



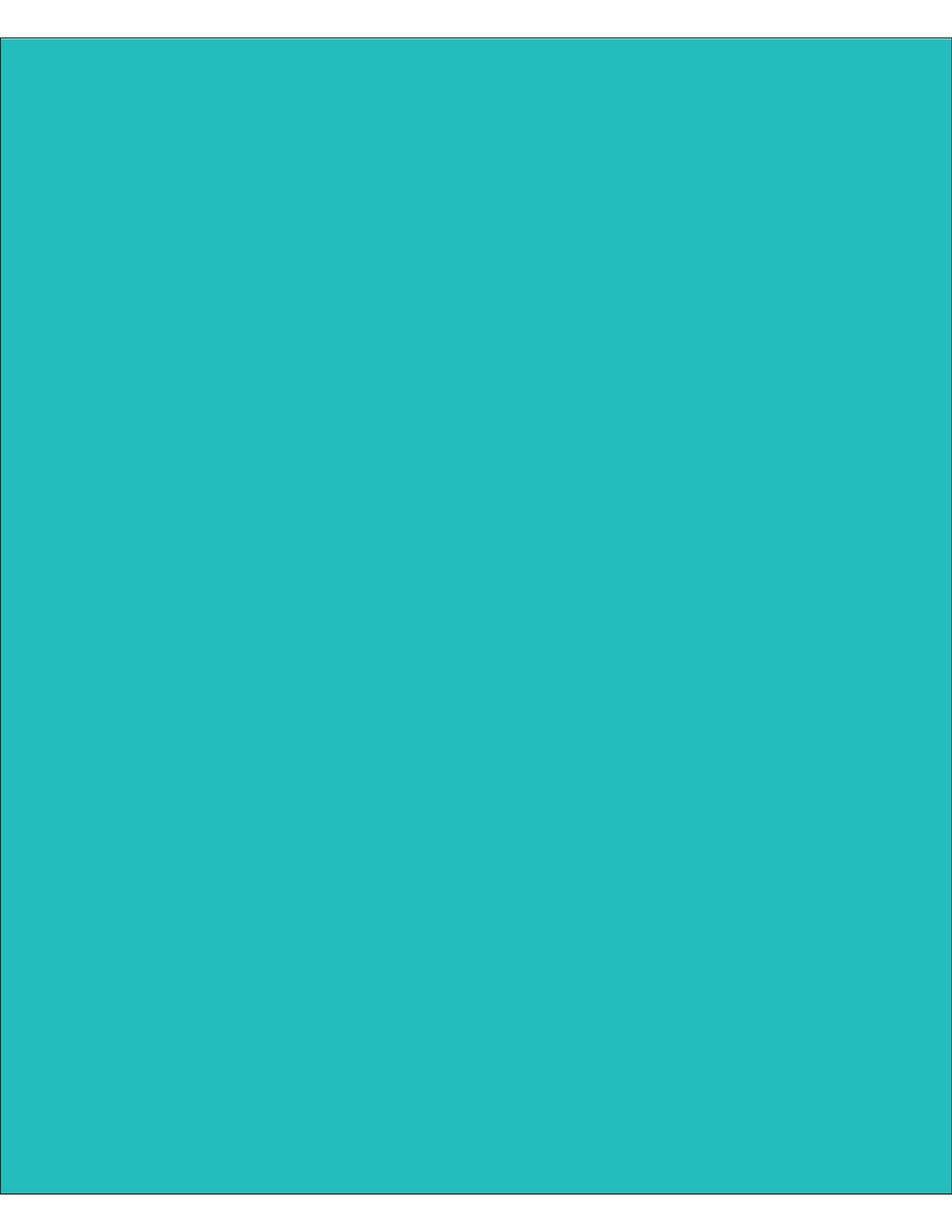


Close to the Music

25 Years of Magic Triangle Jazz Series







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25 Years of Magic Triangle Jazz Series

February 2014

**WMUA 91.1 FM and the Fine Arts Center
University of Massachusetts Amherst**

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www.fineartscenter.com/magictriangle

Magic Triangle archives are housed in the UMass Special Collections and University Archives, W.E.B. DuBois Library. Information at: <http://library.umass.edu/spcoll/>.

Front Cover: Jonathan Finlayson, April 26, 2012, photo: Parthasarathi Valluri

Back Cover: Bezanson Recital Hall, April 26, 2012, photo: Maurice Robertson

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Glenn Siegel would like to thank: Dr. Fred Tillis, Director Emeritus of the UMass Fine Arts Center, who first put institutional resources behind our enthusiasm. Roberta Uno, founding Director of New WORLD Theater, for giving me entrée to the world of presenting via the Bright Moments Festival and the Black Musicians Conference. Dr. Willie Hill and the entire FAC staff, for their unwavering support. The jazz djs of WMUA-91.1FM. The Pioneer Valley is blessed to have a college radio station so committed to real musical diversity. Bob Antil for nurturing the Series through its first decade. My beloved Priscilla Page, she hatched this book idea, and was its shepherd. Dave O'Connor and the staff at Hotel UMass, whose support and hospitality have gone a long way to putting musicians in a happy frame of mind. UMass Arts Council for their steadfast support. Dennis Steiner who formed the Archive Project to document these wonderful concerts. Ryan O'Donnell, whose design skills have made our posters pop for over a decade. Jason Robinson, Marty Ehrlich and Tom Giampietro, whose presence has enlivened the Valley jazz scene. Michael Ehlers, who remains a trusted collaborator. Chris Dixon, for his sound sound engineering. Jason, Ed Hazell and John Bracey for their thoughtful contributions to this publication. Photographers Frank Ward, Ben Barnhart, Jim Gipe, Ed Cohen, Maurice Robertson and Parthasarathi Valluri, whose commitment to craft benefits us all. Designer Rebecca Neimark who made this book come to life.

Introduction

by Glenn Siegel

Just over 25 years ago, I took a proposal written by myself and four other WMUA-FM jazz djs (including Peter Sokolowski, Milan Levinson and Bill Rosenblatt), to Dr. Fred Tillis, then Director of the UMass Fine Arts Center, and Bob Antil, head of the Residential Arts Program. The proposal called for three concerts to be produced at Hampden Theater, a cool, black-box space in the Southwest Residential area of campus. With costs to be shared by the student and community radio station and the Fine Arts Center, our idea was to increase the type and amount of jazz activity at the University of Massachusetts,



Clifford Jordan, April 19, 1990, photo: Jim Gipe

Amherst, by presenting musicians in groups of three. Because both Fred and Bob were expansive in their thinking about the arts, the Magic Triangle Series launched on February 22, 1990 with a concert by Trio Unique: Steve Turre, Bob Stewart and Mulgrew Miller.

Our mission, then and now, has been “to provide the community with an intimate and unique performance experience at an accessible price, presenting artists whose critical reputation exceed their place in the public eye.”

What do I want to say about an endeavor that has given me unfettered access to the most illustrious, iconoclastic and creative musicians of our time? That it's been a joy and privilege to bring these master musicians to Amherst each year to share their work with a couple hundred of my (old and new) friends.

As I look back over 25 years of programming, it is an impressive list, if I do say so myself. If you include our sister program, the Solos & Duos Series, it includes NEA Jazz Masters, such as Andrew Hill, Yusef Lateef and Randy Weston; Guggenheim Fellows like Bobby Previte, Rudresh Mahanthappa and Wadada Leo Smith; MacArthur Fellows, Cecil Taylor, Vijay Iyer and Anthony Braxton; Herb Alpert Award winners, James Carter, Nicole Mitchell and Steve Coleman, and Doris Duke Artist Award winners, William Parker, Miya Masaoka and Amir ElSaffar. But more than that, the list is full of serious artists on a mission: to convey, in their own voice,

the full range of human emotions through sound. These artists have made Magic Triangle concerts, in William Parker's words, “essentially a healing ceremony.” In as much as I have connected these musicians to appreciative audiences in Amherst, I am pleased.

One day early in my jazz listening experience, I heard Charles Mingus' “Better Get Hit in Your Soul.” The energy, drive and sheer exuberance of that music triggered an epiphany: what ever else I did with my life, I had to find a way to be close to the music, to serve the music the best way I could. That led me to radio and arts administration, two career paths I would have never considered, if not for the music.

