



ABRAHAM INC. FEATURING DAVID KRAKAUER, FRED WESLEY, AND SO CALLED
Tuesday, March 2, 2010, at 7:30pm | Tryon Festival Theatre

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PROGRAM

Abraham Inc. featuring David Krakauer, Fred Wesley, and Socalled With C-Rayz Walz

David Krakauer, clarinet
Fred Wesley, trombone
Socalled, keyboard, samples, vocals
C-Rayz Walz, rapper
Sheryl Bailey, guitar
Jerome Harris, bass
Michael Sarin, percussion
Igmar Thomas, trumpet
Allen Watsky, rhythm guitar
Brandon Wright, tenor sax

There will be no intermission.

Selections will be performed from the following list and announced from the stage.

Baleboste: A Beautiful Picture
(Trad., Dolgin, Krakauer/Lyrics: Dolgin, Shabazz)

The H Tune (Hava Nagila)
(Trad., Krakauer, Wesley, Dolgin/Lyrics: Idelsohn)

Oyfn Hoif (Ellstein)/Tweet-Tweet
(Dolgin, Wesley, Krakauer, Goldensteyn/
Lyrics: Dolgin, Shabazz)

Ms. NC (Krakauer)/Moskowitz Remix
(Dolgin, Krakauer, Wesley)

Fred the Tzadik
(Krakauer, Dolgin, Wesley)

Push
(Wesley, Dolgin/Lyrics: Dolgin)

Breakin' Bread
(Wesley)

Trombonik
(Katz, Farber, arr. Dolgin, Wesley/Lyrics: Shabazz)

House Party
(Wesley)

It's Not the Same (Figure It Out) after Nifty's Freilach
(Brandwein, arr. Dolgin, Wesley/
Lyrics: Shabazz, Dolgin)

Synagogue Wail
(Krakauer/Sirba trad.)

Der Heyser Bulgar
(Trad., arr. Krakauer)

B Flat a la Socalled
(Dolgin, Krakauer)

Program subject to change

Abraham Inc. is represented by Bernstein Artists Inc.:
www.bernsarts.com

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ABRAHAM INC.

Abraham Inc. brings internationally renowned clarinetist David Krakauer and hip-hop renegade Socalled together with legendary trombonist Fred Wesley (James Brown, Funkadelic, Bootsy Collins) for a jubilant klezmer-funk dance party—not so much a meeting as an inventive melding of these transporting styles.

Says Krakauer, “Ever since I formed Klezmer Madness! in the mid 1990’s I’ve been exploring the possibilities of adding funk, jazz, and lately hip-hop influences to klezmer. These explorations logically led me to my collaboration with Socalled, a kindred spirit in the search for that magic place where these styles can find a commonality of ecstatic trance.”

“In late 2005, Socalled and I were on tour somewhere in Europe when Klezmer Madness! drummer Michael Sarin mentioned to Socalled that a friend of his was playing with Fred Wesley. A lightbulb went off in our heads. . . . I got in touch with Fred and we met up in New York—at the Carnegie Deli, where we had matzoh ball soup—and decided to try playing together. . . . We booked a rehearsal studio, not quite sure what was going to happen. Fred and I improvised together on a beat by Socalled, and at the end of it we all said to each other, “Wow, this totally works!”

Backed by musicians who collaborate frequently with Krakauer and Socalled, and with the addition of Bronx rapper C-Rayz Walz (Aesop Rock, Immortal Technique), Abraham Inc. took to the road, starting with a sold-out concert at Zankel Hall in December 2006. The group met with a resounding response from the crowds at the Transmusicales de Rennes, one of the largest rock festivals in Europe, earning a rave review in *Le Monde*.

In May 2008, Abraham Inc. brought down the house at the historic Apollo Theater. Wrote Bill Milkowski in *JazzTimes*, “This endlessly surprising yet highly successful hybrid of klezmer, funk and hip-hop had the enthusiastic crowd—young and old, Jews and gentiles, whites and blacks—dancing ecstatically in the aisles like it was a Jewish wedding. Wesley brought the funk while virtuoso clarinetist David Krakauer delivered the passionate intensity and deep Jewish soul that ties him to the lineage of klezmer clarinet kings like Naftule Brandwein and Dave Tarras. Montreal-based multi-instrumentalist and visionary beat architect Josh Dolgin, aka Socalled, provided a bridge between the klezmer and hip-hop worlds with his audacious Hebraic rapping while the Bronx-bred emcee C-Rayz Walz brought street cred to this unlikeliest of collaborations with his remarkable freestyling facility and stark urban imagery.”

