

ANGEL

CITY



JAZZ

FESTIVAL

SEP 30 - OCT 14 2018

HAMMER



ADRIAN PIPER CONCEPTS AND INTUITIONS 1965-2016

OCTOBER 7, 2018–JANUARY 6, 2019

Organized by The Museum of Modern Art

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Free Admission

ANGEL CITY JAZZ FESTIVAL

First and foremost, I'd like to thank you for choosing to attend one (or more) of our concerts. You clearly have a thirst and curiosity for interesting music and I'm confident you'll find the experience of listening to these world class musicians extremely rewarding. This edition of our small-but-mighty festival is a bit different from festivals past, as we decided not to have an overarching theme, which we've always thought provided a welcoming framework from which to enter the sometimes daunting and insular world of jazz and new music. Instead we decided to simply focus on finding the most exciting, innovative and inspiring music no matter what style or inclination one favors.

I welcome you to take a close look at the schedule and information in this program to learn about the various events we're presenting. There's something for everyone and each concert will feature some of the most creative, engaging and meaningful music you will hear anywhere in the country . . . or world for that matter!

It is often wrongly assumed that Jazz is a dying art form. All you have to do is look at the caliber of artists playing our festival to discredit this notion with ample proof that the jazz scene in L.A. and across the world is as vibrant and diverse as it's ever been. Artists from multiple generations with contrasting cultural backgrounds and truly unique musical perspectives are all producing some of the most exciting music anyone has ever heard before.

To help usher in the newest generation of innovative composers/improvisers, Angel City Arts is hosting the 7th Angel City Arts Young Artist Competition this year. Every fall, just before the festival, high school and college aged students from the L.A. area converge to compete for a \$1,500 cash prize and a prominent slot to perform at the festival at the Los Angeles County Museum of Art (LACMA) and a scholarship to the University of California, San Diego (UCSD) Jazz Camp. As our Young Artist Competition continues to grow each year, we are always looking to hear more about schools, colleges, universities and student groups between the ages of 16-24 who would like to participate.

The Angel City Jazz Festival is produced by Angel City Arts, a 501(c3) non-profit organization, staffed 100% by volunteers. We gladly accept tax deductible donations and/or in-kind support. If you're interested in donating, please visit our merchandise table and talk to a volunteer. We appreciate your support.

Thank you for being a part L.A.'s most adventurous jazz festival!

Rocco Somazzi – Festival Producer

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**ROVA :: ORKESTROVA
NO FAVORITES**

Sunday, September 30, 2018

@ZEBULON

2478 North Fletcher Dr, Los Angeles, CA 90039

8:00pm \$15

- Larry Ochs** tenor sax
- Jon Raskin** baritone sax
- Bruce Ackley** soprano sax
- Steve Adams** alto, soprano sax
- Lauren Elisabeth Baba** violin
- Eyvind Kang** viola
- Maggie Parkins** cello
- Mark Dresser** bass
- Jeff Parker** electric guitar
- Tina Raymond** drums
- Steuart Liebig** electric bass
- Gino Robair** conduction

No Favorites pays homage to one of the most original creators in improvised music, Lawrence "Butch" Morris, inventor of Conduction, a method for organizing large-ensemble improvisation that he took to the world. Morris died in January of 2013, and Rova mounted their tribute at Turkey's Akbank Jazz Festival nine months later. The program represents a working relationship that Rova began with Morris in 1988 and also reflects parallel working processes reaching back to the mid-1970s.

Rova does more than simply pay tribute. The quartet's members build on their own work in structured improvisation, incorporate other methods of organization— from graphic scores to conventional notation—and expand their palette from the saxophone quartet to include a string quartet and an electric power trio. Extending the possibilities of large-ensemble improvisation, the combined groups create music of both depth and an ever-changing surface, the fruit of both intense commitment and a highly creative, heterodox methodology. Like previous Rova expansions—the recently revived Rova Saxophone Octet, first convened in 1992; Orkestrova 2002 playing pieces by Satoko Fujii and Steve Adams; Electric Ascension (2003–2016); Rova & Nels Cline Singers (2008); and The Receiving Surfaces with John Zorn (2010)—it achieves complex music that both requires and rewards active listening.