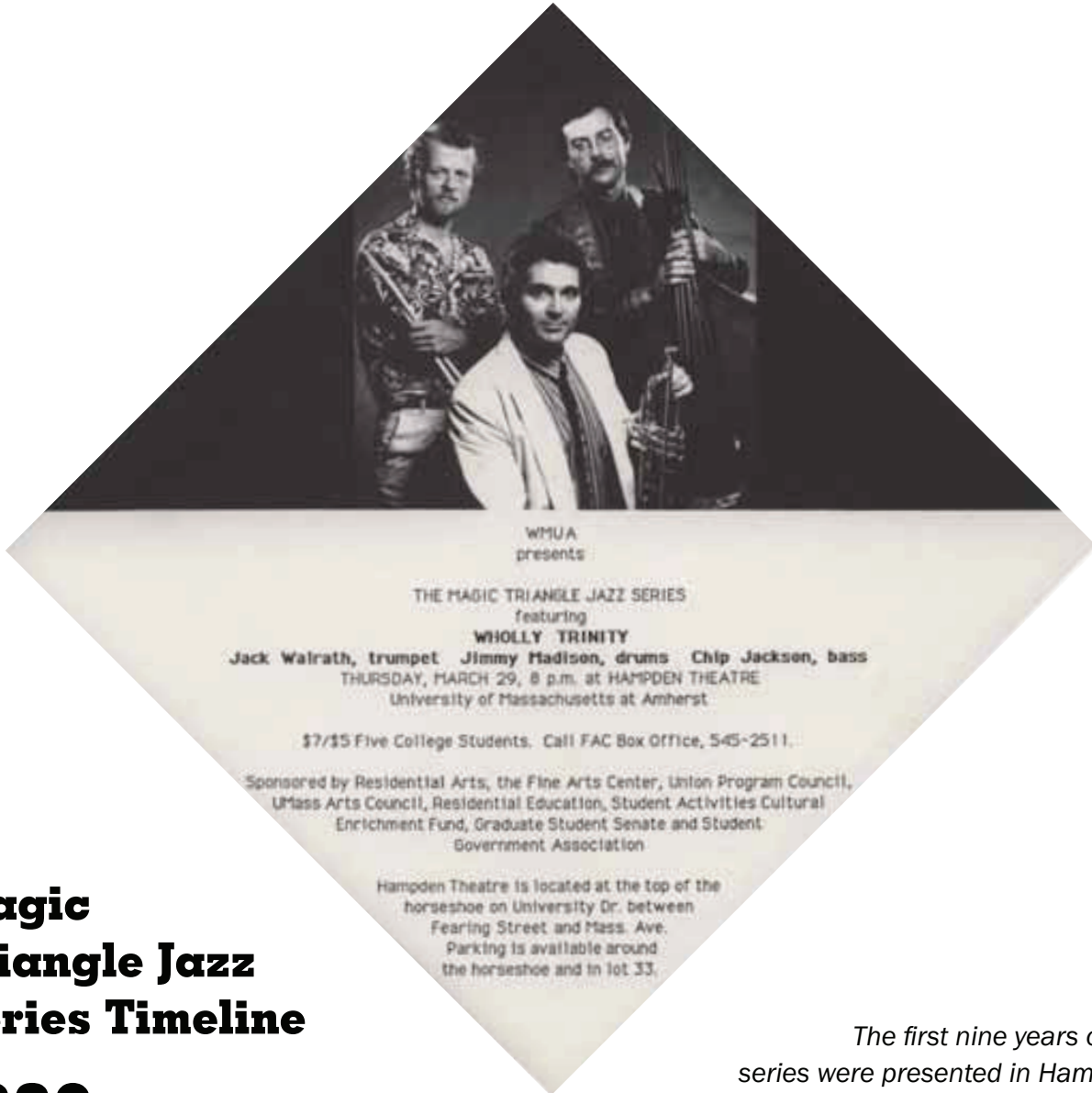
Glenn Siegel has been producing concerts and radio in the Pioneer Valley since the late 1980s. He has produced more than 175 concerts, under the auspices of the Solos & Duos Series, A World of Piano Series, Pioneer Valley Jazz Shares and the Magic Triangle Series. His Friday morning jazz program, Jazz in Silhouette, airs on WMUA-91.1FM, where he serves as Administrative Advisor.



Steve Turre, Bob Stewart (tuba), February 22, 1990, photo: Ed Cohen

“ Music is a communicative art. The receptivity and enthusiasm of the audience is what allows the art to reach its highest potential. 25 years of magical concerts at Magic Triangle has built the kind of audience that enables musicians to surpass their limits: knowledgeable, ready for something new, and unafraid to show their appreciation. ”

Ray Anderson



WMUA
presents

THE MAGIC TRIANGLE JAZZ SERIES
featuring
WHOLLY TRINITY
Jack Walrath, trumpet Jimmy Madison, drums Chip Jackson, bass
THURSDAY, MARCH 29, 8 p.m. at HAMPDEN THEATRE
University of Massachusetts at Amherst

\$7/\$5 Five College Students. Call FAC Box Office, 545-2511.

Sponsored by Residential Arts, the Fine Arts Center, Union Program Council,
Umass Arts Council, Residential Education, Student Activities Cultural
Enrichment Fund, Graduate Student Senate and Student
Government Association

Hampden Theatre is located at the top of the
horseshoe on University Dr. between
Fearing Street and Mass. Ave.
Parking is available around
the horseshoe and in lot 33.

Magic Triangle Jazz Series Timeline

1990

The first nine years of the series were presented in Hampden Theater unless otherwise noted.

FEBRUARY 22
Steve Turre/Mulgrew Miller/Bob
Stewart Trio

MARCH 29
Jack Walrath/Chip Jackson/Jimmy
Madison Trio

APRIL 19
Clifford Jordan/Cecil McBee/Roy
Haynes Trio



Left: Billy Bang,
April 18, 1991,
photo: Jim Gipe

**Below: Cecil
McBee, April 19,
1990, photo: Jim
Gipe**



1991

FEBRUARY 14

Ricky Ford Quartet: George Cables,
Reggie Workman, Pete 'LaRocca' Sims

MARCH 7

Renee Rosnes Quintet: Steve Wilson,
Walt Weiskopf, James Genus, Tony
Reedus

APRIL 18

Billy Bang Sextet: Ahmed Abdullah,
Takeshi Yamaguchi, Thurman Barker, Juni
Booth, Zen Matsuura



Ed Blackwell Trio, February 27, 1992, photo: Jim Gipe

1992

FEBRUARY 27

Ed Blackwell Trio: Dewey Redman,
Cameron Brown

MARCH 26

David Murray Quartet: John Hicks, Ray
Drummond, Tani Tabbal

APRIL 30

Brian Lynch Quintet: Javon Jackson,
David Hazeltine, Christian McBride, Tony
Reedus

“ I recall being very excited for this concert. I had received a 5 Star review from Downbeat for *Song for Septet* released by New World Records. The Hampden Theatre was great; Glenn Siegel and staff were wonderful. An amazing added note—admission was \$5 for students and \$7 for general admission! ” **Mario Pavone**



WMUA
91.1FM
with Residential Arts
presents
THE MAGIC TRIANGLE
JAZZ CONCERT SERIES
featuring
LESTER BOWIE QUINTET

Lester Bowie, trumpet
James Carter, tenor saxophone
Amina Claudine Myers, Hammond B3 organ
Frank Lacy, trombone
Don Moye, drums

Thursday, April 29, 8 pm • Hampden Theatre
University of Massachusetts at Amherst

\$5 Five College Students / \$7 General Public
For reservations, call the Fine Arts Center Box Office, 545-2511



1993

FEBRUARY 25

Mario Pavone Septet: Thomas Chapin, Marty Ehrlich, Peter McEachern, Bill Ware, Peter Madsen, Steve Johns

APRIL 1

Sonny Fortune Quartet: Larry Willis, Santi DeBriano, Billy Hart

APRIL 29

Lester Bowie NY Organ Quintet: James Carter, Frank Lacy, Amina Claudine Myers, Don Moye

“ I am compelled to play, write and study music. I knew for sure at a young age that if I had any special insight or gift in life, it was music. It was clear what I was supposed to do. I was clear about that, if nothing else at times! Music has taken me almost everywhere I have been and has embedded me in a world of magic, mystery and profoundly interesting people. The collaborations are completely fulfilling, whether it is through inviting others to play my music, being invited to help interpret their music or through teaching. ” **Michele Rosewoman**

1994

FEBRUARY 24

Hamiet Bluiett Quartet: Ted Dunbar, Clint Houston, Ben Riley

MARCH 31

Michele Rosewoman & Quintessence: Steve Wilson, Tim Warfield, Lonnie Plaxico, Gene Jackson, Eddie Bobé.

APRIL 28

Ricky Ford: Hot Brass: Clifton Anderson, Greg Gisbart, Richie Vitale, Danilo Perez, Brian McCree, Alan Dawson

Separation by Oliver Lake, 2005

first the salad
then the meat
then the vegetables...
“WAIT”

bring all my food on the same plate !

Dixieland, Be-bop, Soul Rhythm & Blues, cool school,
Swing
Avant Garde, Free Jazz, Rock

WHAT KINDA MUSIC YOU PLAY?
“GOOD KIND”

Aretha Franklin & Sun Ra is the same folks
Coltrane, Dixie Humming Birds the same folks
Muddy Waters same, there is no...there is no...

LABELS DIVIDE! SEPARATE
THE ORAL AND THE LITERARY

One music different feelings & experiences
but SAME...

TOTAL sound—Mass Sound—hear all
the players as one

THE HISTORY OF AFRICA WAS
MEMORIZED, LIVED
EXPERIENCED,
NOW-ED!

WE DIDN'T READ IT,
WE DID IT!

ORAL—LITERARY:

ORAL
DO
EXPERIENCE
IMPROVISE
ADJUST
CREATE
LITERARY
catalog
label
divide
read
interpret
criticize

NO SEPARATION..

Yeah, don't put me in no bag...I'm open, may do anything
“PUT ALL MY FOOD ON THE SAME PLATE!”

AFRICAN concept of color
If it has light it's yellow
NO SUBTLETIES!

He must be colorblind

NO WAY! Right, Picasso?

Read the music, play the music, create
the music!

Is there a chance of you changing
this notation?

WMUA
91.1 FM with
Residential Arts
presents
*The 1995
MAGIC TRIANGLE
JAZZ CONCERT SERIES*
featuring
The Andrew Cyrille Quartet
Andrew Cyrille, drums
Oliver Lake, alto saxophone
Adegoke Steve Colson, piano
Fred Hopkins, bass
Thursday, February 23rd at 8 p.m.
Hampden Theatre
University of Massachusetts at Amherst
\$5 Five College Students/\$7 General Public
For reservations, call the Fine Arts Center Box Office at 545-2511.
Founded in part by University organizations including Residential Arts, Urban Arts Council, Student Activities Cultural Enrichment Fund, Student Government Association, Great Art/Cultural Enrichment Fund, Graduate Student Union, Commuter Area Government and Residential Education. Corporate sponsorship provided by Hamilton-Tenoff Printing, Radical Solutions and Dynamic Records. Hampden Theatre is located at the top of the hillside on University Drive between Printing St. and Massachusetts Ave. Parking is available around the hillside, along Printing St. and directly across from the Amphitheater to Lot 11.

