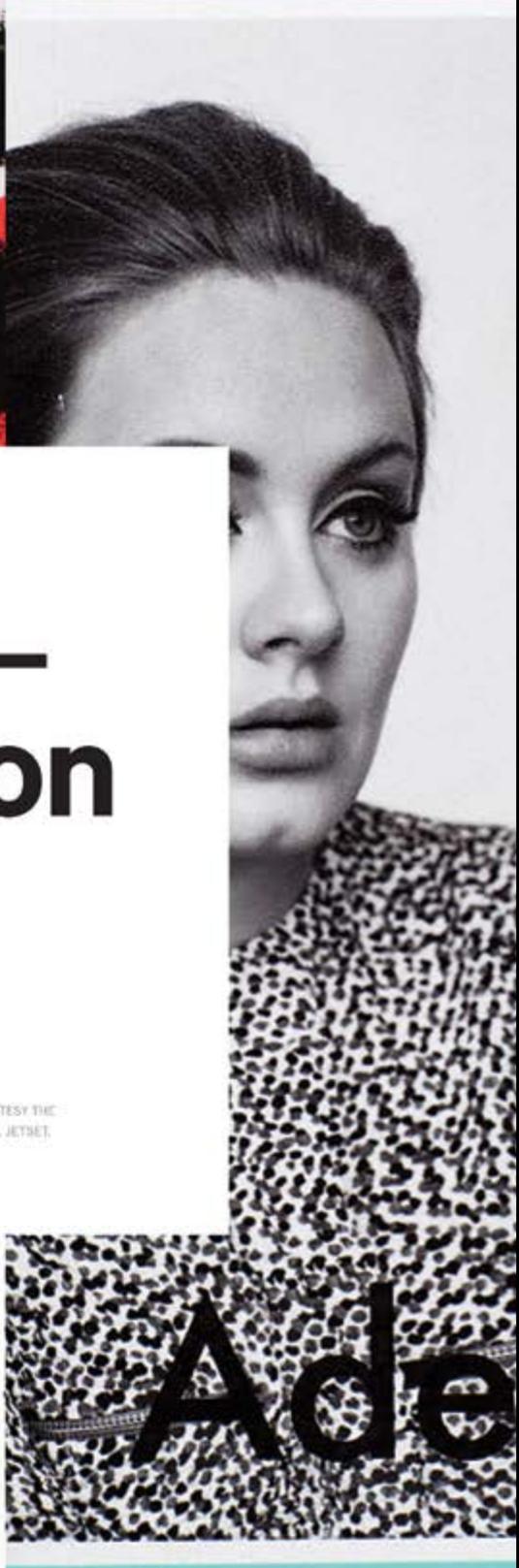


the Angel City Arts and the Jazz Bakery present
ANGEL CITY JAZZ FESTIVAL 2012

ARTISTS 
LEGENDS





SEPTEMBER 30, 2012 – JANUARY 6, 2013

Graphic Design— Now in Production

Hammer Museum Los Angeles www.hammer.ucla.edu

Graphic Design: Now in Production is co-organized by the Walker Art Center, Minneapolis, and the Smithsonian's Cooper-Hewitt, National Design Museum, New York.

KCRW 89.9 FM is the official radio sponsor of the Hammer's presentation of the exhibition.

WALKER  Smithsonian
Cooper-Hewitt, National Design Museum

LEFT-RIGHT: ANTHONY BURRILL, OIL & WATER DO NOT MIX, 2010 (DETAIL). CONCEIVED AND PRODUCED IN COLLABORATION WITH HAPPINESS, BRUSSELS. COURTESY THE ARTIST. © COURTESY THE ARTIST, EXPERIMENTAL JETSET. STATEMENT AND COUNTER-STATEMENT, 2011 (DETAIL). COURTESY THE ARTISTS. © EXPERIMENTAL JETSET, JOP VAN BENNEKOM. THE GENTLEWOMAN, ISSUE 3, SPRING/SUMMER 2011 (DETAIL). COURTESY THE PUBLISHER. © COURTESY THE PUBLISHER.



1/3



Angel City Jazz Festival

Every year the Angel City Jazz Festival presents a theme around which a two-week festival of cutting-edge music is assembled. Last year's theme was Global Jam, featuring musicians from around the world, and the previous year's theme was Rethinking Jazz, with musical celebrations centered around painting, film, dance, and even food. The theme for the fifth annual Angel City Jazz Festival is Artists & Legends, providing an opportunity for creative artists to celebrate their legendary mentors in concert.