TRIBUTE TO BUTCH MORRIS

Rova's history with Butch Morris includes appearing in his 26- saxophones ensemble at Berlin's 1989 FMP Festival as well as a performance at Great American Music Hall in San Francisco that same year, with a Rova-selected creative orchestra that was led by Butch in one of his earliest recorded conductions; later released as part of the epic 10-CD Butch Morris box set on New World Records. Then in 2006 Rova:Arts presented Butch in its Improv:21 series of "informances" where guests were interviewed, spoke about what they do, and demonstrated that music either live or in recording. Butch's informance was one of the strongest shows in that series. Butch's enthusiasm for and determination to compose "on the fly", using only his pre-rehearsed cues and his ensemble-of-the-moment, impressed and inspired Rova to continue on their own path of creating structured-improvisations for quartet and large ensembles.



YOUNG ARTIST COMPETITION FINALS

Wednesday, October 3, 2018

@SANTA MONICA PUBLIC LIBRARY

601 Santa Monica Blvd, Santa Monica, CA, 90401

7:00pm FREE

The **Angel City Arts Young Artist Competition** is an avenue for young jazz musicians in the Los Angeles area to create and collaborate with one another in an effort to expand upon the traditional concepts of jazz and improvisation. The competition gives young musicians the opportunity to have their original music heard and evaluated by working jazz professionals.

Tonight, four finalist ensembles for our annual young artist competition will perform a 20 minutes live set each in front of a panel of judges. The winner will receive a \$1500 cash prize and will perform an opening set on Friday October 5th at LACMA.

This event is free and open to the public. Come out and support the future generation of jazz innovators. More info at angelcityarts.org.

This event is presented as part of the Soundwaves concert series.

The Soundwaves concert series at the Santa Monica Public Library features artists who appear on the Database of Recorded American Music streaming service (DRAM). SMPL is the first public library to offer DRAM to its members. Since 2016 Soundwaves has presented Angel City favorites including Nicole Mitchell, Bobby Bradford, Vinny Golia, Alex Cline, and Jeff Gauthier, among many other outstanding musicians. In addition to Angel City, Soundwaves has collaborated with Microfest, the Dog Star Orchestra Festival, PianoSpheres, Cold Blue Music, and other presenters, ensembles, and labels. Information on past and pending shows is at SoundwavesNewMusic.com. Soundwaves is organized by SMPL librarian Jeff Schwartz with composer Daniel Rothman. All Soundwaves shows are free.

More info at <https://soundwavesnewmusic.com>.

Photo: Kairos - Winners of the 2017 Young Artist Competition

SOUNDWAVES EVENTS:

December 19, 2018

MICHAEL JON FINK GUITAR TRIO

Composer Michael Jon Fink, who performed his own piano compositions on the first Soundwaves concert in January 2016, returns as one of three electric guitarists, exploring that instrument's possibilities in works which incorporate improvisation.

November 14, 2018

WAYNE PEET QUARTET

Keyboardist Wayne Peet brings a quartet from the LA jazz underground to our stage for a set of new original compositions.

November 15, 2018

GLORIA CHENG PIANOSPHERES PREVIEW

Gloria Cheng presents selections from her program *Garlands for Steven Stucky*, including music by Stucky and pieces dedicated to him.

October 17, 2018

BRIGHTWORK NEW MUSIC

The Library welcomes Brightwork New Music, a sextet featuring Soundwaves veterans Aron Kallay and Brian Walsh.



THE SILVERSCREEN SEXTET

Thursday, October 4, 2018

@WORLD STAGE

4321 Degnan Blvd, Los Angeles, CA, 90008

8:00pm \$20 (\$10 Students)

This is a double-bill with Satoko Fujii's 'This Is It!' Trio.
One ticket allows access to both sets.

Bobby Bradford cornet
Vinny Golia woodwinds
William Roper tuba/spoken word
Hafez Modirzadeh woodwinds
Vijay Anderson drums/compositions
Roberto Miranda bass
Tim Hicks video projections

Besides their individual accomplishments, these musicians have been west coast collaborators as early as the 1970's. Bradford, Golia, and Miranda have performed together in various ensembles, including ones lead by John Carter and Horace Tapscott. William Roper has worked with Golia in the Vinny Golia Large Ensemble, and with Bradford in various groups, such as "Purple Gums" with saxophonist, Francis Wong. Hafez Modirzadeh has recently worked with Bradford, in quartet settings with different rhythm section teams, Mark Dresser with Alex Cline, Ken Filiano with Royal Hartigan, and recently with Anderson and Miranda. All of these quartets are documented and are available on the No Business Label. Vijay Anderson began playing improvised music with reed player Lynn Johnston in Los Angeles in the mid 1990's. Johnston was a student of Bradford's in the 1970's at Pomona College. Anderson has additionally worked with Golia since 1998, and was a student of Modirzadeh's at San Francisco State University in the late 1990's. These collaborations and shared overlapping history make the **Silverscreen Sextet** a unique west coast experience, which is rooted in tradition and always looking forward.