Wrote Ben Conniff in *Playboy.com*, “As the music began, I worried that this collaboration was just as crazy as it seemed. . . . But as the band constructed its sound piece by piece—Wesley’s fat trombone licks, Krakauer’s Klezmer-tinged improvisations, the rhythm section’s funk structure—they found a balance that was powerfully danceable.”

After more than two years of touring, Abraham Inc. was primed to record *Tweet-Tweet*. Says Wesley, “I think we came up with a killer product. It is a pleasure doing something different with such dynamic musicians as Josh and David. Our talents were stretched to areas that we couldn’t have imagined reaching alone. We all inspired one another.” As Socalled sees it, Abraham Inc. is about “bringing people together with music, celebrating differences and commonalities. . . . Cultural hybrid vigor in yo’ face.”



David Krakauer

Internationally acclaimed clarinetist David Krakauer redefines the notion of a concert artist. Known for his mastery of myriad styles including classical chamber music, Eastern European Jewish

klezmer music, and avant-garde improvisation, Krakauer lies way beyond “crossover.” His best-selling classical and klezmer recordings further define his brilliant tone, virtuosity, and imagination. As one of the foremost musicians of the vital new wave of klezmer, David Krakauer tours the globe with his celebrated Klezmer Madness! ensemble. While firmly rooted in traditional klezmer folk tunes, the band “hurls the tradition of klezmer music into the rock era” (Jon Pareles, *The New York Times*). With Klezmer Madness!, Krakauer has forged alliances among his genre of world music and jazz, rock, funk, and hip-hop. It simultaneously shouts out to those who remember “yesterday’s” klezmer and to the hard dance clubbers and world music enthusiasts of today. In addition to annual European tours to major international festivals and jazz clubs, Krakauer and his band have performed at the Library of Congress, Stanford Lively Arts, San Francisco Performances, the Hancher Auditorium, and Symphony Space in New York. European venues have included the Venice Biennale, the Krakow Jewish Culture Festival, BBC Proms, the Saalfelden Jazz Festival, La Cigale, WOMEX, New Morning in Paris, and many others.

Krakauer is also in demand worldwide as a guest soloist with the finest ensembles. Recent collaborations have included the Tokyo String Quartet, Kronos Quartet, the Emerson String Quartet, the Lark Quartet, Eiko and Koma, the Orquesta Sinfónica de Barcelona, and the Brooklyn Philharmonic Orchestra. He had an eight-year tenure with the Naumburg Award-winning Aspen Wind Quintet, and he also has enjoyed enduring relationships with summer festivals including the Marlboro Music Festival, the Norfolk Chamber Music Festival, and the Aspen Music Festival.

In the spring of 2003, Krakauer performed at Carnegie’s Weill Recital Hall as a soloist with Kronos Quartet in a performance of their renowned collaboration on Osvaldo Golijov’s *The Dreams and Prayers of Isaac the Blind*. Krakauer was invited to perform with his band in the spring of 2004 for the inaugural season of Carnegie’s new theatre, Zankel Hall, in collaboration with the renowned jazz pianist Uri Caine. Krakauer performed music written for him by Osvaldo Golijov for the BBC documentary *Holocaust: A Music Memorial from Auschwitz*, which won the International Emmy in the performance category (2005). He was a guest artist on tour in 2006 with the Emerson String Quartet and in 2007-08 with the Orion String Quartet, both projects that will continue to tour.

Krakauer’s discography contains some of the most important klezmer recordings of the past decade. His first release on the prestigious French jazz label Label Bleu (harmonia mundi usa), *A New Hot One!*, was hailed a masterwork. His CD *The Twelve Tribes*, released in fall 2002, was designated album of the year in the jazz category for the Preis der

deutschen Schallplattenkritik, the most important and established music award in Germany. *Klezmer, NY* (1988) on John Zorn’s Tzadik label features his visionary suite, *A Klezmer Tribute to Sidney Bechet*, written in honor of the 100th birthday of the legendary jazz clarinetist. Also on Tzadik is *Klezmer Madness!*—one of the label’s best-selling discs. Other CDs include the groundbreaking *Rhythm and Jews* (Piranha/Flying Fish) and *Jews with Horns* (Piranha/Green Linnet) with the Klezmatics; *In the Fiddler’s House* with violinist Itzhak Perlman and the Klezmatics; and chamber music recordings on the Musical Heritage and New York Philomusica labels. His CD *David Krakauer Live in Krakow* was released in 2004 (Label Bleu/harmonia mundi usa), and his CD *Bubbemeises: Lies My Gramma Told Me*, featuring his collaboration with Jewish hip-hop beat architect Socalled, was released in Europe in May 2005 and was released in the United States in 2006.