Angel City's founder Rocco Somazzi and co-artistic director Jeff Gauthier hit upon this theme during a particularly moving event at last year's festival. During this concert, Drummer/percussionist Alex Cline offered up a tribute to legendary composer/woodwind player Roscoe Mitchell as prelude to a performance by Mitchell's trio. This tribute was a personal re-imagining of Mitchell's landmark composition "People in Sorrow" with an all-star large ensemble. The feelings that arose from one artist honoring another on the same stage were very special, and allowed the listener to view both artists in a very different light. This is the kind of tribute that could only happen in an aural tradition like jazz, where so much value is placed on mentorship, musical lineage and respect.

The lineup for the 2012 festival theme of Artists & Legends provides many opportunities to explore musical lineage. Just as saxophonist Archie Shepp cut his teeth with Cecil Taylor and John Coltrane in the '60s, a line can be drawn from Shepp to Monk Institute award-winning trumpeter Ambrose Akinmusire, who often tours Europe with Shepp. And as cornetist Bobby Bradford performed and recorded with Ornette Coleman in the '60s and '70s, a line can be traced from Bradford to bassist Mark Dresser, who began playing in bands with Bradford in the early '70s. Other artist and legend pairings include pianists Myra Melford and Marilyn Crispell - two of the most inspiring women in jazz - and guitarist/composer Bill Frisell and filmmaker Bill Morrison, whose film *The Great Flood* honors the legendary blues musicians of the Mississippi Delta. Vijay Iyer, the #1 pianist in the 2012 Down Beat Critics Poll, was influenced by innovative saxophonist Steve Coleman, whose avant-funk-influenced M-Base techniques revolutionized jazz. Peter Erskine, who has played drums with everyone from Stan Kenton to Weather Report, performs with his nephew, bassist Damian Erskine, and rising-star pianist Vardan Ovssepian. Pairing the local legend Phil Ranelin with the winners of Angel City's Young Artists Competition is a tribute to Ranelin's ability to connect with younger audiences and musicians, and the trio of Anthony Wilson, Larry Goldings and the legendary Jim Keltner spans two generations and many musical genres. The symposium "Honoring and Breaking With Lineage" specifically addresses the festival's focus through discussions with some of LA's local artists and legends.

In another expression of the Artists and Legends theme, Angel City's Rocco Somazzi has joined forces with the Jazz Bakery's Ruth Price to co-produce the 2012 Angel City Jazz Festival and Young Artists Competition. These two organizations working together - the upstart cutting-edge music festival and the legendary jazz club that is building a new performance center in Culver City - bodes well for the future of jazz in Los Angeles.

Angel City Arts, the non-profit organization that produces the Angel City Jazz Festival, has received generous support from several distinguished philanthropic organizations. The Herb Alpert Foundation and mediaThe Foundation continued their annual support, and this year there were new grants from Chamber Music America, the Doris Duke Foundation, The Shifting Foundation and the Los Angeles County Arts Commission. Everyone associated with Angel City is grateful to all these organizations, and to our talented grant writer Heidi Lesemann for opening many of these doors for us. We would also like to thank our many individual donors without whom the festival would not exist.

We hope that you enjoy the 2012 Angel City Jazz Festival, and that this discussion about Artists & Legends will serve to illuminate your listening experience.

Please go to www.angelcityarts.org

Basic Membership: \$50

- Tax deduction
- ACJF T-Shirt

Patron Membership \$100

- All of the above plus:
- 20% discounts on all Angel City Arts presentations
 - 2 CD, 1 DVD gift from Cryptogramophone

VIP Membership: \$250

- All of the above plus:
- Preferred seating and backstage access at all Angel City Jazz Festival events
 - Insider's club access - including advance notice of events

Benefactor: \$500 & up

- All of the above plus:
- Acknowledgement on ACA & ACJF websites and festival program
 - 15 tickets to the Angel City Jazz Festival
 - Invitation to exclusive "meet & greet" events with Festival artists

-Rocco Somazzi, Jeff Gauthier & Ruth Price, Festival Producers



LACMA



bluewhale

89.3

JAZZ BAKERY

CRYPTOGRAMOPHONE



THE ANTHONY LUCCA QUINTET

Friday, October 5th, 2012

@LAGMA 5905 Wilshire Blvd., Los Angeles, CA 90036

6:00pm Free Concert

The Anthony Lucca Quintet

Anthony Lucca piano
Rob Sheppard tenor sax
Daniel Fox trumpet
Aneesa Al-Musawwir bass
Ryan McDiarmid drums

Anthony Lucca is a Los Angeles-based pianist and composer. He has performed at various festivals on the West Coast such as the Monterey Jazz Festival, the Playboy Jazz Festival and the Long Beach Jazz Festival. In addition to jazz performance, Lucca also composes and directs musical theater. He is currently a sophomore studying with Alan Pasqua at USC's Thornton School of Music. The Anthony Lucca Quintet is comprised of some of the University of Southern California's finest jazz musicians.

