



FOR IMMEDIATE RELEASE
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Chan Centre EXP series reveals full season including *The Weather Station*, Saul Williams, and more

Vancouver, BC — **The Chan Centre for the Performing Arts** at the University of British Columbia unveiled today its full programming for its newest series, EXP. Four new concerts complete the season, which showcase innovative artists on the frontier of sonic creativity, as selected by Chan Centre curator-in-residence Jarrett Martineau.

“I’m thrilled that the inaugural EXP Series will bring such an electrifying group of creative visionaries to Vancouver,” says Martineau. “Each artist I’ve programmed is giving musical form to the current moment and our experience of living through it. From navigating climate grief and traveling toward Black Quantum Futures, to experiencing visceral, improvised performances and vocal traditions spanning geographies and generations, EXP is more than a shorthand for ‘experimental’ music — it’s about exploratory expressions, expansive visions, and experiencing the power of story, song, and sound to connect the ancient, the present, and the future.”

On **January 21**, JUNO-nominated experimental folk band **The Weather Station** will give a special performance for the EXP series. The Weather Station is the project of Toronto’s Tamara Lindeman. The latest albums, *Ignorance* and *How Is It That I Should Look At The Stars*, which were released in the last two years, have propelled the Weather Station to new-found fame and praise. Alongside major tours in Europe and North America, the records have landed in the year-end top ten lists of *The New Yorker*, *Spin*, *The New York Times*, *Pitchfork*, *The Guardian*, and several others. Most notably, these albums were written during a period when Lindeman was experiencing intense grief due to the climate crisis. Her lyrics poignantly and achingly lament the loss of the planet instead of lost love.

For this concert, The Weather Station will be joined by a 10-piece orchestral ensemble featuring members of the UBC Contemporary Players. They will perform new arrangements of several songs by The Weather Station, including “Robber” and “Tried to Tell You,” composed by award-winning Canadian composer Darren Fung and Mark Marinic, UBC School of Music PhD candidate.

The EXP series celebrates Black History Month on **February 25** with **Saul Williams**, **Moor Mother**, and **Irreversible Entanglements**. The concert brings together three dynamic Afrofuturist visions. Saul Williams is a spoken word poet, singer-songwriter, actor and director. He has performed his poetry at institutions from the White House to the Louvre, as well as prisons across the globe and collaborated with artists such as Allen Ginsburg, Nas, Erykah Badu, and Tanya Tagaq. His music crosses the genres of hip-hop, punk, acid house, and rock, charged with social and political commentary. His directorial debut *Neptune Frost* has been praised as a “dazzlingly inventive drama” (*The Guardian*) and will screen at The Cinematheque on February 23 at 7PM ahead of the concert. Moor Mother, the stage name of Camae Ayewa, is a poet, musician, visual artist and workshop facilitator, as well as the co-lead and vocalist of Irreversible Entanglements. Her debut album *Fetish Bones* was named third best album of the year by *The Wire* and best album by *Jazz Right Now*. Her latest, *Jazz Codes*, grapples with Black musical history, memorializing the artists that came before her while blending the sounds of hip-hop, blues, and jazz. With Irreversible Entanglements, Ayewa, alongside bassist Luke Stewart, drummer Tcheser Holmes, trumpeter Aquiles Navarro, and saxophonist Keir Neuringer, stun audiences with their free jazz and longform improvisations. Their “fearless music takes to task the police, American politics, capitalism, and

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racism,” (*The Nation*) with their debut self-titled album landing on the best album lists of *Stereogum*, *NPR* and *Wire Magazine*.

Experimental saxophonist **Colin Stetson** astonishes with his circular breathing, a technique which allows him to play seamlessly without interruption. Stetson has mastered the ability to breathe through his nose while simultaneously blowing air out of his mouth. This, combined with microphones placed on his throat and on various parts of his saxophone, allow him to create gripping, hallucinogenic sounds that redefine the possibilities of the saxophone. On **March 3**, Stetson will give a genre-defying performance. The Montreal-based musician has worked with icons such as LCD Soundsystem and Bon Iver, and composed for television, video game, and film including the scores for *Red Dead Redemption 2*, *Hereditary*, and the newly released film *The Menu*, starring Anya Taylor-Joy and Ralph Fiennes. His new record, *Chimæra I*, released in November 2022, collects a series of extended drone works for saxophone that push Stetson’s physical abilities, in his body and as a player, to a new terrain at the boundaries of timbre, harmony, and geologic ‘sonic strata’. Stetson will be joined on stage by Michigan composer and trumpeter **Justin Walter**, whose experiments with the Electronic Valve Instrument, a wind-controlled analog synthesizer, create a hypnotic fusion of ambient music and jazz.

Catalan duo **Tarta Relena** reimagine oral traditions from centuries past. Comprised of Marta Torrella and Helena Ros, the pair perform on **April 9** in a co-presentation with Vancouver New Music. Together, they transform Gregorian songs, Mediterranean folk, works by 12th century abbess and polymath Hildegard von Bingen, and the traditional poetry of Pashtun women from Afghanistan with their powerful voices and minimalist insertions of reverb, electronic bass, and synthesizer. Tarta Relena have released three acclaimed albums, *Ora Pro Nobis*, *Intercede Pro Nobis*, and *Fiat Lux*, in which they sing in multiple languages ranging from Catalan to Latin, and even the Judeo-Spanish language of Ladino, also known as Sefardí. Though the origins of their songs can be millennia old, “their vision of folk is no museum piece; it is contemporary, alive, and buzzing with portent.” (*Pitchfork*)

Tickets for the shows listed above go on sale at 12PM on Friday, November 25.