Krakauer has had major profiles in *The New York Times*, the *New Yorker*, the *International Herald Tribune*, and *Downbeat*, *Jazz Times*, *Jazziz*, and *Chamber Music* magazines. The performance of Krakauer’s Klezmer Madness! at Joe’s Pub on April 30, 2005, was picked as one of the best performances of the year by *All about Jazz*. David is on the clarinet and chamber music faculties of the Mannes College of Music of the New School University, the Manhattan School of Music, and the Bard Conservatory of Music.



Fred Wesley

As the longtime musical director for soul legend James Brown’s renowned backing unit the J.B.’s, trombonist Fred Wesley was the world’s most famous sideman, orchestrating the sinuous grooves

and contributing the bold, surgically precise solos that defined the language of funk. Born July 4, 1943, in Columbus, Georgia, Wesley was raised in Mobile, Alabama. At age three, he studied classical piano under his grandmother, a music teacher, but much preferred the big band music played by his father, Fred Wesley Sr., who also chaired the music department at Mobile Central High School. Wesley Jr. remained with the piano until middle school, first adopting the trumpet before moving to the trombone. He made his professional debut at age 12 in a big band led by his school’s music teacher, E.B. Coleman, and soon was sitting in with local R&B acts as well. While studying music at Alabama State University, Wesley was briefly tenured with the Ike & Tina Turner Revue as well as Hank Ballard & the Midnighters before serving in the US Army, playing with the 55th Army Band and graduating from the Armed Forces School of Music. After returning from military duty in 1967, Wesley formed his own project, the Mastersound, fusing R&B with hard bop. The group splintered within a year, however, and when he received a phone call from J.B.’s trumpeter Waymon Reed, who told him Brown was seeking a new trombonist, Wesley accepted the

offer. Brown's infamously dictatorial approach wore greatly on Wesley, and the two men clashed often. After appearing on landmark singles including "Say It Loud (I'm Black and I'm Proud)," "Licking Stick," and "Mother Popcorn," the trombonist even quit the J.B.'s in late 1969, briefly gigging with Sam & the Goodtimers before returning to Brown's camp in early 1971 and assuming the role of musical director and arranger. Wesley's contributions to classic funk outings including *Black Caesar*, *Slaughter's Big Rip-Off*, and *The Payback* cannot be overstated: alongside bandmates including Maceo Parker and Bootsy Collins, he spearheaded Brown's groundbreaking transformation from soul to funk, establishing the template for the R&B of a new decade. "I completed [Brown's] creations, I followed his blueprints," Wesley later said. "He would give me horn things to write, but sometimes maybe it would be incoherent musically and I would have to straighten it out, so to speak. When it came out of my brain, it would be a lot of James Brown's ideas and my organization." Wesley even wrote a handful of Brown hits, including "Doin' It to Death" and "Papa Don't Take No Mess," and headlined several J.B.'s records, including the classic *Damn Right I Am Somebody* and *Breakin' Bread*. But creative and financial differences again forced him to part ways with Brown in 1975, this time for good. Wesley signed on with George Clinton's Parliament-Funkadelic in time for its seminal *Mothership Connection* LP. And unlike Brown, Clinton encouraged his collaborators to pursue their own projects, even co-writing most of the songs comprising the trombonist's 1977 official solo debut, *A Blow for Me, A Toot for You*, credited to Fred Wesley & the Horny Horns. After a second solo

disc, 1979's *Say Blow by Blow Backwards*, Wesley exited the PFunk sphere to return to his first love: jazz. He joined the Count Basie Orchestra and also moonlighted as a producer, helming the self-titled debut LP by R&B group Kameleon. After settling in Hollywood in 1981, Wesley assumed the role of hired gun, playing on studio sessions headlined by Earth, Wind & Fire, Barry White, and the Gap Band and also arranged records by Curtis Mayfield and Terry Callier. He reignited his solo career with 1990's jazz date *New Friends* and continued recording straight-ahead jazz LPs throughout the decade to follow. As his unmistakable syncopated style became a crucial component of hip-hop via endless sampling of his vintage James Brown sides, Wesley also toured with fellow Brown alums Maceo Parker and Pee Wee Ellis as the JB Horns before forming his own Fred Wesley Group in 1996. In 2002, he published his memoirs, *Hit Me, Fred: Recollections of a Sideman*. He concurrently served as an adjunct professor of jazz studies at the University of North Carolina at Greensboro.