1995

FEBRUARY

Andrew Cyrille Quartet: Oliver Lake, Adegoke Steve Colson, Fred Hopkins

MARCH 30

Rodney Kendrick Quartet: Justin Robinson, Tarus Mateen, Taru Alexander

APRIL 27

Tom Varner Quintet: Ed Jackson, Rich Rothenberg, Drew Gress, Bobby Previte

“ Thinking about the Magic Triangle series makes me smile. It makes me smile not only because it brings essential art to the Pioneer Valley, but also because it brings together a community of individuals who love the music. Each visit to the series has been special to me, and enhanced a particular aspect of the art that has helped me to grow as a musician. I love the area and Magic Triangle is a big part of that. ”

Dave Douglas

“ What was always “magic” for me was the symbiosis that happened between the performers and the audience. That is, I feel Magic Triangle has, over many years, cultivated and educated an audience in that region of the United States; their concerts are very well attended by an informed, interested, open hearted and listening audience. This inspires the performers, which in turn inspires the audience. Wonderful. Their model, if spread wider, could enrich the cultural and thus inner lives of so many. ”

Adam Rudolph

1996

FEBRUARY 27

John McLaughlin & Free Spirits: Joey DeFrancesco, Dennis Chambers (Bowker Auditorium)

MARCH 14

Dave Douglas Sextet: Chris Potter, Josh Roseman, Ethan Iverson, James Genus, Jeff Ballard

APRIL 25

Gary Bartz Quintet: Tom Williams, George Colligan, James King, Greg Bandy



Alvin Batiste workshop, February 27, 1997, photo: Frank Ward

1997

FEBRUARY 27

Alvin Batiste Quartet: Jim Pryor, Rufus Reid, Herman Jackson

MARCH 27

Mark Helias Quartet: Ellery Eskelin, Andy Laster, Tom Rainey

APRIL 24

Marty Ehrlich Quintet: Tony Malaby, Michael Cain, Michael Formanek, Bobby Previte

Blues People in The Valley

by John Bracey

In the Spring of 1972 when I accepted Michael Thelwell's invitation to join him in the fledgling W.E.B. Du Bois Department of Afro-American Studies I saw it as helping out a friend and comrade from the civil rights and Black Liberation Movements. I had had an interview a year earlier at Amherst College and thought that New England was much too staid and barren a place for one who had been raised in Washington, D.C. and had spent the 1960's in Chicago. My initial thoughts were do I have enough money to load up lp's on the various genres of Black music that were in the air in those cities. Thinking back on D.C.—no Abar's Jazz Mecca, no Bohemian Caverns, no Casbah—an Afro-Cuban club on U Street where I got to sit in and play on Wednesday nights when the house band was off. No Howard Theater, no lounge in the Dunbar Hotel, no Mr. Henry's on Alabama Avenue where you could hear Roberta Flack for a \$1.00 cover charge and one drink minimum.

Chicago offered a banquet of sounds from the sometimes kind of rough blues clubs on the Southside and Westside, to McKies Lounge on 63rd and Cottage Grove where I went to hear John Coltrane every night he was booked. On Sundays after church services you could go to DuSable High School auditorium to hear The Staple Singers, the Soul Stirrers, the Swan Silvertones, Albertine Walker and the Caravans featuring Shirley Caesar, and an array of the nation's top Gospel artists. The Regal Theater had your r&b and doowop popular groups.

Even Rochester, N.Y., where I taught for a year, was the home of Son House and a strong group of Blues players, and during that one year Miles Davis came through with his fusion group- a lot of amps, loud guitars, etc. that sent me home to put on "Sketches of Spain" just so I could remember why I liked Miles in the first place.

I arrived at New Africa House in the Fall, 1972, and when I asked who else was joining the department, Mike informed me that, at the initiative of Acklyn Lynch, the department had hired a group of artists that included Max Roach and Archie Shepp. My response was "bull ----." I was already here and had signed a contract, there was no need to make up stuff to make me feel good. Lugging boxes up the three flights of stairs (we only got an elevator four years ago) and spreading my books and papers on desk and bookshelves I saw walking past my door: Max Roach. I had been listening to him and collecting his recordings since I was in high school, so I knew what he looked like. His office was in the corner of the third floor next to mine. I sat down, caught my breath, restored the necessary cool and casually looked in on him and introduced myself. I began to bring in one of his albums a day, saying that I ran across it unpacking and would he mind autographing it for me. After about a week, Max said "John bring in your damn albums so I can sign them all at once and get this over." I was thinking that possibly I could survive in the Pioneer Valley after all.

I met Archie Shepp who knew friends of mind at the University of Buffalo and in left movements

in Chicago. He was closer to my age, but since he had recorded with John Coltrane, he was in the upper echelons in my pantheon of artists and cultural innovators. I later met Reggie Workman who was living in a dorm on Orchard Hill, Marion Brown who was at Amherst College for a while, Roland Wiggins an accomplished artist and brilliant thinker who was trapped in a UMass School of Education which had no idea what he was talking about.

The New Africa House classrooms and hallways and Yvonne's Place in the basement experienced a constant flow of musical giants who came up to play or to visit or to just hangout a while with their friends. An hour or so listening to Max Roach and Jo Jones talking about the politics of the music business was an eye-opener even for one as cynical as me. Replacements for Archie Shepp's class when he went on tour included George Russell, who assured me with a straight face that he thought he could handle the history of Black music. And of course I met that great and gentle soul Yusef Lateef. I know few people who have made such a significant impact with no 'noise' or bombast. Every time we talked I walked away with a sense that I had just done something special. I know I bugged him about 1940's bebop and John Coltrane too much, but he knew things that were not in the books.

During those early years the presence of African American music of all genres established a substantial foothold in the Valley. The student led Black Mass Communication Project gained

substantial air time on WMUA. WFCR expanded their offerings with programs on Black classical music (Jazz) and the current forms of Black popular music. Prior to the arrival of Horace Boyer I hosted "Great Black Music: the Gospel Sound" on Sunday mornings on WFCR in an attempt to remedy the absence of a venue for one of my favorite forms. Again during the early 1970's you had the "Bright Moments" concerts staged around the campus pond free and open to the public. That was too good to last and attendance fees were attached and the audience and vibe changed.

All of these wonderful events and the annual Black Musicians Conference, begun in 1971 with the years from 1989-1999 chronicled in *Such Sweet Thunder: Views on African American Music* by Mark Baszak and Edward Cohen, were part of the critical mass of African American musical expression that was continuing to grow.

All of this would have been fleeting without the institutional forms that allowed the music to persist after the inevitable decline of the initial burst

"I saw walking past my door: Max Roach. I had been listening to him and collecting his recordings since I was in high school, so I knew what he looked like. . . . I sat down, caught my breath, restored the necessary cool and casually looked in on him and introduced myself."

of energy. A key element in that survival since 1990 has been the Magic Triangle Jazz Series and the Solos and Duos Series. The list of artists is a who's who of Black Classical Musicians— young and old. I can't say that I went to every concert or even most. But that was true when I lived in D.C. and Chicago.

What was important was that the music was there, part of the landscape, always available helping to shape the tone of life in the valley. I became comfortable here because the sounds that I was raised on and had become accustomed to were an integral part of this world. The Magic Triangle Series has become a staple, outlasting fads and negotiating successfully shifts in tastes. To be this good for this long is a major achievement.

John H. Bracey, Jr. has taught in the W.E.B. Du Bois Department of Afro-American Studies at the University of Massachusetts Amherst since 1972. His major interests are African American social history, radical ideologies and movements, and the history of African American Women; more recently his interests have focused on the interactions between Native Americans and African Americans and Afro-Latinos in the United States. He previously taught Afro-American history at Northern Illinois University and at the University of Rochester. During the 1960s, he was active in the Civil Rights, Black Liberation, and other radical Movements in Chicago. His publications include co-edited volumes, including *Black Nationalism in America* (1970), *African-American Women and the Vote: 1837–1965* (1997), *Strangers and Neighbors: Relations Between Blacks and Jews in the United States* (1999), and *African American Mosaic: A Documentary History from the Slave Trade to the Present* (2004). Professor Bracey has co-edited (with the late August Meier and Elliott Rudwick) a number of other volumes on various aspects of African American experience.

“ There are damn few places anymore where audiences can hear world-class jazz and creative music. The Magic Triangle Series has brought it to Western Mass for 25 years, and against all recent trends is growing the scope and quantity of its programming. The first Magic Triangle concert I attended in 1995 (Andrew Cyrille Quartet) was a direct inspiration for my own grassroots concert series and for Eremite Records. History will remember Glenn & his triangle for providing a sustained engagement with creative music. ”

Michael Ehlers

Although Soul Note released a 1992 Magic Triangle concert featuring the Ed Blackwell Trio (*Walls-Bridges*), Michael Ehlers, former host of WMUA's *Transnational Jazz Conspiracy* and head of Eremita Records, ramped up the concert releases by arranging these three recordings.



“ The Music emerges from the speakers like some sort of wonderful, piano-less version of Coltrane’s mid-60s band, taking the music everywhere that implies in terms of rhythm, scale, and power. ” **Byron Coley,** Review of *2 days in april*, published in *Jazziz*.



with Residential Arts
presents

The 1999
Magic Triangle
Jazz Series

featuring

Andrew Hill Sextet

Andrew Hill—piano
Greg Osby—alto saxophone
Greg Tardy—tenor saxophone
Ron Horton—trumpet
Andy McKee—bass
Billy Drummond—drums

Thursday, April 29, 1999 at 8 pm
in Bezanson Recital Hall

\$6/students and \$9/general public
Advance tickets:
Fine Arts Center Box Office
545-2511 or
1-800-999-UMAS

1998

FEBRUARY 26

Frank Lowe Quintet: Jack Walrath,
Bertha Hope, Steve Neil, Ralph Peterson

MARCH 26

Gerry Hemingway Quartet: Ellery
Eskelin, Herb Roberston, Michael
Formanek

APRIL 30

Ethnic Heritage Ensemble: Kahil
El'Zabar, Ernest Dawkins, Joseph Bowie,
'Atu' Harold Murray

WMUA
91.1 FM
with
Residential Arts
presents

The 1999
Magic Triangle
Jazz Series

featuring

**Reggie Workman's
African-American Legacy Project**
*Reggie Workman Orchestra &
the Pamela Baskin-Watson Singers*

Reggie Workman, John Hicks,
Tom Varner, Jimmy Owens,
Winston Byrd, Stafford Hunter,
Vincent Chancey, Aaron Johnson,
Zane Massey, Mathew Garrison,

Marcus Strickland, Jimmy Cozier,
Elizabeth Panzer, Ronnie Burrage,
Dean Bowman, Patience Higgins,
Mark Taylor, Kiane Zawadi
and musical director Charles Tolliver