SATOKO FUJII'S 'THIS IS IT!' TRIO

Satoko Fujii piano
Kappa Maki trumpet
Yoshi Shutto drums

Satoko Fujii Celebrates Her 60th Birthday by releasing one new CD each month in 2018 punctuating the releases with special performances around the world. Tonight's concert is part of this very special special year long celebration of an exceptionally fertile and original musical innovator.

"One of the most original pianists in free jazz."
- Steve Greenlee, *Boston Globe*

"She could be the most important creative musician of our time."
- Michael Nastos, *allmusic*

In pianist-composer Satoko Fujii's native Japan, reaching the age of 60 is traditionally so important that there's a special word for the milestone: *kanreki*. It's a moment to remember life's accomplishments and to put former troubles behind you. The celebrant enters the next stage of life with the all joy and expectations of a newborn child. To celebrate her own 60th birthday, Fujii, already a prolific bandleader with more than 80 releases to her name, will intensify her recording schedule, releasing one CD a month for all of 2018. Rather than using her *kanreki* year to look back at a career that has spanned more than 30 years, Fujii will emphasize new works for current projects, debut special projects, and introduce new working bands in an unprecedented 12-month spree of new releases. "I probably should think and notice that I am not young anymore," she says, "but I just keep doing what I want to do."

This concert is supported in part by a grant from the Japan Foundation.



AZAR LAWRENCE EXPERIENCE

Friday, October 5, 2018

@LACMA

5905 Wilshire Blvd, Los Angeles, CA, 90036

6:00pm FREE

Azar Lawrence sax
Munyungo Jackson percussion
Windy Barnes Farrell vocals
Brian Swartz trumpet
Theo Saunders piano & keys
Yayo Morales drums
Lawrence Shaw bass

Azar Lawrence got his mark in the Jazz world playing with three members of the John Coltrane Quartet after Mr. Coltrane's death. Hired by Coltrane drummer Elvin Jones when he was just 19, the prodigious young saxophonist would be tapped 3 years later by McCoy Tyner to fill the large shoes of leader John Coltrane, where he would remain for 5 1/2 years. Azar grew up during an era of prolificacy and transcendence in Jazz music that to this day has stood the test of time.

Since the early 2000's, the consummate artist has returned full force to his post hard-Bop Jazz roots. Lawrence's distinctive sound embodies a deep spirituality, which can be heard on McCoy Tyner's "Walk Spirit, Talk Spirit." Azar released several albums since 2000 to go along with his previously released albums to include Legacy and Music of John Coltrane, Speak The Word, Prayer For My Ancestors, and The Seeker, recorded live with Seth Abramson, Grammy Winner and Artistic Director at the Jazz Standard in New York. The Seeker made it on the 2014 ballot for Grammy-nominee consideration. Other productions Azar can be heard on that were created since 2000 are 'The Cookers, Cast The First Stone' - 2011 and 'Platinum' The Headhunters - 2011.

The winner of the Angel City Arts Young Artists Competition will be performing an opening set.

For more information on the competition please visit angelcityarts.org.

