



# RAFIQ BHATIA

## with Chris Pattishall

**GUITAR, LIVE PROCESSING** Rafiq Bhatia

**PIANO** Chris Pattishall

**ENGINEER** Jay Eigenmann

Harold Prince Theatre  
Sunday, February 23 @ 7 PM

There will be no intermission.

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### PROGRAM NOTES

This performance celebrates a new EP, *Each Dream, A Melting Door*, which came out on February 21 via ANTI- Records. On his first solo release since co-scoring 2023's Academy Award-winning Best Picture, *Everything Everywhere All at Once*, guitarist, producer and composer Rafiq Bhatia and pianist Chris Pattishall improvise to conjure environments of sound that evolve at nature's pace—but crucially—also carry its unpredictable stakes. Unfurling seamlessly like a short film, the result is sculptural, sleepwalking music that rewards patience and deep listening, illuminating fleeting pathways towards the journey inward.

## ABOUT THE ARTISTS

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### Rafiq Bhatia

*The New York Times* proclaims, “Rafiq Bhatia is writing his own musical language,” heralding him as “one of the most intriguing figures in music today.” A guitarist, producer and Academy Award-nominated composer “who refuses to be pinned to one genre, culture or instrument,” Bhatia makes sculptural, meticulously crafted music that finds common ground among ecstatic avant-garde jazz, mournful soul, fractured beats and building-shaking electronics. “He treats his guitar, synthesizers, drum machines and electronic effects as architectural elements,” *the Times* wrote. “Sound becomes contour; music becomes something to step into rather than merely follow.” Bhatia’s first LP for Anti- Records, 2018’s *Breaking English*, has been described as “stunningly focused...a vibrant new instrumental sound world where crushing beats, nimble guitar licks and shifting electronic textures coalesce with a visceral bite.” (*Chicago Reader*) His subsequent release, 2020’s *Standards Vol. 1 EP*, renders repertoire from the American songbook “completely deconstructed, infused with brand new textures and electronic effects, dreamlike and beautiful.” (BBC)

Bhatia has collaborated with a beguiling breadth of artists with little in common other than their iconoclastic outputs. As a member of the experimental pop outfit Son Lux, with whom he earned Oscar and BAFTA nominations for the group’s head-spinning *Everything Everywhere All At Once* score, Bhatia has worked with David Byrne, André Benjamin and Mitski. *On Blue*, Bhatia’s collaboration with Thai master director Apichatpong Weerasethakul, was recently performed live by Alarm Will Sound during back-to-back nights at BAM’s Howard Gilman Opera House, while the Alvin Ailey American Dance Theater internationally toured a twenty-minute work set to selections from Bhatia’s 2020 EP, *Standards Vol. 1*. Since its release, Bhatia has continued to deepen his engagement with jazz, appearing alongside Ambrose Akinmusire, Dave Douglas, Ganavya, James Brandon Lewis and Samora Pinderhughes, in addition to producing arresting debut records for Chris Pattishall and trumpeter Riley Mulherkar.

### Chris Pattishall

Like many of his favorite things, there is much more to Pattishall than meets the eye, and it gets stranger the deeper you dig. Most know him as a pianist with a “forthright relationship to the jazz tradition” (*The New York Times*) and a hard-earned endorsement from the music’s traditional establishment—Wynton Marsalis once shortlisted Pattishall among his favorite young improvisers, and he’s also worked with Jimmy Heath, Jon Hendricks and Wycliffe Gordon. His parents had bought him a Casio keyboard at age eight, imposing what he describes as a “five-year prison sentence” where he was forced to take lessons.

With his debut album, *Zodiac*—a phantasmagorical interpretation of Mary Lou Williams’ *Zodiac Suite* produced by Bhatia—Pattishall unveils himself as an erudite surrealist, following in the footsteps of his wide-reaching influences: Roberto Bolaño, Luis Buñuel, Madlib and Thelonious Monk. He shares their dedication to the quietly inexplicable and continues their pursuit of the kinds of otherworldly resonances that defy the way we rationalize experience. His obsession with history is borne of a crate-digger’s mentality, not stuffy conservatism: he’s fascinated with how bizarre and defiant early jazz actually was within the context of its time. He is also a frequent collaborator with Samora Pinderhughes, with whom he co-scored the 2023 Emmy Award-winning documentary *Going to Mars: The Nikki Giovanni Project*.