Performing new arrangements of
John Coltrane's *Africa/Brass Session*

Friday, February 5, 1999 at 8 pm

\$6/students and \$9/general public

Advance tickets
Fine Arts Center
Box Office
545-2511 or
1-800-999-UMAS

*Since 1999 all concerts
have been produced in Bezanson
Recital Hall unless otherwise noted.*

1999

FEBRUARY 5

Reggie Workman's African-American Legacy Project featuring the Pamela Baskin Watson Singers: Dean Bowman, Ronnie Burrage, Winston Byrd, Vincent Chancey, Jimmy Cozier, Dajud Delgado, Mathew Garrison, John Hicks, Patience Higgins, Stafford Hunter, Aaron Johnson,

Zane Massey, Jimmy Owens, Elizabeth Panzer, W. Marshall Sealy, Marcus Strickland, Mark Taylor, Charles Tolliver, Tom Varner, Kiane Zawadi, Miles & Merv Griffith, Cat Henry, Ellen Christi (Bowker Auditorium)

APRIL 1

Edward 'Kidd' Jordan/Fred Anderson Quartet: Hamid Drake, William Parker

APRIL 29

Andrew Hill Sextet: Greg Osby, Greg Tardy, Ron Horton, Andy McKee, Billy Drummond

“ It was the premiere performance of the compositions I wrote for *Marionettes On A High Wire*, the CD I recorded five months later. I remember the warm greeting, the wonderment of first walking into the beautiful Bezanson Recital Hall, and hanging out on the UMass campus after the sound check. The band and I were excited with the anticipation of putting our previous rehearsing to the test. The first couple of minutes of the show were extremely anxious for me, which always happens when I’m presenting newly written compositions for the first time. The band immediately exploded into a creative expression that reaffirmed my entire reason for committing my life to this music. We simply had a ball. I didn’t want to stop. The standing ovation from the audience afterwards was extraordinary. ” **Baikida Carroll**



Jemeel Moondoc's Jus Grew Orchestra, March 30, 2000, photo: Ben Barnhart

2000

FEBRUARY 24

Hasidic New Wave: Frank London, Greg Wall, Brad Shepik, Fima Ephron, Aaron Alexander

MARCH 30

Jemeel Moondoc & the Jus Grew Orchestra: Zane Massey, Michael Marcus, Roy Campbell, Lewis Barnes, Steve Swell, Tyrone Hill, Bern Nix, John Voight, Cody Moffett.

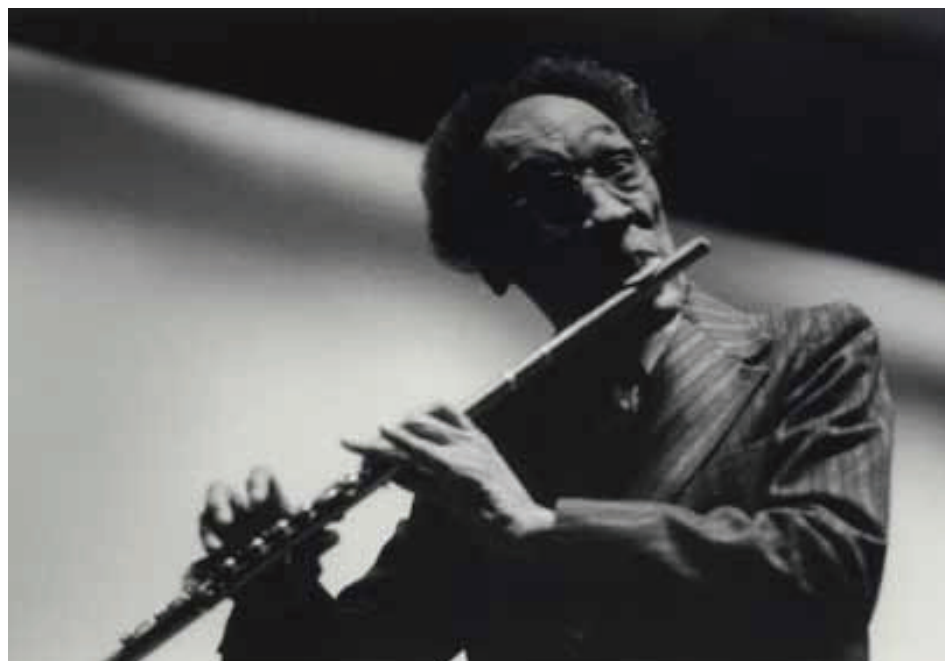
APRIL 27

Baikida Carroll Quintet: Erica Lindsay, Adegoke Steve Colson, Michael Formanek, Pheeroan akLaff



Left: Yusef Lateef, April 12, 2001, photo: Ed Cohen

Below: Sam Rivers, March 27, 2001, photo: Ed Cohen



2001

FEBRUARY 22

William Parker and the Little Huey Creative Music Orchestra: Rob Brown, Ori Kaplan Charles Waters, Darryl Foster, Dave Sewelson, Alex Lodico, Masahiko Kono, Steve Swell, Roy Campbell Jr.,

Lewis Barnes, Richard Rodriguez, Dave Hofstra, Shiao-Shu Yu, Leena Conquest, Guillermo E. Brown, Andrew Barker.

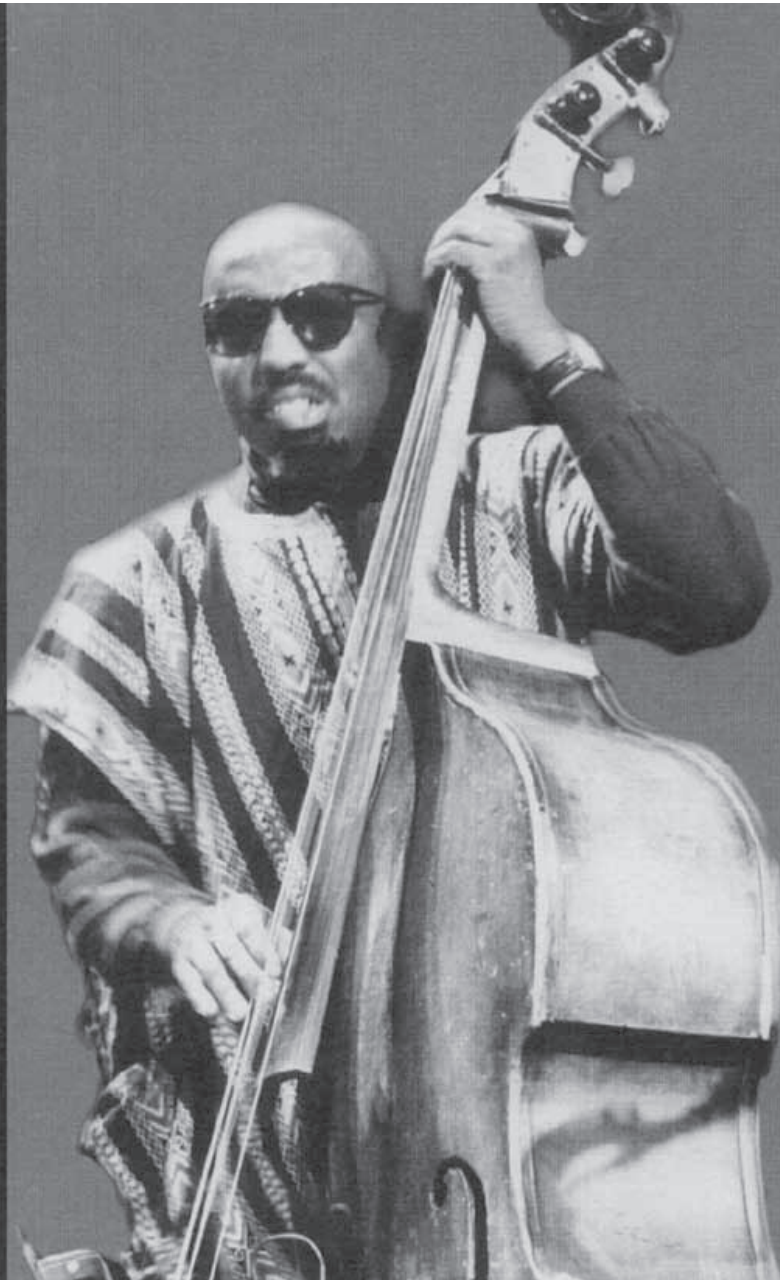
MARCH 27

Sam Rivers

APRIL 12

Yusef Lateef/Von Freeman Quintet: Alex Marcelo, Kamal Sabir, Tim Dahl
(Bowker Auditorium)

The **William Parker**
Ensemble:
Curtis Mayfield Inside Songs



THE MAGIC TRIANGLE JAZZ SERIES

2002

FEBRUARY 17

Uri Caine Ensemble, performing Bach's "Goldberg Variations": Ralph Alessi, Joyce Hamman, Dave Binney, DJ Olive, Barbara Walker, Cornell Rochester, Drew Gress. (*Buckley Recital Hall, Amherst College*)