Rob Sheppard is a 19-year-old saxophonist from Pleasanton, California., currently earning his Bachelor of Music degree. Sheppard has performed with Joe Lovano, Chris Potter, Joshua Redman, Terence Blanchard, Donny McCaslin, Benny Green and Taylor Eigsti, among many others. He has performed at the Monterey Jazz Festival, the San Francisco Jazz Festival, and numerous other jazz festivals and clubs in the U.S. and overseas.

Los Angeles-based drummer and percussionist Ryan McDiarmid is a native of Lake Elsinore, California. At age 10, he taught himself to play by reading books and playing along to recordings. As a junior, he became the only high school student to win a gold medal on snare drum at the Southern California Percussion Alliance Championships in Long Beach. McDiarmid was a valedictorian at Lakeside High School, and received many awards for academic excellence. He is currently pursuing a Bachelor of Music degree, studying under the direction of professors Peter Erskine and Aaron Serfaty.

Daniel Fox is a 19-year-old trumpet player from Boise, Idaho. Despite living in the remote mountainous west, Daniel has been nationally recognized by Down Beat magazine and has performed alongside other outstanding musicians at jazz festivals both national and international.

Aneesa Al-Musawwir was born and raised in Oakland, California. She began playing upright bass at age 12. Just eight months after she began playing, she was admitted to the prestigious Young Musicians Program at UC Berkeley, where she has studied under Ndugu Chanler, Wycliffe Gordon, Esperanza Spalding, Joshua Redman and many others. She went on to join other musical organizations in the Bay Area such as the Oakland Youth Orchestra, and S.F. Jazz High School All-Stars. Al-Musawwir is currently pursuing a Bachelor of Music degree, and has worked with and received accolades from Bennie Maupin, Jaz Sawyer, Ari Hoenig and many other amazing musicians.



PHIL RANELIN SEXTET

7:00pm Free Concert

Phil Ranelin Sextet

Phil Ranelin trombone
Mahesh Balasooriya piano
Pablo Calogero reeds
Randal Fisher tenor sax
Trevor Ware bass
Don Littleton drums
Andrew Acosta percussion

When Phil Ranelin packed his trombone and headed to Los Angeles in the mid-1970s, he figured he had a pretty good setup. He'd been doing a lot of sessions and live dates for Motown Records artists such as the Four Tops and Stevie Wonder in Detroit, and when the label moved west, he followed.

Times were changing, though -- horn sections were giving way to synthesizers, and a slicker brand of urban pop was replacing the earthy soul music of the previous generation. Work was sparse.

Ranelin stayed in Los Angeles, however. He discovered a South L.A. community that reminded him of the radical collectives of Detroit, where he had co-founded the independent Tribe Records. He hooked up with community beacon Horace Tapscott, playing in the pianist's tempestuous ensembles. He became a member of the great trumpeter Freddie Hubbard's band, which scored a Japanese No. 1 record in 1981. He played dates with everyone from Freddie Redd and Marcus Belgrave to Teddy Edwards and Art Pepper. He has recorded several albums as a leader.

In the 2000s, Ranelin participated in Build an Ark, a large group revolving around a core of Tapscott stalwarts including singer Dwight Trible and percussionist Derf Reklaw. With the inclusion of many younger musicians from hip-hop and turntable cultures, Build an Ark helped perpetuate a jazz lineage whose threads were stretching thin. His exciting sextet here includes the young saxophonist Randal Fisher, who has been performing alongside scene veterans since he was a teenager.



ANTHONY WILSON, LARRY GOLDINGS & JIM KELTNER

Saturday, October 6th, 2012

@REDCAT 631 West 2nd Street, Los Angeles, CA 90012

7:30pm

Symposium: "Honoring and Breaking with Lineage"

Greg Burk moderator
Ruth Price panelist
Bobby Bradford panelist
Steve Isoardi panelist
Ambrose Akinmusire panelist

We know what it means to learn from a master, but how does a musician find an individual path and voice? Four music professionals weigh in during this provocative 45-minute presentation.

Cornetist-educator Bobby Bradford and trumpeter Ambrose Akinmusire, both 2012 Angel City Jazz Festival artists, are discussed elsewhere in this program.

Ruth Price is artistic director of the Jazz Bakery, an essential Los Angeles venue for world-class talent since 1992 and a co-sponsor of the Angel City Jazz Festival. Price also had a high-profile jazz career in the '50s and '60s, singing with the likes of Shelly Manne and Harry James.

Steven Isoardi is the author of *The Dark Tree: Jazz and the Community Arts in Los Angeles*; the editor of Los Angeles pianist and community leader Horace Tapscott's autobiography, *Songs of the Unsung*; and an editor of the Los Angeles jazz oral-history compendium *Central Avenue Sounds*.

