

UPCOMING JAZZ EVENT



Fred Hersch Trio

FRI, MAR 28 | 8 PM

Brilliant jazz piano master is "a largely unsung innovator of this borderless, individualistic jazz—a jazz for the 21st century" (*New York Times*).

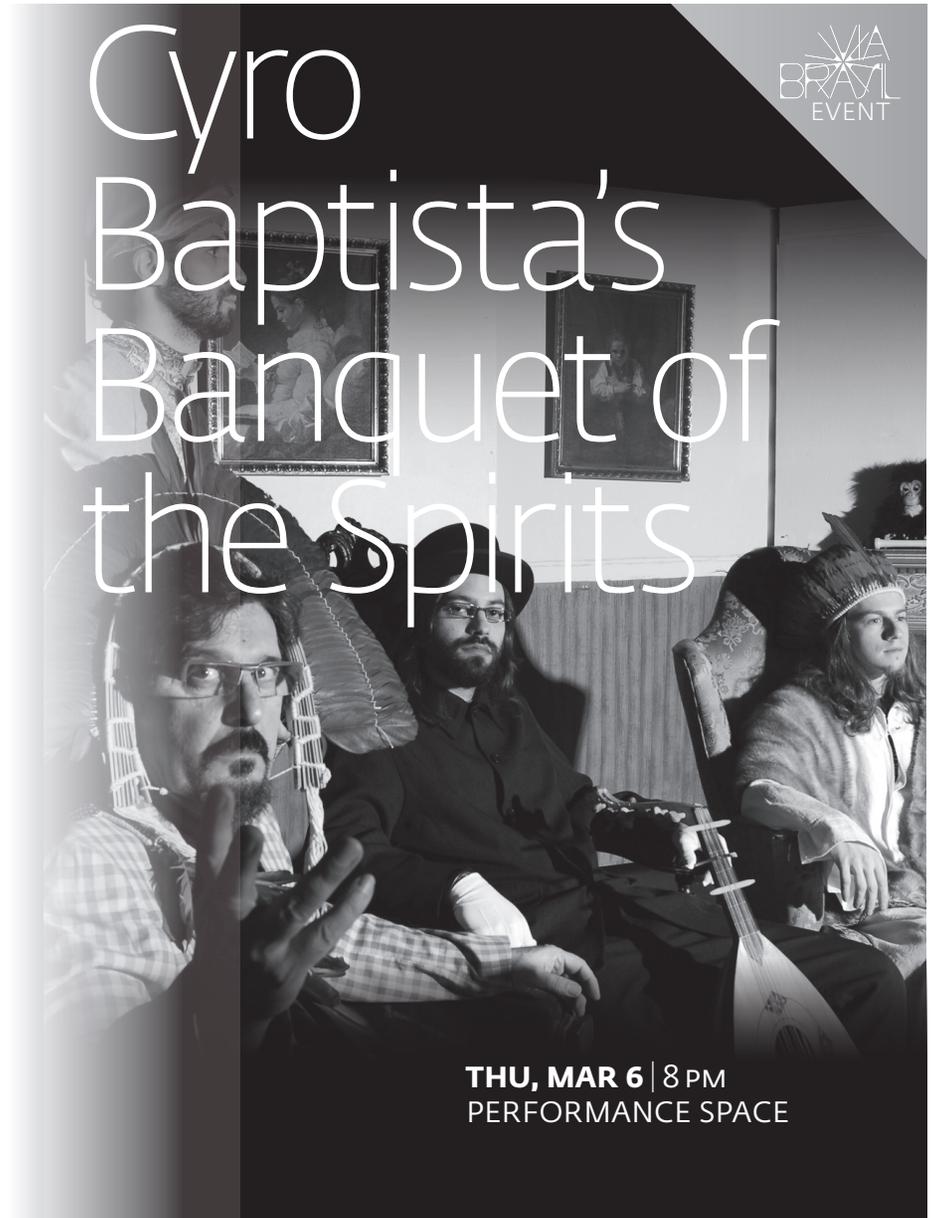
Presented by the Wexner Center in conjunction with The Ohio State University School of Music's 37th Annual Jazz Festival

PHOTO: MARK NISKANEN

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PRESENTS



WEXNER
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EVENT

Cyro Baptista's Banquet of the Spirits

THU, MAR 6 | 8 PM
PERFORMANCE SPACE

2013-14 PERFORMING ARTS SEASON

Cyro Baptista's Banquet of the Spirits

Cyro Baptista PERCUSSION

Tim Keiper DRUMS, KAMEL NGONI

Brian Marsella KEYBOARDS

Shanir Ezra Blumenkranz BASS, OUD, GIMBRI

All compositions will be announced from the stage.