THE AZAR LAWRENCE EXPERIENCE
 PLAYS "BRIDGE INTO THE NEW AGE" & "ELEMENTALS"

THEO SAUNDERS (PIANO & KEYS) YAYO MORALES (DRUMS) LAWRENCE SHAW (BASS)
 MUNYUNGO JACKSON (PERCUSSION) WINDY BARNES FARRELL (VOCALS) BRIAN SWARTZ (TRUMPET)

ANGEL CITY JAZZ

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JAZZ DISPERIARY



XENIA RUBINOS

Saturday, October 6, 2018

@FORD THEATRES

2580 Cahuenga Blvd East, Los Angeles, CA, 90068

8:00pm \$25-\$55 (\$15 Students)

**This is a double-bill with theBABAOrchestra.
One ticket allows access to both sets.**

Xenia Rubinos vocals & keys
Marco Buccelli drums
Jackson A. Hill bass & keys

Music maker **Xenia Rubinos** uses her powerful voice to create beats and melodies from scratch. Xenia's sound grows from a wide range of influences from r&b and hip-hop to Caribbean rhythms all delivered with a soulful punk aura. Her debut record, *Magic Trix*, is an ecstatic collection of songs featuring layered beats, crunchy keyboards, and driving syncopated rhythms. Spin recently described her sound as "multi-genre-hyphenate instrumental textures beneath Billie Holiday-esque croons".

In her only West Coast appearance this year, Xenia will perform material from her critically acclaimed album *Black Terry Cat*, about which Pitchfork wrote, "Rubinos' magical voice gives each of these songs their own distinctive character and magnetism" while *The Village Voice* called the record "a multifaceted wonder."

From a recent interview with Xenia:

"I'm building various performance modes on keyboards and bass and using my voice as an instrument, as well as developing parts of my set where I experiment with movement, I do love jazz and spent a lot of time in my youth listening to artists such as Betty Carter and Charles Mingus. That music is part of me, how I hear music and how I make it, as is the salsa and pop radio I grew up on. My voice is my main ax but I started on piano and keys to get by as a writer. As for the bass, it just so happened I was working on a song and the bassist couldn't come. So I bought a bass from Guitar Center intending to return it right after... but I had so much fun playing it, I kept the bass and started writing. It was very liberating..."

THEBABAORCHESTRA

Lauren Elizabeth Baba composer/conductor

saxes/woodwinds

Michael Mull, Gavin Templeton, Kirsten Edkins, Andrew Conrad, Brian Walsh

trumpets

Chris Lawrence, Tony Bonsera, Nathan Johnson, Greg Zilboorg

trombones

Harrison Kirk, Joey Sellers, Bob Lawrence, Juliane Gralle

Greg Uhlmann guitar

Cathlene Pineda piano

Emilio Terranova bass

Tina Raymond drums

theBABAOrchestra is a Los Angeles based 17-piece experimental big band performing original new instrumental works by composer, conductor, and bandleader Lauren Elizabeth Baba. Amidst intricately woven melodies and massive brass textures are subtly creeping rock grooves and a generally dark ambience; creative music drawing from free jazz, avant-garde, drone-rock, and Middle Eastern folk.

Lauren Baba: "My inspiration for the composition, *Marigold*, stems from my memory of two black-and-white family photographs from the 1950's: 1. the front view of my Syrian great-grandpa, Nicholas Baba's, newly-purchased Los Angeles apartment complex and 2. the inside snapshot of my Greek great-grandpa, Alec Sederes', bustling restaurant & candy-shop; called *Marigold*. My family's immigration story is similar to the story of many others in Los Angeles. Their combined narratives have created a diverse, vibrant, and deep community, which I believe should be celebrated and preserved so that we are able to continue to grow from their stories and show future generations that everyone can be free to create without fear. *Marigold* explores through-composition and improvisation in a long-form suite. I've continued to question my curiosity of conceptualizing time, space & music and how our perception of it impacts our "reality"; understanding that the future and the present moment are simultaneous experiences. In the months spent composing this piece, I discovered that despite any obstacles one may encounter, we can find strength in knowing that there is a interminable undercurrent of creativity, possibility, and understanding available to everyone."

Lauren Elizabeth Baba is the 2018 Los Angeles Jazz Society New Note commissioned artist.



CHES SMITH / CRAIG TABORN / MAT MANERI

Sunday, October 7, 20178

@BLUEWHALE

123 Astronaut E S Onizuka St #301, Los Angeles, CA 90012

9:00pm \$20 (\$10 Students)

This is a double-bill with the Subtle Degrees.

One ticket allows access to both sets.

Ches Smith drums, vibraphone

Craig Taborn piano

Mat Maneri viola

A new trio uniting three of the most innovative musicians of the current jazz scene. **Ches Smith, Craig Taborn,** and **Mat Maneri's** first record together, **THE BELL**, was released on ECM in 2016.

