111 Deakin St., Berkeley, CA 94705

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## about this thing

The Transbay Creative Music Calendar is a volunteer-produced free monthly journal for non-commercial creative new music in the San Francisco Bay Area. In addition to our comprehensive listing of upcoming events, we publish articles and reviews about local music and the people who create it. We talk about a wide range of modern music, including: experimental, improvised, noise, electronic, free-jazz, outrock, 21st century compositions, and sonic art. Each month, 1,000 copies of the Transbay are mailed to individuals and hand-delivered to over 45 performance venues and public locations throughout the Bay Area. Contact us for a free subscription.

### Volunteers needed right away!

The Transbay needs editorial and production staff, perhaps combined in the same person. If you have writing and digital print skills, please contact us at [mail@transbaycalendar.org](mailto:mail@transbaycalendar.org).

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# November 2009

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[jon.luini.com/thelist/](http://jon.luini.com/thelist/) [still!]  
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**the persistent caveat**  
Schedules are subject to change, and the reasons can be totally appalling, flying in the face of human reason. Please confirm details provided in this publication by visiting [transbaycalendar.org](http://transbaycalendar.org).

REVIEW BY AMAR CHAUDHARY | OCTOBER 9 @ LUGGAGE STORE GALLERY

## Blood Moon Concert

Last Thursday, in addition the gallery and art walk, I also attended the Blood Moon Concert at the Luggage Store Gallery. This was latest in Polly Moller's moon concert series and focused on the "Blood Moon", a traditional name for the closest full moon to the autumnal equinox. It is associated with the fall harvest, and also with the hunting of game and the slaughtering of livestock ahead of the winter season. The two halves of the concert couldn't have been more different, an experimental electronic/noise texture performance followed by "avant-gard blues", but they both worked intimately with the evening's theme of the "blood moon."

The concert opened with the duo of James Kaiser and Andy C. Way reimagining a piece that originally recorded on a blood moon several years ago. Both the original recorded version and this live performance featured "minimal electronics, voice, metals and much atmosphere". The performance began with a noise swell, like a strong wave, embellished by ornamental sounds on a cymbal. Actually, the cymbal was part of a larger instrument, and mounted on top of a bicycle wheel. It was bowed to produce a variety of metallic resonances that blended with the electronics. Overall, the piece had a relatively constant texture. It was static, a dark tonescape, fitting for the theme. But there were also a variety of details that changed throughout. In addition to the bowed cymbal and bicycle wheel, there were breathing sounds, the use of voice to drive electronic effects, dark scratches and drones, noise glitches. Later on these were joined by loud bursts and "incidental pitches" from periodic noise. There was one sound that reminded me of the closing doors on a New York City subway train. The piece ended with a strong resonance and rumble, and then faded out.

The second half of the concert featured the trio Past-Present-Future, with Myles Boisen on guitar, "Hollerin' John Hanes" on drums, and Lisa Mazzacappa on bass.

They premiered a Blood Moon Suite written for this concert. It began with a "free-improvisation" section characterized by harmonic and rhythmic swells. In particular, I noticed Boisen's combination of chromaticism and harmonics amidst the ensemble's clusters of rhythm followed by more free-form sounds. Over time, the piece became more "bluesy"

in terms of the scales and chords. There were still very linear chromatic jazz chords, but with a framework rich blues idioms on the guitar and bass. One memorable section featured a straight slow blues rhythm with guitar and drums (with a heavy swing feel), that moved immediately into a serious staccato notes and then to a slow expressive end. The next movement began with a strong six-eight rhythm with low guitar and chromatic thirds. It was definitely more steady rhythmically and harmonically than the previous movement, with occasional hits and stops, and overall more traditional harmonies, and a cool bass solo by Mazzacappa. Things got more free-form later in the piece, and morphed into something slower and darker. The final section was more minimalist, with an interplay between slide guitar and bass that sounded quite "southern", with lots of slides, bends, octaves/unison and blues-scale lines. It ended more dramatic, and noisy elements on the guitar and bass.

The Blood Moon Suite was followed by another piece, "Devil's blues". It featured a latin rhythm, with the bass and drums repeating a rather addictive pattern. The guitar was repetitive and subtle at first, with blue notes and tritones and inharmonic effects all within the rhythm. •

REVIEW BY TOM DJLL | OCTOBER 9 @ HERBST THEATER

## The Legacy of Lester Bowie

Hastily arranged by Lester's daughter and poorly promoted, the event drew less than half the Herbst's capacity, yet there was a ton of spirit and even more chops on hand. The evening was hosted by Mr. Slickaphonics – excuse me, Greg Bridges, from KCSM/KPFA – who provided smooooooth intros and outros.