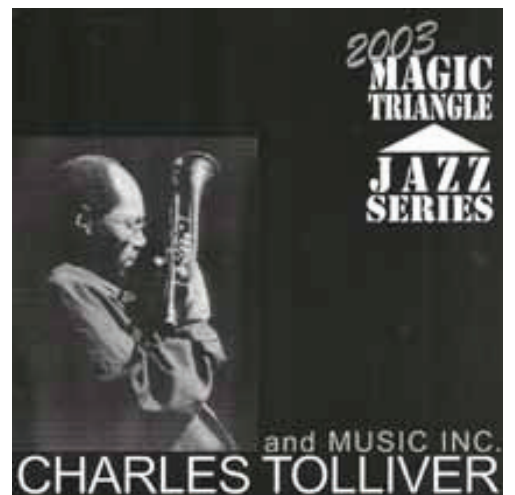
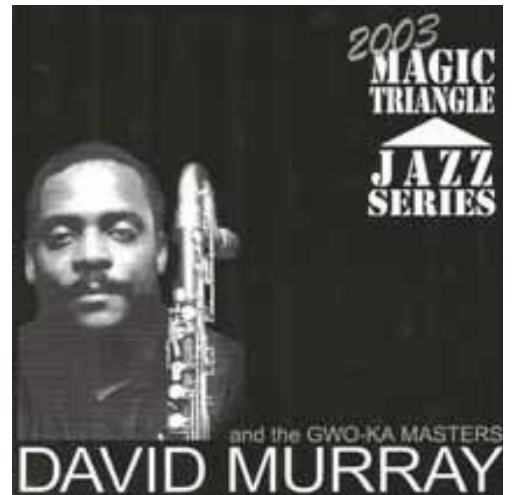
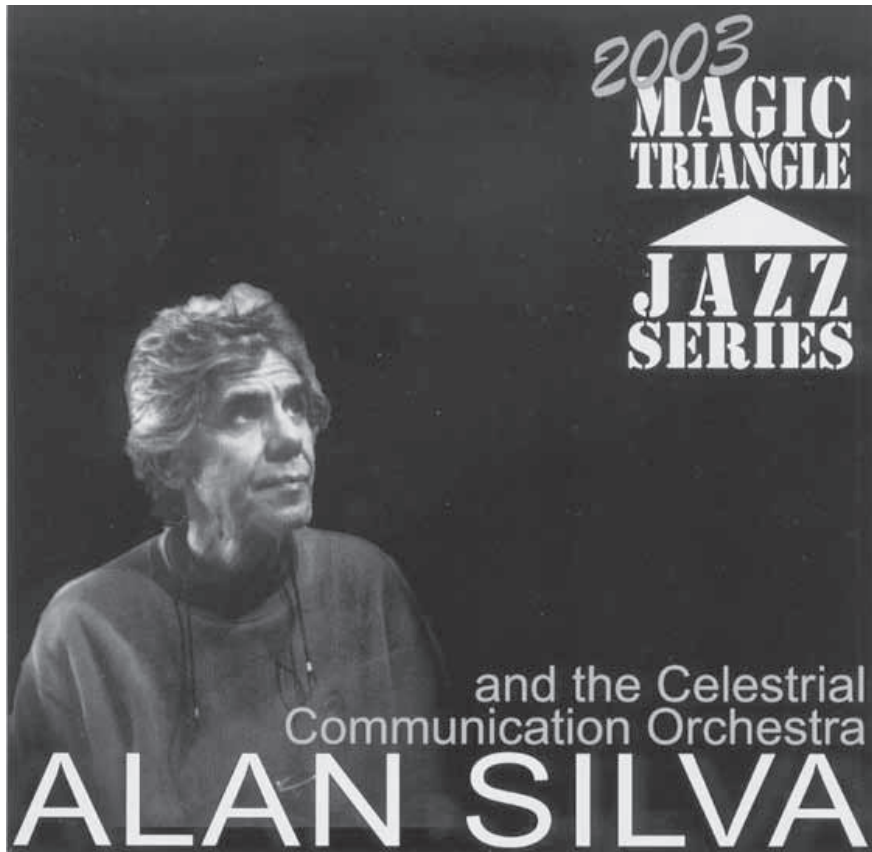
MARCH 7

Brew: Miya Masaoka, Reggie Workman, Gerry Hemmingway. (*Buckley Recital Hall, Amherst College*)

APRIL 3

William Parker Ensemble, performing "Curtis Mayfield Inside Songs": Dave Burrell, Darryl Foster, Lewis Barnes,

Guillermo E. Brown, Leena Conquest, Amiri Baraka, The Neighborhood Vocal Choir. (Paul Collins, Barry Brooks, Heshima Stephen Yager, Kim Zombik, Shanina Robinson, Kayla Roberts, Chrystal Akor and Tania Cook.) (*Buckley Recital Hall, Amherst College*)



2003

FEBRUARY 27

Alan Silva and the Celestial Communication Orchestra: Leena Conquest , Perry Robinson, Marshall Allen, Jemeel Moondoc, Sabir Mateen, 'Kidd' Jordan, Dave Sewelson, Roy Campbell, Joe McPhee, Oki, Joseph Bowie, Steve Swell, Bill Lowe, Joe Daley,

William Parker, Joe Morris, Jackson Krall and Laurence Cook. (*Helen Hills Hills Chapel, Smith College*)

MARCH 27

Charles Tolliver and Music, Inc.: Stanley Cowell, Cecil McBee, Billy Drummond. (*Northampton Center for the Arts*)

APRIL 11

David Murray and the Gwo-Ka Masters: Herve Samb, Klod Kiavue, Philippe Makala, Hugh Ragin, Jaribu Shahid and Hamid Drake

From the Source is a very different ensemble. It consists of three musicians, a tap dancer and a healer who speaks in tongues. We were honored to be invited and given the artistic freedom to present our program to the audience. For the first time, we chose to do an actual healing in the middle of the performance. We segued from a musical piece that featured our tap dancer, into the healing, and then segued back into another musical composition. It flowed like water. It was amazing. The freedom of the series allowed us to do this. It is through artistic freedom that new ideas flourish and come to fruition. **Joe Fonda**



2004

FEBRUARY 26

Joe Fonda and *From the Source*: Brenda Bufalino, Vicki Dodd, Herb Robertson, Rudy Walker.

MARCH 25

Sun Ra Arkestra under the direction of Marshall Allen: Michael Ray, Fred Adams, Tyrone Hill, Dave Davies, Noël Scott, Ya Yah Abdul Majid, Cecil Brook, Reynold Scott, Danny Thompson, Bill Davis, Art Jenkins, Luqman Ali, Elson Nascimento.

APRIL 29

Bobby Previte and Bump: Marty Ehrlich, Curtis Fowlkes, Wayne Horvitz, Steve Swallow

one of the premier percussionists of her generation

Susie Ibarra
Electric Kulintang

Magic Triangle Jazz Series

Thursday, April 28
8pm / Bezanson Recital Hall
University of Massachusetts

\$12 General / \$7 Students

Fine Arts Center Box Office
545-2511 or
1-800-999-UMAS

www.fineartscenter.com

Craig Taborn, keyboards
Trevor Dunn, bass
Roberto Rodriguez, percussion

wmua
85
WFCR

Magic Triangle produced by WMUA and the Fine Arts Center and made possible by the UMass Arts Council, Alumni Association, Student Affairs, Cultural Enrichment Fund and Computer Area Government

Improvisational in nature hybrid to the core

Vijay Iyer & Mike Ladd
In What Language?

Magic Triangle Jazz Series & new WORLD theater
present...

Thursday, March 24
8pm / Fine Arts Center Concert Hall
University of Massachusetts

\$15 general / \$5 students
\$8 seniors and low income patrons

Fine Arts Center Box Office
545-2511 or
1-800-999-UMAS

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wmua
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WFCR

Magic Triangle produced by WMUA and the Fine Arts Center and made possible by the UMass Arts Council, Alumni Association, Student Affairs, Cultural Enrichment Fund and Computer Area Government

2005

FEBRUARY 24

Graham Haynes' Electric Church: DJ Hardedge (Velibor Pedevski), James Hurt, Nicole Jaquis

MARCH 24

Vijay Iyer/Mike Ladd In What Language: Ambrose Akinmusire,

Stephan Crump, Latasha N. Nevada Diggs, Allison Easter, Liberty Ellman, Trevor Shaun Holder, Okkyung Lee, Rudresh Mahanthappa, Rizwan Mirza
(co-produced with New WORLD Theater at the Fine Arts Center Concert Hall)

APRIL 28

Susie Ibarra's Electric Kulintang: Roberto Juan Rodriguez

Magic Triangle

A Crucial Educational and Pedagogical Resource

By Jason Robinson

“. . . jazz (and African American music more broadly) . . . [is] an instructive model of artistic and cultural experimentation, [whose lessons include] a discontent with categories and the boundaries they enforce, with the impediment to social and aesthetic mobility such enforcement effects.”
—Nathaniel Mackey¹

On several occasions I've had the opportunity to ask Glenn Siegel why he does what he does, why he tirelessly brings world-class musicians to our community here in the “happy valley.” You should ask him this, too. Those of us who are musicians or educators or event producers readily recognize the tremendous fundraising, logistical and publicity work that it takes to produce the concerts that occur each season as the Magic Triangle (and the related Solos & Duos) concert series. Each time I've asked Glenn why he continues to do this work, he pauses, seems to go inward, seems to reflect on numerous concerts that he has produced in the last twenty-five years at the University of Massachusetts and elsewhere in the Valley. Unerringly, a smile spreads from the corners of his mouth and he shakes his head in a knowing, ebullient nod. “I love it,” he replies.

I recall hearing about Magic Triangle around 1998, eight years after its inaugural 1990 sea-

son. I was in San Diego, California, some three thousand miles away, quite literally at the other corner of the country. I remember hearing about two aspects of the western Massachusetts jazz scene of that time: the fabled Magic Triangle concert series and the Fire in the Valley Festival (a now-defunct annual festival produced by Michael Ehlers of Eremite Records). Born and raised in California—I'm from the Sacramento area, went to college in the San Francisco Bay Area, and then attended graduate school in San Diego, all the while developing a performance career—I was inspired by stories I had heard from my good friend and musical collaborator Michael Dessen, who had studied with the late Dr. Yusef Lateef at UMass Amherst in the early 1990s.

In the summer of 2008, shortly after I joined the faculty at Amherst College, I contacted Glenn with high hopes. I felt that the wonderful musicians he brings to Magic Triangle would be a rich resource for students at the college. This has indeed become the case: in the five and a half years since then, we've coordinated numerous workshops, lectures, and class visits. The presence of a vibrant, genre-bending concert series within the Five College community provides remarkable pedagogical opportunities, perhaps most importantly allowing students to encounter music that stretches their imaginations and expands their prior experiences with the broad musical tradition called jazz. It's not surprising that Magic Triangle would emerge out of this Five College community—forward thinking musicians have long been a part of our educational and music scenes. Max

1. From “Paracritical Hinge,” *The Other Side of Nowhere: Jazz, Improvisation, and Communities in Dialogue*, edited by Daniel Fischlin and Ajay Heble, Wesleyan University Press (2004), 368. Also quoted in Daniel Fischlin, Ajay Heble and George Lipsitz, *The Fierce Urgency of Now: Improvisation, Rights, and the Ethics of Cocreation*, Duke University Press (2013), 189.