As Ches describes it himself: "An improvising trio that plays compositions as well; THE BELL is just that, Craig, Mat and I playing my pieces I wrote for the group."

"His first album as a composer and bandleader on the iconic ECM label burns with a subtle heat."
- *Pitchfork*

"For Smith, THE BELL was not meant to be the stepping off point for a new group but rather a one-time impromptu session. However, after he, Maneri and Taborn played live in New York, Smith realized he an opportunity to create something more lasting with this exceptional group. His written compositions are intentionally kept minimal so as to let the improvisations take center stage. The trio responds to this approach with an appealingly patient mix of empty spaces, complex phrasing and textures that play in the moment and with an organic feeling."
- Karl Ackermann, *allaboutjazz*

SUBTLE DEGREES

Travis Laplante tenor sax

Gerald Cleaver drums

Subtle Degrees is a new two-musician ensemble consisting of Laplante (tenor saxophone) and Gerald Cleaver (drums). The duo's uncategorizable sound evokes everything from contemporary classical music, avant garde jazz, minimalism, technical metal, and sacred world music. Laplante is also the founder/composer of saxophone quartet Battle Trance and the ensemble Little Women.

Their first release titled **A DANCE THAT EMPTIES** was release in February 2018 to great critical acclaim.

In Travis' own words:

"Playing in this duo with Gerald is by far the most exposing musical experience I've ever had. I think it feels so raw and vulnerable because it has a similar nakedness to playing solo, while at the same time I'm completely relying on and needing to stay connected with Gerald, no matter what. It requires 100% trust in another person, as well as myself. Our respective parts in **A Dance That Empties** are so meticulously interwoven that it can potentially be disastrous if one of us makes even a tiny mistake. It feels like the riskiest piece I've ever written in terms of the psychological, emotional, physical and sensory demands."

Ceremonial in shape and form, **A DANCE THAT EMPTIES** is a journey that unfolds over the course of approximately 40 minutes, with musical motifs that foreshadow, reoccur, and evolve. The piece refines sonic territory that Laplante has become known for in his saxophone quartet Battle Trance as well as his solo saxophone work, utilizing long periods of circular breathing, and using highly unusual saxophone fingering to create specific resonances. 'A Dance That Empties' adds the distinctly new element of complex rhythms (precisely executed by Gerald Cleaver) that compel the listener to completely lose themselves in the hypnotically repetitive, yet consistently and subtly shifting grooves.



TIGER TRIO

Friday, October 12, 2018

@REDCAT

631 W 2nd St, Los Angeles, CA, 90012

8:00pm \$25 (\$15 Students)

This is a double-bill with the Noah Preminger Quartet. One ticket allows access to both sets.

Myra Melford piano
Joëlle Léandre bass
Nicole Mitchell flute

Putting aside considerations of gender, race, nationality, age and anthropomorphism – how fierce should a musical tiger trio be? – the three produce unique, affirmative music that demands no qualifiers – Ken Waxman, excerpt from the liner notes.

Originally from Chicago and classically trained, **Myra Melford** is a composer with a singular, kinetic, and lyrical voice in piano improvisation. Chicago blues, architecture, jazz and experimental music inspire her work. She has released over 40 recordings, including more than 20 as a leader or co-leader. She is a Guggenheim Fellow for "Language of Dreams," (2013), a Doris Duke Performing Artist (2013) an Alpert Award in the Arts recipient (2012), and has been honored numerous times in Down Beat Critic's polls and by the Jazz Journalist Association.

Nicole M. Mitchell is an award-winning creative flutist, composer, bandleader and educator. She is perhaps best known for her work as a flutist, having developed a unique improvisational language and having been repeatedly awarded "Top Flutist of the Year" by Downbeat Magazine Critics Poll and the Jazz Journalists Association (2010-2017).

Bassist and improviser **Joëlle Léandre** counts John Cage among her close mentors and has remained under-acknowledged for the amount -- and quality -- of her work since she began recording in 1981. Léandre has performed and recorded with many of the best, and most interesting, musicians in improvised music, including German bassist Peter Kowald, American reedsman and composer Anthony Braxton, Swiss pianist Irène Schweizer, Australian violinist Jon Rose, vocalist Lauren Newton, and British guitarist Fred Frith, among others.