—Jason Ankeny, *All Music Guide*



Socalled

Socalled is a musician, photographer, magician, and writer based in Montreal. He was born Josh Dolgin in Ottawa, Ontario, and was raised just north, in Chelsea, Quebec. As a kid he was always in musicals

and drew cartoons for the *Ottawa Citizen*. He hated soccer. He was bribed by his mother to continue piano lessons until high school, and then he picked up the accordion. He wrote for the newspaper and played in any kind of band—salsa, gospel, rock, funk—and then discovered MIDI and hip-hop. He worked with rappers, he made madd beats, he got into studios. He graduated from McGill and made a 50-minute animated film for the Canada Council, meanwhile writing for *Hour Magazine* and performing. He has now appeared on a dozen recordings as pianist, singer, arranger, rapper, writer, and producer. He rocks the machine with David Krakauer's Klezmer Madness!, sings with Toronto-based Beyond the Pale, and performs with home-base band Shtreiml in Montreal and with LA-based the Aleph Project. He conducts the Addath Israel choir for High Holidays. Socalled performs and records widely with a crew of mixed-up freaks and geniuses from around the world, including Killah Priest, Susan Hoffman-Watts, Frank London, and Irving Fields. He has produced tracks for many rap acts, as well as the Greekbeat soundtrack for the award-winning documentary *Man of Greece*. His own documentaries and animations have won

many awards at the McGill Film Festival. Socalled's self-released EP, *The Socalled Seder*, was hailed in the *Yiddish Forward* as "one of the greatest works of Jewish music in years." His second album, *Ghettoblaster*, reaches back into the past and mines many varying influences rich with context. The entire album is an amalgamation of traditional and contemporary influences, evoking a sound reminiscent of the past while engaging listeners of all types.

Sheryl Bailey

Sheryl Bailey attended the Berklee College of Music. Her years of dedication and focus won her third place in the Thelonius Monk International Jazz Guitar competition in 1995, and she was chosen as a Jazz Ambassador for the US State Department in 2000 for a South American tour. She is now said to be “one of the top players in an emerging generation of jazz guitarists” (John Heidt, *Vintage Guitar*). To date, Sheryl has five CDs out under her name and a live DVD, *The Sheryl Bailey 3 Live in NYC*, is now available from Mel Bay records. Each successive release has drawn more accolades. Of her most recent, *Live at the Fat Cat*, Joe Taylor says, “This disc proves again that Sheryl Bailey is one of the most gifted and exciting jazz guitarists on the scene” and that she is a “jazz composer of the first order.” In 2009, she will release on MCG Jazz *A New Promise*, her recently recorded tribute to Emily Remler, featuring Sheryl as the solo artist with Pittsburgh’s acclaimed Three Rivers Jazz Orchestra. Sheryl is also heard on recordings of many other artists—David Krakauer, Richard Bona, Shingo Okudaira, Irene Cara, Gary Portnoy, and KJ Denherth among them.

Jerome Harris

Jerome Harris has won international recognition as a versatile and penetrating guitar and bass guitar stylist. He has recorded and/or toured with Sonny Rollins, Jack DeJohnette, Don Byron, Ray Anderson, Paul Motian, Bill Frisell, Marty Ehrlich, and Julius Hemphill, among many others. His international touring work includes journeys to southern Asia and southeastern Africa as a Kennedy Center/State Department Jazz Ambassador. Harris’s critically acclaimed recordings as leader include *Rendezvous*

(Stereophile) and *Hidden in Plain View* (New World). Jerome Harris grew up in Brooklyn, New York, where he explored a wide range of traditional and popular American music genres, including blues, folk, and gospel. His essay “Jazz on the Global Stage,” published in *The African Diaspora: A Musical Perspective* (Ingrid Monson, editor; Garland, 2000), explores the history, current state, and implications of the spread of jazz to locales far from its African American birthplace.