Roach, Archie Shepp, Marion Brown, Billy Taylor, Makanda Ken McIntyre, and, of course Dr. Lateef, all taught in the Five Colleges at one time or another, among many others. And it should also be noted that key UMass educators and administrators lent their generous guidance and support in the early years of the series, including Fred Tillis (who was director of the Fine Arts Center when Magic Triangle launched) and Roberta Uno (then director of the New WORLD Theater and producer of the Bright Moments Festival and the Black Musicians Conference.)

One thing's for sure—taken as a whole, the music presented at Magic Triangle extends beyond the categories and boundaries that usually comprise the study of jazz in colleges and universities. Listeners might encounter legendary pianist Randy Weston in one concert, acclaimed for his mastery of bebop and innovation of post bop jazz styles, for example, while the very next concert might feature German free jazz saxophone pioneer Peter Brötzmann. This kind of aesthetic range is rarely found in any one collegiate jazz studies program. Very few exceptions notwithstanding, the vast majority of such programs (in the United States and abroad) reflect only certain aspects of the musical styles that have emerged under the facile name of “jazz” since its inception in New Orleans around the beginning of the 20th century. Indeed, it may be helpful to unpack the slipperiness of “jazz,” because although we use it as a pragmatic shorthand for sound and tradition, we may nevertheless each possess slightly different

meanings of the word. Put another way, English percussionist Eddie Prévost reminds us that “one musician's dissonance is another's jazz.”²

One might reflect on the fact, for instance, that Magic Triangle's name was partially inspired by pianist Don Pullen's 1979 record *The Magic Triangle* (on the Black Saint label), a trio recording with reedist Joseph Jarman and percussionist Don Moye (the other inspiration for the series' name came from the fact that the first season featured trios, a kind of “magic triangle”; strict adherence to the trio format was dropped after the first season). Both Jarman and Moye were early members of the Association for the Advancement of Creative Musicians, an organization founded in Chicago in the late 1960s with the express purpose of creating new opportunities for musicians that transcended narrowly defined ideas about jazz (hence the use of “creative” rather than “jazz” in the organization's name). After all, there's a long history of musicians who have pushed against various stylistic, economic, social, cultural and political limitations that accompany preconceived notions of what jazz should or shouldn't be, even including the name itself. For example, it's widely known that Duke Ellington preferred “American music” over “jazz,” Max Roach famously called jazz a “four letter word,” and our own Dr. Lateef adopted the term “autophysiopsychic music” to describe his music. Why, one might ask, would

2. Eddie Prévost, *No Sound Is Innocent: AMM and the Practice of Self Invention*, Copula (1995), 160.

**“I believe that it’s
a fundamental
obligation for jazz
educators to develop
a responsible
pedagogy that
takes into account
the panoramic
diversity of styles
and constantly
evolving aesthetics
that embody the jazz
tradition.”**

“dead.” What, you might ask, does all of this have to do with education?

These recurring debates position jazz education— institutional

or independent—in a complicated relationship to the dialectic of tradition and expansion. The content of jazz education is often presented as a stable set of artistic practices, whether it be the chord-scale improvisational theory that emerged in bebop and post bop styles or the big band arranging styles of the 1940s. Yet even a cursory understanding of jazz history shows that generational shifts give rise to new, ever expanding aesthetic approaches. Because of this, I often find myself telling students that jazz is a “tradition based on innovation,” my way of trying to capture the dialectic of tradition and expansion at the core of this wonderful music. Indeed, I believe that it’s a fundamental obligation for jazz educators to develop a responsible pedagogy that takes into account the panoramic diversity of styles and constantly evolving aesthetics that embody the jazz tradition. After all, who knows when the next Billie Holiday, Lester Young, Mary Lou Williams, Duke Ellington, or Ornette Coleman might be students in our classes, or even how such innovators would appear to us in the 21st century.

such influential musicians so closely associated with the historical development of jazz take issue with its name? As cultural historian Robin D.G. Kelley suggests, it helps to view these musicians “as intellectuals in the world [and] not as mere vessels of timeless cultural transmission.”³ For some, “jazz” may be prescriptive (normative) rather than descriptive (positivistic).

One might also argue that jazz education is inexorably connected to debates that have accompanied various historical moments in the development of jazz. “Hot” versus “sweet” jazz of the 1920s; these older styles versus the new big band instrumentation and the so-called “swing” style of the 1930s and 1940s; the so-called “moldy figs” (adherents to older styles of the music) versus the “moderns” (beboppers) of the 1940s and 1950s; and traditionalists versus the avant-garde and fusion pioneers of the late 1950s and 1960s—all of these historical moments produced debates within jazz that theorized tradition within the context of new performance practices, social and political imperatives, and aesthetic trajectories. Since the 1980s, these tensions between tradition and expansion have played out most publicly in debates surrounding Jazz at Lincoln Center, its artistic director Wynton Marsalis, the notion of jazz as “America’s classical music,” and the rather awkward question of whether or not jazz is “alive” or

3. Robin D.G. Kelley, “Dig They Freedom: Meditations on History and the Black Avant-Garde,” *Lennox Avenue* (vol. 3, 1997), 16.



Peter Evans, April 20, 2011, photo: Parthasarathi Valluri

I've relied on Magic Triangle to help students understand the breadth and expansiveness—the social and aesthetic mobility, in the words of poet and author Nathaniel Mackey—of this music. Jazz is far from “dead.” As Randy Weston’s biographer Willard Jenkins recently commented, grassroots concert producers like Glenn build “significant niches in the cultural life of their communities; there is much to be learned from these folks, lessons that might lead to similar new or renewed life for jazz in your own community.” That Glenn’s tireless work enriches our community is obvious, but there’s a more subtle underlying pragmatism to his approach. “I went back and forth for a cou-

ple of years with Michael Ehlers,” Glenn told me in a recent interview. “He was itching to get me to bring Cecil [Taylor] and he finally said, ‘Glenn, if you don’t do it, who will?’ And so I had to answer ‘nobody.’ We figured out a way to do it.”

A saxophonist, composer, and scholar, Jason Robinson is an Assistant Professor in the Department of Music at Amherst College (with affiliations in Black Studies and Film & Media Studies). His teaching and research focuses on jazz, improvised music, African diasporic music, and interactive music technologies. He has performed throughout Europe, North America, and South America and appears on more than fifty recordings, including fourteen under his own name or in collaborative groups.



Magic Triangle Jazz Series

instant composers pool orchestra

Magic Triangle Jazz Series

ernest dawkins

New Horizons Ensemble

Thursday, April 27
8pm Bezanon Recital Hall

University of Massachusetts
\$12 General / \$7 Student

Fine Arts Center Box Office 545-2511 or 1-800-999-UMAS
www.linearcenter.com

Magic Triangle produced by WMUA and the Fine Arts Center and made possible by the UMass Arts Council, Alumni Association, Student Affairs Cultural Enrichment Fund and Computer Area Government

WTUH
WFCR

Thursday, March 30
8pm Bezanon Recital Hall

University of Massachusetts
\$12 General / \$7 Student

Fine Arts Center Box Office 545-2511 or 1-800-999-UMAS
www.linearcenter.com

Magic Triangle produced by WMUA and the Fine Arts Center and made possible by the UMass Arts Council, Alumni Association, Student Affairs Cultural Enrichment Fund and Computer Area Government

87 WFCR
wmua
m s t

2006

FEBRUARY 23

James 'Blood' Ulmer Odyssey Band:
Charles Burnham, Warren Benbow

MARCH 30

ICP Orchestra: Misha Mengleberg,
Han Bennick, Ab Baars, Michael Moore,
Tobias Delius, Thomas Heberer, Wolter
Wierbos, Mary Oliver, Tristan Honsinger,
Ernst Glerum

APRIL 27

Ernest Dawkins New Horizons Ensemble: Steve Berry, Maurice Brown,
Isaiah Spencer, Darius Savage



Music has always been and continues to be the breath of life, a primary communicator of the human spirit and human condition, the voice of past, present, and future, and a force of social expression with the power to transform minds and souls. Music makes me want to get up in the morning, makes me want to kiss my sleeping baby, and makes me a better person. Furthermore, collaboration within this art form can transcend boundaries of race, gender, age, and culture in ways that bear no comparison.

I performed with my ensemble *Kinsmen* in 2007 in a collaboration with the Carnatic living legend saxophonist Kadri Gopalnath. This was the last show of a 12-day tour that included the recording our wildly successful (unexpectedly so) album of the same name. The group knew that it was our last concert both of the tour and for the foreseeable future. Each band member rose to new and unparalleled heights that took my breath away. The spirit of cross-cultural and inter-generational sharing forged into a remarkable single expression. To this day, I site this concert as one of my best and most memorable ever. The stars aligned that afternoon in Amherst and I can't imagine a setting more fitting than Magic Triangle.

Rudresh Mahanthappa



2007

FEBRUARY 22

Michael Gregory Trio: Mark Helias, Pheeroan akLaff

MARCH 29

Michele Rosewoman & New Yor-uba: Howard Johnson, Aaron Stewart, Loren Stillman, Eddie Allen, Orlando ('Puntilla') Rios, Pedro Martinez, Mauricio Herrera, Gene Golden, Henry Cole, Ricky Rodriguez.

APRIL 26

Roscoe Mitchell Chicago Trio: Harrison Bankhead, Vincent Davis

Magic Triangle Jazz Series

Co-presented with Asian Arts & Culture.

Dakshina Ensemble

featuring Rudresh Mahanthappa and Kadri Gopalnath
produced by Asia Society

Sunday November 18th

4:00pm
Bowker Auditorium

S15 General
S7 Students

Available at
Fine Arts Center
Box Office or
1-800-999-UMAS

The Magic Triangle Jazz Concert Series is produced by WMAA-FM and the Fine Arts Center, and funded by the UMass Arts Council, Student Affairs Cultural Enrichment Fund, Student Association and Commuter Area Government. Additional support from 1976 News and Music for Western New England.

Magic Triangle Jazz Series

Adam Rudolph's
Moving Pictures

"a vital new direction in the evolution of American music."