This concert is made possible in part by support from:  SPEDIDAM
LES DROITS DES ARTISTES-INTERPRETES



NOAH PREMINGER QUARTET

Noah Preminger sax
Kim Cass bass
Dan Weiss drums
Jason Palmer trumpet

Of Brooklyn-based saxophonist **Noah Preminger**, The New York Times declares: "Mr. Preminger designs a different kind of sound for each note, an individual destiny and story." Preminger, just 31 and the winner of Downbeat Magazine's Rising Star Best Tenor Saxophonist, has recorded numerous critically acclaimed albums. Three new recordings were released in late 2016/early 2017, including an all-ballads date on the French vinyl label, Newvelle Records, a recording inspired by Delta Mississippi Blues musicians, *Dark Was The Night, Cold Was The Ground* and on Inauguration Day, 2017, Preminger released his 8th album as a bandleader, *Meditations On Freedom*, as a musical protest at ominous political developments in America. A duo recording with pianist, Frank Carlberg, a Quartet recording on Criss Cross Records, and a Preminger Plays Preminger album – the music of Otto Preminger's films – on vinyl-only label, Newvelle Records, will all be released in 2018.

Born in 1986, Preminger grew up in Canton, Connecticut. He released his debut album, *Dry Bridge Road*, just after his 21st birthday, which was named Debut of the Year in the Village Voice Critics Poll. Preminger's second and third albums as a leader came in 2011 and 2013 while signed to the Palmetto Records label. The Boston Globe hails Preminger as "A master with standards and ballads, as well as an adventurous composer." The saxophonist has performed on key stages from the United States to Europe and Australia, and he has played and/or recorded with the likes of Jason Moran, Dave Holland, John Patitucci, Fred Hersch, Dave Douglas, Billy Hart, Joe Lovano, Victor Lewis, John and Bucky Pizzarelli, Cecil McBee, George Cables, and Roscoe Mitchell.



LISA MEZZACAPPA'S AVANT-NOIR Saturday, October 14, 2017

@BLUEWHALE

123 Astronaut E S Onizuka St #301, Los Angeles, CA 90012

9:00pm \$20 (\$10 Students)

This is a double-bill with the Christoph Irniger's Pilgrim.

One ticket allows access to both sets.

Lisa Mezzacappa bass & compositions
Aaron Bennet tenor saxophone
John Finkbeiner electric guitar
Jordan Glenn drums
Mark Clifford vibraphone, percussions
Tim Perkis electronics

"My big discovery was bassist-composer **Lisa Mezzacappa's avantNOIR** project... The score was fast-paced and kaleidoscopic, Mingus-like; the ensemble hurtled from one written episode to another but gave each turn its jazz-essential immediacy, as if the music were freshly imagined." – Howard Mandel, *Jazz Beyond Jazz*

avant-NOIR is a suite of music for sextet, inspired by noir genre fiction set in New York City and the San Francisco Bay Area and is meant as a musical companion to Paul Auster's abstract "soft-boiled" crime stories from his New York Trilogy of the 1980s, set in conversation with the West Coast classic hard-boiled 1920s-era detective fiction of Dashiell Hammett. The music progresses like a detective's case, using clues and imagery from the crime novels such as maps, letters, messages and relationships between characters, numbers and places, to create compositions with acoustic and electric sounds, field recordings and composed and improvised material. The musicians navigate musical clues, cryptograms, found composed fragments and other "unsolved" musical elements to create different versions of the piece for different performances.



CHRISTOPH IRNIGER'S PILGRIM

Christoph Irniger sax
Stefan Aeby piano
Dave Gisler guitar
Raffaele Bossard bass
Michi Stulz drums

"(...) a homegrown rising young sax star's quintet" – *Jazzwise Magazine* (UK)

"Pilgrim was the highlight of the already high and well-attended festival weekend at the Kammgarn cultural center." NZZ (CH) to the Jazzfestival Schaffhausen 2017

"Breathtaking saxophone solos and strong, intense interplay - everything blends into a colorful sound that will be deeply touched and long lasting." *Thuringian newspaper* (DE)

The quintet **Pilgrim** has matured over the years to become one of the most exciting ensembles of young European jazz. After the critically acclaimed studio album 'Italian Circus Story', this formation driven by playfulness and inventiveness now presents its third overall live album 'Big Wheel'. On these recording, Pilgrim impressively demonstrates with verve and plenty of space for spontaneity and improvisation its pulsating sound art. The group shows a game attitude and style of play, which has to prove and develop again and again. On the continuum of deliberate pursuit of what is planned and happening, the group clearly leans towards the latter. It leaves each group member in mutual trust in originality and experience. The accompanying soundtrack oscillates between enigmatic self-reflection and wild eruptions, while the musicians create a full, dense all-round sound that is difficult to categorize.