The EXP series debuted in October with a sold-out show by Vancouver-based electronic ambient sound artist Loscil and New Yorker Rafael Anton Irisarri. The series concludes with the previously announced **Nils Frahm** concert on **April 26**, co-presented with Timbre Concerts. Tickets for the series finale are currently limited.

Chan Centre EXP Event Listings

The Weather Station feat. UBC Contemporary Players | SAT JAN 21 at 8PM, Chan Shun Concert Hall
Presented in collaboration with UBC Centre for Climate Justice

JUNO-nominated, Canadian folk music experimenters the Weather Station debut a special new collaborative performance for the Chan Centre’s EXP Series. For this concert, the band will be joined by a 10-piece orchestral ensemble featuring members of UBC Contemporary Players. They will perform new arrangements of The Weather Station’s songs composed by award-winning Canadian composer Darren Fung and Mark Marinic, UBC School of Music PhD candidate.

The Weather Station is the ambitious and expansive musical project of Toronto’s Tamara Lindeman. Her most recent albums, *Ignorance* and *How Is It That I Should Look At The Stars*, explore deep emotional landscapes. She has been praised by the likes of *The New York Times* and *Pitchfork* for her ability to poignantly reckon with the realities of climate grief and the ecological crisis through her songs.

Black Futures: Saul Williams / Moor Mother / Irreversible Entanglements | SAT FEB 25 at 7PM, Chan Shun Concert Hall

The Chan Centre EXP presents an exhilarating exploration into Black Futures through the visionary work of revolutionary artists Saul Williams, Moor Mother, and Irreversible Entanglements. At the outer limits of hip-hop, free jazz, blues, noise, and poetry, this special EXP concert brings together dynamic visionaries to perform a collaborative concert that interweaves Afrofuturist currents within a stunning continuum of Black music. For Moor Mother, music can “bring into existence new ways of living and new modes of consciousness”. This concert offers a sonic space of possibility—where improvised music meets Black Quantum Futurism—and sound itself becomes a liberation technology.

Colin Stetson | FRI MAR 3 at 8PM, Telus Studio Theatre

Colin Stetson is a saxophonist “with fire for lungs” (NPR). The Montreal-based, multi-reed instrumentalist and composer is changing the form of modern solo sax playing through his daring exploration of extended techniques — multiphonics, circular breathing, and percussive valve manipulation, as well as the sheer physicality required of his chosen instrument, the bass saxophone.

For this special EXP concert, Colin Stetson will be supported by Michigan trumpeter Justin Walter, whose experiments with the EVI (Electronic Valve Instrument) – a rare wind-controlled analog synthesizer from the 1970s — blend brass playing technique with improvised electronics.

Tarta Relena | SUN APR 9 at 7PM, Telus Studio Theatre

Co-presented with Vancouver New Music

Catalan duo Tarta Relena reimagines song traditions across generations and geographies. Making their Vancouver debut, contralto Marta Torrella and soprano Helena Ros effortlessly blend modern and ancient sounds into spellbinding harmonies and hypnotic polyphony. Drawing from Gregorian chants, Mediterranean folk music, and songs from Crete, Corsica, Mallorca and Menorca, the vocal duo sings the stories of powerful, mythic women from Hildegard of Bingen and Virgin Mary to the Paixu tribe of women in Afghanistan.

Though the origins of their songs can be millennia old, “their vision of folk is no museum piece; it is contemporary, alive, and buzzing with portent.” (*Pitchfork*)

Nils Frahm | WED APR 26 at 8PM, Chan Shun Concert Hall

Co-presented with Timbre Concerts

Nils Frahm debuts his new album, *Music For Animals*, on September 23, 2022. His first fresh studio material since 2018’s *All Melody* and 2019’s associated *All Encores*, this is his first full length album of brand-new music for LEITER, the label he co-founded with his manager, Felix Grimm. Containing ten tracks and clocking in at over three hours long, it’s an ambitious and compelling set different to anything Frahm’s released to date. No piano is to be found on this release, but it retains many of the qualities that have set the influential musician’s work apart over much of the last two decades. Unfolding at an unhurried, meditative pace in a celebration of tone, timbre, and texture – and thus of sound itself – *Music For Animals* offers a hyper-immersive experience.

Ticketing

Tickets go on sale on Friday, November 25 at 12PM

Ticket Office:

chan.tickets@ubc.ca or 604.822.2697

Price: From \$27
Student/Indigenous discounts available
Website: chancentre.com

About the Chan Centre for Performing Arts

Since 1997, the Chan Centre for the Performing Arts has earned an international reputation for its striking design, stellar acoustics, and exceptional programming. Artists, critics, and patrons alike are unanimous in their praise of the facility, winning it a place among North America's top-rated performing arts spaces. Featuring three unique venues—the Chan Shun Concert Hall, the Telus Studio Theatre, and the Royal Bank Cinema—the Chan Centre is a vital part of UBC campus and community life where artistic and academic disciplines merge to inspire new perspectives on the world around us. Past performers and speakers include Wynton Marsalis, His Holiness the Dalai Lama, Renée Fleming, Buffy Sainte-Marie, Yo-Yo Ma, Jane Goodall, Herbie Hancock, Lila Downs, and Anoushka Shankar.

Link to artist photos

chancentre.com/press-downloads

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