

the magic of objects

james gordon williams

may 5, 2011

8 pm

conrad prebys music center

ucsd department of music



photo: consuelo endrigo

Program Notes

~This performance is dedicated to Fred Moten~

Statement from the artists

Feedback is insurgency through sound. It is the disruption/irruption of time and space. It is the sound altercation between creative practice and the musically, politically and spiritually hegemonic. I stand for anti-formalism because my ontology has given me no choice. When hegemonic structures are subverted space for imagination and creativity is maximized. Feedback is the feedback that comes from what objects live through/ have lived through... and so feedback is the sound histories and sound epistemologies that stretch out from the genealogy of those that strive from a location of an unacknowledged and caricatured subjectivity, to create new forms.

--James Gordon Williams (*Integrative Studies*)

The feedback piano is a sonic time machine. Through it we can hear time develop more slowly as sounds linger in the air, extended for beyond their natural durations. It is a piano that remembers, its strings accumulating a record of the music that has passed through it, rescuing each note from its fated silence.

--Chris Warren (*Computer Music*)

James Gordon Williams

Pianist and Composer and Critical Musicologist James Gordon Williams, has performed in several of the world's finest improvised music venues including Village Vanguard, Birdland, Jazz Standard, Smoke Jazz Club, Jazz Gallery, Knitting Factory, Kavehas, Smalls, Anthology and Museum of Making Music. Additionally, the University of California San Diego Music Department PhD candidate has performed at JAZZ a LA SEYNE, Malta Jazz Festival, Atina Jazz Festival, Switzerland's Langnau Nights, and several other international music festivals. Mr. Williams has worked with Peter Erskine, Greg Osby, Mark Dresser, Anthony Davis, Peter Sprague, Greg Tardy, Joseph Jarman, Warren Smith, Charli Persip's Supersound and a host of other internationally acclaimed musicians. Recent projects include a Duo Improvisation Series with Anthony Davis and Mark Dresser and a Wes Montgomery Tribute at Museum of Making Music. Mr. Williams, an alumnus of New England Conservatory of Music and New York University, was Artist in Residence at American University.

The project represents cross discipline collaboration between the UCSD Integrative Studies Department and Computer Music Department. The artists wish to thank Department of Music Chair Miller Puckette as well as their doctoral committees. Jenn Stauffer and her production team are very much appreciated as well.

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The Magic of Objects

James Gordon Williams

solo piano

solo feedback piano

Part 1

Improvisations from the Ontological Hinterlands (Acoustic Piano)

Part 2

Your Ass Is In What You Sing (Feedback Piano)

“Here lies universality: in this break, this cut, this rupture. Song cutting speech. Scream cutting song. Frenzy cutting scream with silence, movement, gesture. The West is an insane asylum, a conscious and premeditated receptacle of black magic. Every disappearance is a recording. That’s what resurrection is. Insurrection. Scat black magic, but to scat or scatter is not to admit formlessness. The aftersound is more than a bridge. It ruptures interpretation even as the trauma it records disappears. Amplification of a rapt countenance, stressed portraiture. No need to dismiss the sound that emerges from the mouth as the mark of a separation. It was always the whole body that emitted sound: instrument and fingers, bend. Your ass is in what you sing.” *-Fred Moten*