First was Roscoe Mitchell soloing on alto saxophone, playing a composed line of keening pathos and yearning. Dr. Mitchell removed his glasses in a dramatic pause, then launched into a fine improvisation, slowly building in speed, dynamics, and multiphonic accents. Glasses back on signaled a return to the printed dots, and a magisterial end.

Worth the price of admission alone. Famodou Don Moyé joined Mitchell after a bit of stage business with a cane (alarming to see this once sprightly man hobbling around onstage, forgetting things). Once he got behind the traps, all was well and the two played a powerful soprano-fueled freight-trane excursion to Marrakech. Trumpeter Corey Wilkes then joined and displayed a few well-honed Lester-

isms, while failing to connect emotionally.

Wilkes was more at home in the second set, a sextet led by saxophonist James Carter. Endearingly slapdash, the set had plenty of feeling and brilliant exposition of instrumental talent. I had heard Mr. Carter on a Bowie-led recording some years before (and took note of him in the Hey-Hey Club band in Robert Altman's Kansas City), but was not quite prepared for the phenomenal energy and encyclopedic range of technique Carter brings onstage. This guy can play anything – and usually does; however, usually managing to keep it entertaining, in a jaw-dropping kind of way. Beside him was Mr. Wilkes, also show-offy but not displaying the requisite verve; his playing was technically fine and more assured than in the first set, and while he hit some rewarding passages, the overall impression still left me a bit cold. Frank Lacy (trombone) was another matter entirely. Decked out in flowing robe, pirate/gangsta headkerchief and shades, and bristling a silvery beard, he dominated the scene visually (reminding one of George Clinton) and played mostly understated, masterful horn in traditional style, with little of the avant-garde affectations of the others. (Unfortunately, Lacy's sound was hamstrung by a poor mic.) Jon Jang held the piano spot well, especially on the opening gospel-blues number. The bassist I'd never heard of – Peter Barshay – but he more than held his own in the formidable company. Not just filling the chair, he backed each player sensitively and led the music into some further reaches of suspended time and tonality. Moyé, on the drums (sporting a dapper white sporting cap), kept it all chugging masterfully, although by the end of a very long set he seemed to be losing some steam (as were some in the audience). Lacy was given an acapella spot which he grounded with Gershwin's Summertime, in the meantime stomping and romping all over the stage, microphones be damned. Carter gave himself a display feature on Angel Eyes. If any one player today comes close to donning Sonny Rollins' mantle, surely it's Mr. Carter, although, still, his prowess is more saxophonic than compositional. Apologies to my reed-ripping pals, but I'm somewhat sick of "impressive" saxophone displays; listening to the mercurial Carter on tenor and soprano (remarkably reminiscent of Bechet in tone) was a pleasure. A bit of a circus, but a pleasure.

Carter also introduced the set with a long reminiscence (and an even longer apology for the length of the story, it seemed), and Lester's daughter – whose name has sadly escaped my brain – ended the evening with a heartfelt thanks and a pledge to make it an annual event. I'll surely come to pay my respects to Lester again, with such warm company on hand. •

the san francisco bay area monthly publication for  
experimental/improvised/noise/electronic/freejazz/outrock/21st century transgenred music and sonic art



# the transbay Creative Music Calendar

## Sunday November 1

Musicians Union Hall • 7:30pm \$10/\$8  
**SIMM Series**  
7:30pm Reconnaissance Fly presents movements from their long-form "spong cycle" entitled Flower Futures Polly Moller, Scorpio (and flute/bass flute/voice) Amar Chaudhary, Pisces (and electronics) Bill Wolter, Sagittarius (and guitar)  
8:30pm Noertker's Moxie celebrates the release of their new CD, "druidh lacunae" Annelise Zamula - tenor saxophone, flute/Jim Peterson - alto sax, flute/Jenny Maybee - piano/Bill Noertker - contrabass/Dave Mihaly - drums

21 Grand • 8pm  
Fred Frith + Saadet Turqoz

## Monday November 2

Mills College Ensemble Room, Music Building • 7:30pm free  
**Mills College Songlines Series** presents Pianist/Comprovisor, Thollem McDonas.

Herbst Theatre • 8pm \$28/\$23 (seniors)/\$10 (students)  
Each piece on this concert is tailor-made for the musicians of the San Francisco Contemporary Music Players. The concert features three works commissioned by the ensemble, including two pieces hot off the press by young composers Donnacha Dennehy and... Ken Ueno. Ronald Bruce Smith's work for guitar and electronics was written with the particular abilities of David Tanenbaum in mind. Tickets available at sfcmp.org and cityboxoffice.com. Sara Jobin conducts.

CNMAT • 8pm \$10  
Steve Lehman - David Wessel Duo

## Tuesday November 3

Mills College Littlefield Concert Hall • 8pm  
The CCM and Stephen Vitiello  
Works by guest composer, Stephen Vitiello, and performances of new pieces by Mills composers Chris Brown, Maggi Payne, James Fei, Les Stuck, and John Bischoff.

