

Siren Ray Lee

"A fascinating counterpoint of
sound and light."

—THE INDEPENDENT

Alarming sounds for alarming
times in a hypnotic spectacle
of sight and sound by British
installation artist Ray Lee.

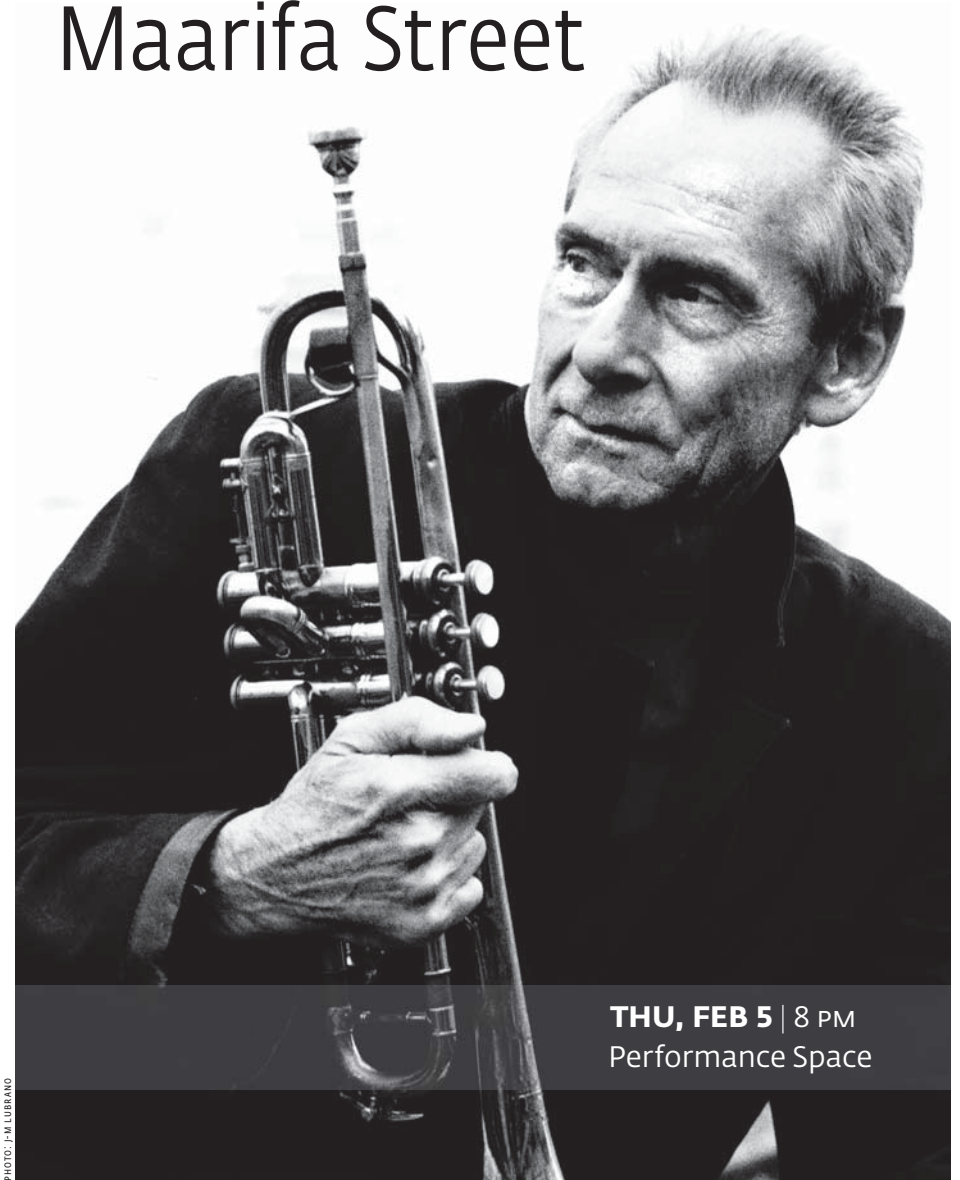
THU-SAT, FEB 26-28 | 8 PM
Black Box on Mershon Stage

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Photo: Steven Hicks

Jon Hassell and Maarifa Street



THU, FEB 5 | 8 PM
Performance Space

PHOTO: J. M. LUBRANO

Jon Hassell and Maarifa Street

- Jon Hassell** Trumpet / keyboard
- Peter Freeman** Bass / laptop
- Jan Bang** Sampler / live sampling
- Dino J.A. Deane** Sampler / live sampling
- Kheir-Eddine M’Kachiche** Violin

About Jon Hassell

Jon Hassell is the visionary creator of a style of music he describes as “Fourth World,” a mysterious, unique hybrid of music ancient and digital, composed and improvised, Eastern and Western. His recordings in the last two decades, built around a completely unique “vocal” trumpet style developed in studies with Indian vocal master Pandit Pran Nath, have inspired a generation of collaborators including Brian Eno, Peter Gabriel, the Kronos Quartet, and Ry Cooder. He has performed on records by many influential musicians including Björk, Baaba Maal, and Ibrahim Ferrer and has also written film and theater scores for Wim Wenders (*Million Dollar Hotel*, with Bono), the Nederlands Dans Theater (*Lurch*), and Peter Sellars (*Zangezi*), as well as the theme for the hit television show *The Practice*.

Fascinoma, Hassell’s 1999 acoustic recording produced by Ry Cooder with bansri flute master Ronu Majumdar and jazz pianist Jacky Terrasson, inspired a new generation of European trumpet players. Trumpeters Arve Henriksen, Erik Truffaz, Paolo Fresu, and Nils Petter Molvaer have all acknowledged Hassell’s influence as leading beyond the gravitational pull of Miles Davis.

Hassell’s 2005 release, *Maarifa Street / Magic Realism 2* used raw material from concerts in Montreal, Milan, and Paris for magical transformation. The album took its name from his 1983 recording, *Aka-Darbari-Java / Magic Realism*, another difficult-to-define musical fantasy that spanned geography and time. In 2005, Hassell began touring with *Maarifa Street*, playing to European audiences from Norway to Madrid, from Rome to Berlin, and astonishing them with his category-defying music. In France, *Playboy* wrote, “this celestial jazz is amazing.” When he performed at the Vienna Kunsthalle, the cathedral of classical music, *Der Standard* raved that he presented, “the concert of the year.”

In May 2008, Hassell’s choral work for 100 voices and chamber group, *In Tsegihi*, was premiered in the 11th-century Norwich Cathedral. This year marks Hassell’s first U.S. tour in two decades and coincides with the February 3, 2009, release of his new recording, *Last night the moon came dropping its clothes in the street*. The tour, along with his reconnection with the prestigious ECM label, signal the growing awareness of Hassell as a master musician and of a music without borders.

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Taking photographs, filming, or operating recording devices during the performance is strictly prohibited.

Patrons are requested to turn off signal watches, pagers, and cellular phones during performances.