Co-presented with Fine Arts Center CENTER Series

Thursday February 28th

7:30pm
Bowker Auditorium

S15 General
S7 Students

Available at
Fine Arts Center
Box Office or
1-800-999-UMAS

The Magic Triangle Jazz Concert Series is produced by WMAA-FM and the Fine Arts Center, and funded by the UMass Arts Council, Student Affairs Cultural Enrichment Fund, Student Association and Commuter Area Government. Additional support from 1976 News and Music for Western New England.

2008

NOVEMBER 18

The Dakshina Ensemble featuring Kadri Gopalnath and Rudresh Mahanthappa, A. Kanyakumari, Rez Abbasi, Carlo de Rosa, Poovalur Srinivasan, royal hartigan (co-produced with the Asian Arts and Culture program at Bowker Auditorium)

FEBRUARY 28

Adam Rudolph's Moving Pictures: Graham Haynes, Steve Gorn, Ned Rothenberg, Brahim Fribgane, Kenny Wessel, Shanir Blumenkrantz, Hamid Drake (co-produced with the FAC Center Series at Bowker Auditorium)

APRIL 1

Omar Sosa Afreecanos Quartet: Mola Sylla, Childo Tomas, Marque Gilmore

APRIL 17

Frank London & Hazonos: Anthony Coleman, David Chevan, Gerald Cleaver, Jacob Mendelson

Magic
Triangle
Jazz
Series



Omar
Sosa
Afrecanos Quartet

Tuesday
April
1st

8:00 pm
Bezanson
Recital Hall

\$12 General
\$7 Students

Available at
Fine Arts Center
Box Office or
1-800-999-UMAS



The Magic Triangle Jazz Concert Series is produced by WMUA-FM and the Fine Arts Center, and funded by the UMass Arts Council, Student Affairs Cultural Enrichment Fund, Alumni Association and Commuter Area Government. Additional support from NPR News and Music for Western New England.

Magic
Triangle
Jazz
Series



Frank
London
& Hazonos featuring
Hazzan Jacob Mendelson

Thursday
April
17th

8:00pm
Bezanson
Recital Hall

\$12 General
\$7 Students

Available at
Fine Arts Center
Box Office or
1-800-999-UMAS



The Magic Triangle Jazz Concert Series is produced by WMUA-FM and the Fine Arts Center, and funded by the UMass Arts Council, Student Affairs Cultural Enrichment Fund, Alumni Association and Commuter Area Government. Additional support from NPR News and Music for Western New England.

“

The last time I heard Billy Bang, I could see him over my left shoulder, sawing away, with his usual gritty persistence. A year earlier, when Glenn Siegel invited me to perform in his Magic Triangle Series I knew immediately what I wanted to do. It was a fresh idea: *Three Things To Say*, a violin trio featuring Billy Bang, Charles Burnham, and me. The title, a twist on one of Rumi's poems, announced our tribute to the late, great Leroy Jenkins. The jangly, adventurous evening I planned was boosted and blasted forward by a longstanding friendship with both players and our many years standing on Jenkins' ample musical shoulders.

My concert with Billy Bang and Charles Burnham was a triangle of violins that was more than magical. It was mystical. Hoping for an adventurous evening of relatively unstructured improvisations, I loosely sketched a few ideas that would guide us. We moved from abstracted sonic references to visualizations of arctic ice patterns. We confidently laid our quirky, home-made harmonies over a traditional spiritual. We were playful with each other. We each entered trance states unaccompanied by the others. We made room for moments of insights and madness. Most important, something unspoken announced that we were indeed related and were happy about that. The powerful recording I commissioned and photographs taken by my husband Michael O'Bannon attest to that joy. Billy died of cancer a few months later.

” Terry Jenoure

Charles Burnham,
Terry Jenoure,
Billy Bang, March
26, 2009, photo:
Maurice Robertson



2009

FEBRUARY 26

Edward 'Kidd' Jordan Trio: William Parker, Hamid Drake

MARCH 26

3 Things to Say: Terry Jenoure, Billy Bang & Charles Burnham Pay Tribute to Leroy Jenkins

APRIL 28

(Cancelled by US Government)
Ganelin Trio Priority: Vyacheslav Ganelin, Petras Vysniauskas, Klaus Kugel

FAULTLINES

mapping
JAZZ
in the 21st century

A Panel Discussion Celebrating the Music of Violinist Leroy Jenkins

Panel Members:
Terry Jenoure
Billy Bang
Charles Burnham

Moderated by:
Jason Robinson



Wednesday, March 25, 2009 | 6:00 pm
Arms Music Center Room 7
Free and Open to the Public

413.542.2195 | www.amherst.edu/faultlines | concerts@amherst.edu

“ I was asked to do a series of performances with William Parker where we played in several situations with various musicians. To be able to bring creative expression to a university campus where so many different age groups could be exposed to something outside of their normal radar is a tremendous artistic and educational endeavor. With art we continue the process of trying to find some balance in the world and our day-to-day lives. ” **Hamid Drake**

“ The Magic Triangle series has been just that, a magical gathering of creative musicians coming from all over the world to share their music on a high level. Bringing together those with big ears and spirits, both listeners and musicians participate in what is essentially a healing ceremony. Come to the magic triangle series and have your life changed.

There was no greater joy for me than to get in the car and drive up to the University of Massachusetts where I knew I would be treated like a king and the music would be presented in a musician-friendly atmosphere. ” **William Parker**

**William Parker's Raining On the Moon Sextet,
March 25, 2010, photo: Maurice Robertson**



2010

FEBRUARY 25
**William Parker & Hamid Drake with
Conny Bauer**

MARCH 25
**William Parker's Raining On the Moon
Sextet: Hamid Drake, Lewis Barnes, Rob
Brown, Leena Conquest, Eri Yamamoto**

APRIL 15
**William Parker & Hamid Drake with
Evan Parker**

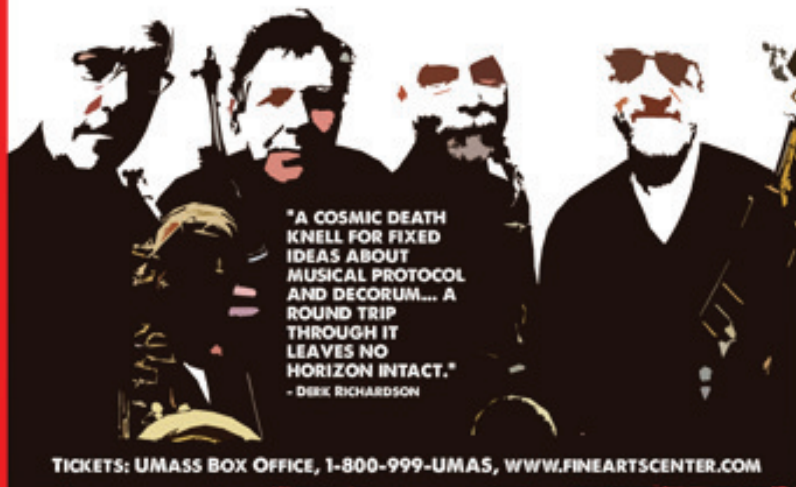
CELESTIAL SEPTET:

ROVA SAX QUARTET + NELS CLINE SINGERS

PART OF THE MAGIC TRIANGLE JAZZ SERIES
university of massachusetts, amherst

thursday, february 24th, 2011

bowker auditorium 8:00 pm
tickets \$12; students: \$7



THE MAGIC TRIANGLE JAZZ CONCERT SERIES IS PRODUCED BY WMUJAZZ-FIJC AND THE FINE ARTS CENTER, AND FUNDED BY THE UMASS ARTS COUNCIL AND AN ECSA GRANT. ADDITIONAL SUPPORT FROM THE THE UMASS HOTEL AT THE CAMPUS CENTER.

AMIR ELSAFFAR'S

TWO RIVERS ENSEMBLE

PART OF THE MAGIC TRIANGLE JAZZ SERIES
university of massachusetts, amherst

tuesday, march 29th, 2011
bezanson recital hall 8:00 pm
tickets \$12; students: \$7

"THIS IS NEW JAZZ!"
- THE NEW YORK TIMES

TICKETS: UMASS BOX OFFICE, 1-800-999-UMAS, WWW.FINEARTSCENTER.COM

MOSTLY OTHER PEOPLE DO THE KILLING

PART OF THE MAGIC TRIANGLE JAZZ SERIES
university of massachusetts, amherst

wednesday, april 20th, 2011
bezanson recital hall 8:00 pm
tickets \$12; students: \$7

"A JAZZ QUARTET WITH A GRASPING GRASP OF HISTORY BUT AN ANARCHIC TAKE ON CONVENTIONAL."
- THE NEW YORK TIMES

TICKETS: UMASS BOX OFFICE, 1-800-999-UMAS, WWW.FINEARTSCENTER.COM

2011

FEBRUARY 24

Celestial Septet: Rova Sax Quartet (Larry Ochs, Jon Raskin, Steve Adams, Bruce Ackley) + Nels Cline Singers (Nels Cline, Trevor Dunn, Scott Amendola) (*Bowker Auditorium*)

MARCH 29

Amir ElSaffar's Two Rivers Ensemble: Ole Mathisen, Carlo DeRosa, Tyshawn Sorey, Tareq Abboushi, Zaafer Tawil

APRIL 20

Mostly Other People Do the Killing: Peter Evans, Jon Iragabon, Kevin Shea, Moppa Elliot

Magic Triangle and the Jazz Tradition

25 Years of Charting a Progressive Alternative

by Ed Hazell

Few things in life endure without growing stale or lapsing into irrelevancy. UMass Amherst's Magic Triangle Series has managed to avoid doing both. For a quarter century, under the curatorial hand of Glenn Siegel, Magic Triangle has remained a fresh and vital concert series, engaged with the best jazz and improvised music of its day. Improvisers from across the United States and from Europe have performed here, cementing its position as an important center for a global community of improvisers working on the cutting edge of the music. Perhaps most remarkably of all, in 25 years it has never once, not ever, compromised its artistic vision.

Magic Triangle launched in 1990, three years after Wynton Marsalis co-founded a jazz program at Lincoln Center, capping a conservative counter-revolution in jazz that has dominated the mass media and popular imagination since the 1990s. It would be wrong to say that Magic Triangle was a direct rejoinder or reaction to Lincoln Center, but the historical co-incidence is significant, since Magic Triangle espouses a markedly different point of view on the jazz tradition. Lincoln Center's narrower construction of jazz has much to recommend it, but it deliberately, and sometimes distainfully, excluded avant-garde jazz since the 1960s, music which Magic Triangle embraces. For decades, the series has served as a kind of loyal opposition, making the case for a broader definition of what constitutes jazz.