## Wednesday November 4

Swedish American Hall • 7:30pm \$35  
**27th Annual San Francisco Jazz Festival Presents: Trio 3** - Featuring World Saxophone Quartet altoist Oliver Lake, bassist Reggie Workman and drummer Andrew Cyrille the group explores a range of strategies, from spontaneous group interaction to carefully structured composition.

Great American Music Hall • 8pm \$20  
**27th Annual San Francisco Jazz Festival Presents:** Jesús Diaz; Scott Amendola; Jaz Sawyer.

## Thursday November 5

Luggage Store New Music Series • 8pm \$6-10  
**Outsound Presents Full Moon Concerts - Mourning Moon**  
Contemplate death and rebirth with Andrew Raffo Dewar (Alabama), his friends, and his music... featuring the composer on soprano saxophone plus Kyle Bruckmann, Gino Robair, and John Shiurba.

## Friday November 6

Community Music Center • 8pm \$15 suggested donation but no one is turned away for lack of funds.  
**New Keys** is a concert series that was started in 2004. Kate Campbell, Paul Naughton, Anthony Porter and Regina Schaffer.Composers for this year are: David Lang, Ian Dicke, Derek Johnson, Max Stroffregen, Jeremy Hunt, Konrad Kaczmarek, Christopher Skebo, Joseph Gregorio and Zina von Bozzay.

CNMAT • 8pm \$10  
Matthew Goodheart, Garth Powell, David Wessel  
An evening of improvised music featuring long-time collaborators Matthew Goodheart (piano) and Garth Powell (percussion) with live electronics by composer/improviser David Wessel.

Berkeley Art Museum & Pacific Film Archive • 9pm \$5  
Terry Riley's Pipe Dreams, a rare solo concert by the composer/pianist and minimalist pioneer, will reverberate throughout the museum until midnight. The concert is preceded by a book launch for MATRIX/Berkeley: A Changing Exhibition of Contemporary Art, published by BAM/PFA.

## Saturday November 7

Knuth Hall, San Francisco State University • 3pm free  
Professor William Corbett-Jones leads a concert of contemporary music in memory of alumna Margery C. Tede, a mezzo-soprano well known in the Bay Area for her luminous voice and support of the arts.

Trinity Chapel • 8pm \$12/\$8  
The Jack Curtis Dubowsky Ensemble  
www.sequenza21.com/index.php/1745

Chapel of the Chimes • 8pm \$15 General, \$12 Seniors/Students  
Be afraid. Be very afraid, when San Francisco Composers Chamber Orchestra presents Haunted House Science Fiction Quiz Show, an evening of electro-acoustic fantasy, nightmares, and whimsy.

Studio 1510 • 8pm \$6  
SL Morse - "No Exit by Jean Paul Sartre" - Aurora Josephson (voice), Suki O'Kane (percussion), Sarah Lockhart (drums) + TBA (because she'll only turn 35 once)

Mills College Concert Hall • 8pm \$15 general, \$10 seniors and non-Mills students

BOBI CÉSPEDES Staying connected, passing it on—the acclaimed singer, dancer, percussionist and teacher performs infectious Afro-Cuban music with Marco Diaz, piano; Saul Sierra, bass; Julio Perez, bongo and timbales; Sandy Perez, conga and bata; Jose Roberto Hernandez, guitar.

## Sunday November 8

Davies Symphony Hall • 8pm \$20  
**27th Annual San Francisco Jazz Festival** Presents: Ornette Coleman - SFJAZZ continues a deep, enduring tradition of presenting Coleman, who is joined on this date by his remarkable quartet, featuring two bassists and his son Denardo on drums.

21 Grand • 8pm \$6-10  
Hans Koch (CH) - reeds / Damon Smith - double bass / Kjell Nordeson - percussion

Flux 53 • 8pm \$10 sliding scale  
Josh Allen Large Ensemble - This is the big one baby! William Winant, Darren Johnston, Henry Kaiser, Damon Smith, Ava Mendoza, Aaron Bennett, and more! OPENING: Josh with Mike Guarino and Ava Mendoza

CNMAT • 8pm \$10  
Marilyn Nonken, piano - Marilyn Nonken is one of the most celebrated champions of the modern repertoire of her generation, known for performances that explore transcendent virtuosity and extremes of musical expression.