Michael Sarin

Michael Sarin is originally from Seattle, Washington, where he began his formal musical education with drummer Dave Coleman Sr. He continued his studies at the University of Washington with percussionist Tom Collier and later with Jerry Granelli at the Cornish Institute of the Arts. Since moving to New York City, he has performed, toured, and recorded with musicians Ray Anderson, Tim Berne, Thomas Chapin, Anthony Coleman, Dave Douglas, Mark Dresser, Marty Ehrlich, Mark Helias, Lee Konitz, Andy Laster, Myra Melford, Mario Pavone, Bobby Previte, Ned Rothenberg, Brad Shepik, and John Zorn. He is currently touring and recording with Ben Allison’s Medicine Wheel and BANQ, Erik Friedlander’s Broken Arm Trio, David Krakauer, Tony Malaby’s Apparitions Quartet, and the Simon Nabatov/Ernst Reijseger/Michael Sarin Trio.

Igmar Thomas

This San Diego native is an accomplished and highly skilled trumpeter, composer, arranger, and bandleader. He picked up the trumpet at 12 and immediately displayed innate talent and discipline. In 2006, he received his Professional Music Degree from Berklee College of Music, where he studied on a full scholarship. While attending school in Boston, he met many of the players that currently make up his band that performs his original compositions and arrangements, The Igmar Thomas Group. Now based in New York City, ITG recently performed an amazing show with major recording artist Bilal. Igmar performs regularly with another “collective” he started called The Cypher, which has recently performed with and received high praise from the likes of DJ Premier, Questlove, Q-Tip, and Hot 97’s Peter Rosenburg, to name a few. Igmar Thomas is also a highly recommended session and substitute player for major acts such as The Roy Hargrove Big Band, for which Thomas is also a frequent trumpeter. The group recently had a rave performance at The Blue Note Tokyo. Igmar’s musicianship and natural skill have already impacted the scene and will continue to flourish as he introduces his music to the world.

C-Rayz Walz

Legendary New York City battle-rap champion C-Rayz Walz considers energy an art unto itself. This Bronx-bred emcee is a lyrical maniac on stage, off the tip of his tongue, in the studio, on MTV, and everywhere you turn these days. As one of the original members of the infamous rap crew Stronghold, C-Rayz Walz has been a fixture in the New York hip-hop scene for years. He hosts tons of hip-hop shows and events, has dropped over

34 singles that consistently make noise on the *Billboard* charts, has had a video in rotation on BET, and started his own label, SunCycle Entertainment. C-Rayz Walz has performed over 500 live shows since 2003. Blazing stages in Europe and South America (Africa and Japan coming soon), he shared the stage with the likes of Raekwon, dead prez, Mos Def, Aesop Rock, The Pharcyde, People Under the Stairs, Deep Rooted, Atmosphere, Mr. Cheeks, De La Soul, Slick Rick, Doug E. Fresh, Pete Rock, Insane Clown Posse, R.A. the Rugged Man, Mickey Avalon, Killer Priest, GhostFace Killa, Inspecta Deck, GZA, SoundTribe Sector Nine, Sage Francis, Digable Planets, X-Clan, GrandMaster Caz, Mellie Mel, Cold Crush, Busy Bee, DJ JS-1 & Rahzel, Kool Keith, Self Scientific, Brother Ali, Spank Rock, The Juggaknots, DJ Muggz, Pigeon John, Reef the Lost Cauze, Large Professor, and The New Positive Reggae Vibe Light of Matisyahu.

Allen Watsky

Multi-instrumentalist Allen Watsky plays guitar, violin, and electric bass and has worked with many of the most prominent musicians in the klezmer revival, including Susan and Elaine Watts, Alicia Svigals, Aaron Alexander, Frank London, Socalled, and Fred Wesley. After studies at the Berklee College of Music and a diploma from Mannes College, he has freelanced extensively in the New York pop and jazz fields. He lives in suburban New Jersey with wife, Deborah, their daughter, Liana, and their dog, Breezy.

Brandon Wright

A saxophonist and composer from Woodcliff Lake, New Jersey, Brandon Wright found ambition early in his development. Exploring every opportunity to further his artistic growth, Brandon attended Jazz for Teens, a workshop directed by renowned bassist Rufus Reid, and has since been diligently pursuing a career in music. Wright went on to attend the University of Michigan and the University of Miami, earning four Downbeat Student Music Awards including Best College Jazz Group, Outstanding Jazz Soloist, and Outstanding Blues/Rock/Pop Soloist. He also won the 2004 North American Saxophone Alliance Jazz Competition and Gordon Goodwin's Big Phat Jam in 2007. When not working as a sideman, Brandon leads his own quartet around the New York City area. The band has already made appearances at Dizzy's Club Coca-Cola, the Kitano Hotel, Smalls Jazz Club, Trumpets, and the Kennedy Center in Washington, DC.