Magic Triangle values the same virtues of instrumental virtuosity, rhythmic swing, and

melody ballyhooed by the conservatives, but also realizes that those virtues didn't atrophy and die at the hands of the avant-garde, but were transformed and grew. It's important to note that Magic Triangle defines the state of the art not by excluding artists, but by including as wide a range as possible and seeking to understand what role they might play in the ongoing drama of the music. The tidy Lincoln Center version of jazz may be more convenient for marketers, primary school music educators, and some listeners, but Magic Triangle gets far closer to the vast, lively, messy, fractious, and beautiful truth of one of America's great contributions to the arts.

The range of performers in the Magic Triangle's 25 seasons gives a clear indication of the wide-awake and generous ears that guide the series. As a jazz writer for nearly 30 years, I can safely say that every important development in jazz over the past 60 or so years has been represented in the series. Elders and youngsters in the hard bop to post bop continuum such as Randy Weston, Clifford Jordan, Andrew Hill, Von Freeman, Alvin Batiste, Charles Tolliver, Renee Rosnes and Ricky Ford, have all graced UMass concert halls. Early figures in the New York avant-garde, including Andrew Cyrille, Frank Lowe, and Cecil Taylor, have appeared as well.

The series has done an especially thorough job exploring the contributions of Chicago's Association for the Advancement of Creative Musicians (AACM), whose members are collectively responsible for some of the most significant

developments in post-Coltrane creative music. Every generation of the organization has been represented in the series, from founders such as Anthony Braxton, Roscoe Mitchell, and Lester Bowie, to current leaders such as Kahil el Zabar, Nicole Mitchell, and Ernest Dawkins.

The big band, an iconic jazz ensemble if there ever was one, has also made an appearance on the Magic Triangle roster. The swing-era big bands of the 1930s, of course, were the greatest contribution of jazz to American popular music. None of the big bands that appeared as part of Magic Triangle would fill a floor with jitterbuggers, but they did all provide different takes on large-scale jazz composition and improvisation. From the conducted improvisations of Alan Silva's Celestial Communications Orchestra to the varied compositional strategies of William Parker's Little Huey Creative Music Orchestra to the powerful blend of jazz, blues, and gospel of Reggie Workman's African American Legacy Project, the series showcased the expanding musical vocabularies and multiplicity of approaches to the improvising large ensemble.

Ever since Jelly Roll Morton infused the Spanish tinge of Cuban rhythms into jazz, the music has continued to renew itself with elements imported from other cultures. It's a tradition that reached a peak of sophistication and diversity in the past two decades, and Magic Triangle kept its finger on this global pulse with artists such as Amir ElSaffar, who draws on Iraqi music; Miya Masaoka a koto player who improvises to

“It’s important to note that Magic Triangle defines the state of the art not by excluding artists, but by including as wide a range as possible and seeking to understand what role they might play in the ongoing drama of the music.”

Thelonious Monk tunes; Michelle Rosewoman and New Yoruba, with their own updated Latin jazz; and Hasidic New

Wave, which expands upon the klezmer tradition.

Magic Triangle has not just legitimized the avant-garde's place in an African American musical tradition, it has also recognized it as the seed from which a global phenomenon grew. Around the world, there is now improvised music that is quite distinct from American jazz, but which could never have existed without its example and inspiration. Magic Triangle presented some of the most provocative of these musicians over the years, including the Dutch Instant Composer's Pool Orchestra, German saxophonist Peter Brötzmann, and British saxophonist Evan Parker.

There were other performers, of course—many of them didn't fit into any neat category but made personal and original music. There were also one-off super groups, post-modernists, hip-hop fusionists, and many more. All delighted the senses and provided ample food for thought. Each band held an important place in the work-in-progress known as jazz.

The Magic Triangle is unique among jazz and improvised music series in U.S. higher education.

A brief (and admittedly non-scientific) survey of college and university concert series, from Ivy League schools to other public institutions of higher education (and excluding music conservatories with jazz programs), did not turn up any other remotely comparable, sustained effort to stay abreast of the music in this way. It seems only right that UMass Amherst, which can list innovative artists such as the late Yusef Lateef, the late Max Roach, and Archie Shepp among its faculty, should continue to lend its institutional authority to legitimizing this great art form.

Certainly the musicians themselves understand its value, and not just as a welcoming home for their music. They also understand its practical value to a music that is culturally and economically marginalized, treated with indifference by mass media, and at the mercy of short-lived clubs, lofts, and concert series. The stability and consistency offered by Magic Triangle counts for a lot under these circumstances.

I know from first-hand experience just how critical a role Magic Triangle plays. For 10 years (It's hard to live up to the 25 year example of the inexhaustible Glenn Siegel), I presented jazz and improvised music concerts in Boston under the auspices of the Boston Creative Music Alliance. Time and again, I saw that the Magic Triangle "anchor gig" at UMass meant the difference between a group being able to play in Boston or not, between a band being able to travel from Chicago or New Orleans or London or Amsterdam, or not.

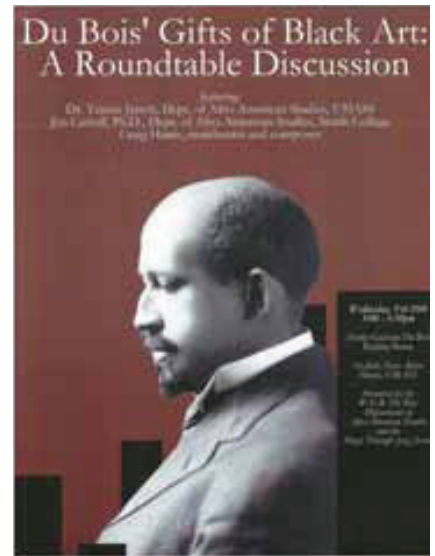
Sometimes it only takes one person to make it possible for the music to happen. Glenn has played that role in New England for a long, long time. UMass Amherst should be proud of the Magic Triangle, cherish it, and never take its importance to the global improvised music community for granted.

Ed Hazell is a jazz journalist and record producer, who took a detour into concert promotion for a decade. Over the past 30 years, his writing has appeared in *Point of Departure*, *Jazziz*, *Signal to Noise*, *Coda*, *Boston Phoenix*, and many other publications. He is co-author of *Jazz: From Its Origin to the Present*, and a contributor to the *New Grove Dictionary of Jazz* and *Steve Lacy: Conversations*. He wishes he could make the trip from Boston to Amherst more often for Magic Triangle concerts.



Steve Adams, February 24, 2011, photo: Parthasarathi Valluri

John Bracey and the W.E.B. Du Bois Department of Afro-American Studies co-sponsored this event to coincide with Magic Triangle's presentation of Craig Harris' *Souls Within The Veil*, produced in February, 2013.



from left: Dean Johnson, Frank Lacy, Ray Anderson, Eric McPherson, February 23, 2012, photo: Maurice Robertson



2012

FEBRUARY 23

Two Trombone Trios: Frank 'Ku-umba' Lacy, Kevin Ray, Andrew Drury/Ray Anderson, Dean Johnson, Eric McPherson

MARCH 29

Shakers 'n Bakers: Jeff Lederer, Mary LaRose, Miles Griffith, Jamie Saft, Chris Lightcap, Allison Miller (*Unitarian Society of Northampton/Florence*)

APRIL 26

Steve Coleman and Five Elements: Jonathan Finlayson, Miles Okazaki, Damion Reid

“ The unique nature of “Shakers n’ Bakers” brought the group to many interesting performance venues over the years, ranging from grungy rock clubs in Brooklyn to many of the Sacred Historical sites of the Shakers themselves. Because the usual concert space at UMass was not available, Glenn moved our show to the Unitarian Society in Northampton, a change that I now regard as pure providence. This historic space carries its own deep history of connection to progressive and Utopian Christian thinking of the 19th century.

As I entered my personal realm of ecstatic saxophone squealing upon the gentle featherbed of Saft’s harpsichord, I couldn’t help but feel a special thrill knowing that I was doing so on the same pulpit that the great Sojourner Truth once preached from. Later in the performance, we invited some of the creative spirits of the greater Northampton community to join us on stage in very spontaneous readings of Shaker poetry that were filled with zeal, vim and vigor! A special night indeed.”

Jeff Lederer

**Allison Miller, March 29, 2012,
photo: Maurice Robertson**



2013

JANUARY 2013

The Magic Triangle Series receives the ASCAP—Chamber Music America Award for Adventurous Programming of Contemporary Music.

FEBRUARY 21

Craig Harris’ *Souls Within the Veil*: Eddie Allen, Franz Hackl, James Stewart, Richard Fairfax, Jay Rodriguez, Jay Rodriguez, Pete Drungle, Gene Torres, Tony Lewis, Kahil Kwame Bell (*Bowker Auditorium*)

MARCH 28

Harrison Bankhead Quartet: Edward Wilkerson, Jr., Mars Williams, Avreeayl Ra

APRIL 25

Denman Maroney Quintet: Oscar Noreiga, Dave Ballou, Rueben Radding, Michael Sarin



Hamid Drake, April 15, 2010,
photo: Parthasarathi Valluri

2014

FEBRUARY 20

Jason Robinson's Janus Ensemble:

Oscar Noreiga, Marty Ehrlich, Bill Lowe,
Michael Dessen, Liberty Ellman, Devin
Hoff, George Schuller, Ches Smith

MARCH 13

Joe Lovano, Mark Helias, Tom

Giampietro: A Tribute to Ed Blackwell
(*Bowker Auditorium*)

APRIL 17

Marty Ehrlich Large Ensemble:

E.J. Allen, Ray Anderson, John Clark,
Robert DeBellis, Drew Gress, Jerome
Harris, Ron Horton, Adam Kolker, Andy
Laster, J.D. Parran, Lisa Parrott, Jason
Robinson, Josh Roseman, James
Weidman, Matt Wilson, James Zollar