WADADA LEO SMITH: ROSA PARKS ORATORIO

Sunday, October 14, 2018

@REDCAT

631 W 2nd St, Los Angeles, CA, 90012

8:00pm \$45 (\$25 Students)

vocals

Carmina Escobar, Karen Parks, Min Xiao-Fen

strings

Shalini Vijayan, Mona Tian, Andrew McIntosh, Ashley Walters

trumpets

Wadada Leo Smith, Kris Tiner, Graham Haynes, Louis Lopez

Pheeroan akLaff drums

Hardedge electronics

Oguri dance

Jesse Gilbert live video

Wadada Leo Smith, trumpeter, multi-instrumentalist, composer, and improviser is one of the most acclaimed creative artists of his times, both for his music and his writings. For the last five decades, Mr. Smith has been a member of the historical and legendary AACM collective. He distinctly defines his music as "Creative Music." Mr. Smith's diverse discography reveals a recorded history centered around important issues that have impacted his world.

Rosa Parks oratorio employs the song-form as composition that conveys a philosophical and spiritual narrative about Wadada's vision of Rosa Parks. The oratorio is concerned with ideas of freedom, liberty and justice. This meditation is centered around the Civil Rights movement. The stage setting is presented with the use of lights as a major convey of emotion and scenery with the projection of video images reconnecting history with the present.

Artist Statement

the concept that I employ in my music is to consider each performer as a complete unit with each having his or her own center from which each performs independently of any other, and with this respect of autonomy the independent center of the improvisation is continuously changing depending upon the force created by individual centers at any instance from any of the units. the idea is that each improviser creates as an element of the whole, only responding to that which he is creating within himself instead of responding to the total creative energy of the different units. this attitude frees the sound-rhythm elements in an improvisation from being realized through dependent re-action. this is the fundamental principle underlying my music, in that it extends into all the source-areas of music-making, i.e. each single rhythm-sound, or a series of sound-rhythm is a complete improvisation. in other words, each element is autonomous in its relationship in the improvisation. therefore, there is no intent towards time as a period of development. rather, time is employed as an element of space: space that is determined between the distance of two sound-rhythms (here the reference to rhythm is in reference to its absoluteness: the sum of the elements and the placement of them) and space/silence that is the absence of audible sound-rhythm (just as each sound-rhythm is considered an autonomous element in an improvisation, so, too, must space and space/silence be considered; and when space and space/silence are really-realized, then we will know so well how to perceive and appreciate their uniqueness each time they appear, as easily as we perceive and appreciate the uniqueness of each sound-rhythm): I seek another dimension in music.

—Wadada Leo Smith

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2018 FESTIVAL SCHEDULE

ROVA :: ORKESTROVA NO FAVORITES A HOMAGE TO BUTCH MORRIS

Sunday, September 30, 2018
ZEBULON

YOUNG ARTIST COMPETITION FINALS

Wednesday, October 3, 2018
SANTA MONICA PUBLIC LIBRARY

SILVERSCREEN SEXTET SATOKO FUJII'S 'THIS IS IT!' TRIO

Thursday, October 4, 2018
WORLD STAGE

AZAR LAWRENCE EXPERIENCE

Friday, October 5, 2018
LACMA

XENIA RUBINOS THEBABAORCHESTRA

Saturday, October 6, 2018
FORD THEATRES

CHES SMITH/CRAIG TABORN/MAT MANERI SUBTLE DEGREES

Sunday, October 7, 2018
BLUEWHALE

TIGER TRIO NOAH PREMINGER'S QUARTET

Friday, October 12, 2018
REDCAT

LISA MEZZACAPPA'S AVANTNOIR CHRISTOPH IRNIGER'S PILGRIM

Saturday, October 13, 2017
BLUEWHALE

WADADA LEO SMITH'S ROSA PARKS ORATORIO

Sunday, October 14, 2018
REDCAT

**FOR MORE INFORMATION:
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