BIOGRAPHIES

Cyro Baptista has emerged as one of the world's premier percussionists since arriving in the US from his native Brazil in 1980. As a performer and bandleader, Baptista brings his unique charm and intense rhythmic drive to countless stages, has performed on numerous Grammy winning recordings, and collaborated with myriad luminaries such as Paul Simon, Herbie Hancock, John Zorn, Yo-Yo Ma, Sting, Caetano Veloso, and many others. Baptista's many honors include DownBeat Critics Poll Percussionist of the Year in 2013 and 2011, Jazz Journalists Association Percussionist of the Year in 2007 and 2010, and US Artists Walker Fellow in 2009/10.

Tim Keiper was born in Red Bank, NJ, and moved to New York City in 1999. Since then, he has focused on touring, recording, and building musical instruments. He has worked with Cyro Baptista, John Zorn, Julie Taymor, Jonas Mekas, Mike Stern, Skeleton Key, and Dirty Projectors. Keiper has collaborated extensively with Malian guitarist Vieux Farka Touré, including performances at the Festival in the Desert in Timbuktu.

Brian Marsella was first introduced to music by his father, an amateur multi-instrumentalist, who exposed him to jazz, disco, and the bossa novas of Antonio Carlos Jobim. What started out as a love of Tchaikovsky and ragtime quickly grew into a love of all music. Throughout his school years, Marsella performed frequently in a number of settings, from chamber music, opera, and musicals to jazz, blues, and R&B bands. Marsella went on to study piano at the Juilliard School and the Peabody Conservatory. He earned his BA in jazz performance from the New School University.

Shanir Ezra Blumenkranz was born in Brooklyn, NY, in 1975 to Egyptian and Polish parents. He was given his first instruments, the pots and pans from the kitchen and a three string guitar, at the age of two. Blumenkranz is featured on over 25 releases on Tzadik, John Zorn's record label, since 1999—producing and arranging many of the bands he works with.

PROGRAM NOTES

"In the early days of the Portuguese conquest of the land that would one day be Brazil, a Catholic bishop named Sardinha won a place in the nation's history simply by being the guest of honor at an unusual dinner. In fact, he was the dinner—for a tribe of cannibals.

It was a menu that has resonated throughout 20th century Brazilian culture. In 1928, Brazilian writer Oswald de Andrade extrapolated the concept of 'antropophagism,' or cultural cannibalism—taking the offerings of Europe, consuming them, assimilating them, and using them for Brazilian ends. Sometimes the process has been undeclared and subtle, as with the bossa nova hipsters' merging of samba and American cool jazz. Sometimes it has been explicit: the Tropicálistas of the late 1960s cited de Andrade's concept as a direct inspiration when they took the music of the Beatles, Bob Dylan, and European avant-garde composers and pulped it with Brazilian musical forms and their own rebellious energy, creating a wholly unique cultural explosion. Tropicália movement mouthpiece Caetano Veloso later went so far as to claim that 'Brazil was born the day the Indians ate Bishop Sardinha.'"—Lee Gardner

Banquet of the Spirits embodies the Brazilian philosophy of antropofagiaww—cultural cannibalism. The band is a musical manifestation of the process of eating, swallowing, and digesting all the tendencies that are part of the sonic landscape. The music is a product of the sounds these players have collectively consumed over the years; some of them they have digested and others they have rejected. Through this process it has become difficult to identify what belongs to what country, culture, or religion.

*We all have the anthropofagic nature within us
We devour each other seeking transformation
The mouth is sacred because of all the things that come in and go out
We eat, we speak, we kiss, we smile and sing
The mouth is the portal to our brain, stomach, and heart
The mouth is the system connecting our intellect, emotion, and spirit
And it digests everybody and everything in its path
All is gloriously regurgitated
We choose the essentials
And eat again
And again
And again
—Cyro Baptista*

This program is part of *Via Brasil*, the Wexner Center's multidisciplinary initiative focusing on contemporary art and culture in Brazil.

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

Please turn off mobile phones and other electronic devices until the end of the performances.

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