## Monday November 9

Mills College Concert Hall • 6pm free  
SF Tape Music Collective  
6:00-7:00 pm – student works  
7:30 pm – main concert  
San Francisco's local tape music activists present an evening of multi-channel works by members of the collective as well as a European "acousmatic" piece and a classic tape piece. A pre-concert presentation at 6:00 pm features new works by Mills undergrads.  
First Tuesdays at Tom's Place • 7:30pm donation  
Hans Koch (vc, elec), Michael Evans (perc), Ryan Jewell (perc)

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## Wednesday November 11

Flux 53 • 7pm free  
**HUMP DAY JAM -- All are welcome!**

Meridian Gallery • 7:30pm \$10 general; \$5 students/seniors  
Meridian Music: Composers in Performance presents the sfSound Group.

## Thursday November 12

Luggage Store New Music Series • 8pm \$6-10  
8pm Mem1  
9pm 15 Degrees Below Zero

## Friday November 13

Mills College Concert Hall • 8pm \$15 general, \$10 seniors and non-Mills students  
**CENTER FOR CONTEMPORARY MUSIC COMPOSERS WITH SPECIAL GUEST STEPHEN VITIELLO** He shares this evening with new works from CCM composers John Bischoff, Chris Brown, James Fei, Maggi Payne, and Les Stuck.

## Sunday November 15

Flux 53 • 8pm \$10 sliding scale  
Josh Allen Large Ensemble; This is the big one baby! William Winant, Darren Johnston, Henry Kaiser, Damon Smith, Ava Mendoza, Aaron Bennett, and more! OPENING: Josh with Roger Riedlbauer and Eddie Pollard

SIMM Series • 8pm \$10/\$8  
7:30 TBA  
8:30 Ross Hammond with John Hanes and Lisa Mezzacappa CD release performance

## Tuesday November 17

Kingman's Ivy Room • 9pm free (donations accepted)  
RAGING PEACE: Bush of Ghosts (Greenlief/Smith/Spirit); KilledOnImpact (Evangelista/Glenn/Hoopes); Ceccato/Evangelista/Golinski/Skebo

## Thursday November 19

Luggage Store New Music Series • 8pm \$6-10 sliding scale  
8-10pm: Droneshift - a 2 hour drone

## Friday November 20

Community Music Center • 8pm \$10  
Witness The Skatchbox; a new musical invention by Thomas Skatchit. Built out of cardboard boxes and played with combs, this recession era wonder conjures up sounds previously unknown to man. This show will celebrate the release of T.D. Skatchit's first sound recording with guest minstrels David Slusser, Aurora, Chris Brown and others TBA.

## Sunday November 22

Flux 53 • 8pm \$10 sliding scale  
Josh Allen Large Ensemble  
This is the big one baby! William Winant, Darren Johnston, Henry Kaiser, Damon Smith, Ava Mendoza, Aaron Bennett, and more!  
OPENING: Henry Kaiser Trio with Damon Smith and Weasel Walter

## Wednesday November 25

Flux 53 • 7pm  
**\*\*NO HUMP DAY JAM THIS WEEK\*\***

## venue information

**21 Grand**  
416 25th Street, Oakland [near Broadway]

**Artists' Television Access**  
992 Valencia Street, San Francisco

**Berkeley Art Museum & Pacific Film Archive**  
2626 Bancroft Way, Berkeley

**Brava Theater**  
2781 24th St, San Francisco [at York]

**Chapel of the Chimes**  
4499 Piedmont Ave., Oakland

**CNMAT**  
1750 Arch Street, Berkeley

**Community Music Center**  
544 Capp Street Btwn 20th and 21st SF

**Davies Symphony Hall**  
201 Van Ness Avenue, San Francisco

**Flux 53**  
5306 Foothill Boulevard, Oakland [at Fairfax]

**Great American Music Hall**  
859 O'Farrell St., San Francisco

**Herbst Theatre**  
5401 Van Ness Ave. San Francisco  
**Kingman's Ivy Room**  
860 San Pablo Ave near Solano Ave Albany

**Mills College**  
5000 MacArthur Blvd Oakland

**Luggage Store Gallery**  
1007 Market Street, San Francisco [at 6th]

**Musicians' Union Hall**  
116 9th Street, San Francisco [at Mission]

**San Francisco State University**  
1600 Holloway Ave. San Francisco

**Studio 1510**  
1510 8th Street, Oakland

**Swedish American Hall**  
2174 Market St, San Francisco

**Tom's Place**  
3111 Deakin Street Berkeley

**Trinity Chapel**  
2320 Dana Street, Berkeley



Outsound & the Luggage Store Gallery Present  
The Full Moon Concert Series  
Mourning Moon: November 5, 2009

Death & Rebirth with Andrew Raffo Dewar,  
soprano saxophone, composer  
Kyle Bruckmann, oboe & English horn  
Gino Robair, Percussion  
John Shiurba, Guitar

8:00 p.m. at the Luggage Store Gallery  
1007 Market Street @ 6th Street  
San Francisco, CA  
Admission: \$6.00 - \$10.00 sliding scale