Moderator Greg Burk is a music journalist with over 20 years experience writing for *L.A. Weekly*, the *L.A. Times*, his own *MetalJazz.com* and other publications.

*"I've adored Jim Keltner's drumming since I was 9. On Randy Newman's 1977 *Little Criminals*, Keltner's shuffle backbeat drove the hit "Short People," and his sneaky martial snare rolls helped complete the visual picture of "Jolly Coppers on Parade." I would drop the needle on those songs and whirl around the house, transported by Jim Keltner's infectious, magical drumming, which made the outside world recede, stopped time, and drew me completely into the music. I'm still experiencing that same magic." — Anthony Wilson*

8:30pm

Tickets: \$25 General Admission

Anthony Wilson, Larry Goldings & Jim Keltner

Anthony Wilson guitar
Larry Goldings piano
Jim Keltner drums

Anthony Wilson, Larry Goldings and Jim Keltner approach the familiar guitar-organ-drums trio format with a new spirit of play and possibility. Wilson (guitar) and Goldings (keyboards), both born in 1968, are two of the leading musicians of their generation, and each has recorded and performed extensively with some of the finest artists in modern jazz and popular music. Fitting naturally into the "Artists & Legends" theme, legendary drummer Jim Keltner provided the soundtrack for both Wilson and Goldings as they grew up listening to his unmistakable sound with artists like John Lennon, Steely Dan, Bob Dylan and many others.

In addition to notable recordings and performances with Bobby Hutcherson, Harold Land, Willie Nelson, Mose Allison and Leon Russell, Anthony Wilson has been an indispensable member of Diana Krall's quartet since 2002. His most recent solo projects include the acoustic-guitar quartet recording *Seasons: Live* at the Metropolitan Museum of Art, and *Campo Belo*, a recording made in São Paulo, Brazil.

Larry Goldings has performed and recorded with Maceo Parker, John Scofield, Michael Brecker, Pat Metheny and Jim Hall, and has had a long and fruitful association with James Taylor. Larry's current projects include the CD *Bernstein/Goldings/Stewart: Live at Smalls*; *When Larry Met Harry*, a collaborative project with tenor saxophonist Harry Allen; and the solo piano record *In My Room*, released in May 2012.

Jim Keltner is simply one of the greatest living drummers, and a legend of modern music. A native of Tulsa, Oklahoma, Keltner is known for his unmistakable sound, touch and groove, and his drumming has been a defining factor on more recordings and live performances than is possible to mention in a short bio. He has been called "the leading session drummer in America." Recordings such as John Lennon's "Jealous Guy," Steely Dan's "Josie," Bob Dylan's "Knockin' on Heaven's Door," Ry Cooder's "Tattler" and Bill Frisell's "That Was Then" are just a few examples of Keltner's skill at taking a song to another level. Jim Keltner has had especially effective collaborations with John Lennon, George Harrison and Ry Cooder. In addition, he has been the drummer for two of rock music's "supergroups": Little Village (with John Hiatt, Ry Cooder and Nick Lowe), and the Traveling Wilburys (with Bob Dylan, Tom Petty, Roy Orbison and Jeff Lynne).



PETER ERSKINE'S NEW TRIO
Sunday, October 7, 2012

@FORD AMPHITHEATRE

2580 Cahuenga Blvd., East, Hollywood, Ca 90068

Full price ticket: \$45 General Admission (All Day Pass)

5:00pm

Peter Erskine's New Trio

Vardan Ovsepiyan piano

Damian Erskine bass

Peter Erskine drums

Peter Erskine is the subtlest of drummers. Although he has cut through forests of sound with Stan Kenton's massive orchestra and four albums with the amplified Weather Report, Erskine has done it not with muscle but with perfect timing. His flicks of the wrist and the ankle deliver maximum impact with minimum perspiration.

This particular genius has made Erskine a universal drummer, one who has served in jazz (Steps Ahead, John Abercrombie, Gary Burton) as well as crossover realms (Steely Dan, Joni Mitchell, Diana Krall). His busy career as a sideman has not prevented him from pursuing his own vision via numerous albums as a leader (several on ECM), and through collaborations that suit his rarefied aesthetic, such as his long-running trio with pianist Alan Pasqua and the late bassist Dave Carpenter.

Watch Erskine carefully when he plays -- the barest touches on the cymbals, the sure ticks on his small kit's stands and shells that pull forth a vast range of timbres. His impeccable technique and taste have drawn the admiration of many younger musicians, including pianist Vardan Ovsepiyan, who plays in Erskine's New Trio along with Erskine's nephew, bassist Damian Erskine.

"Can drums sound lyrical and poetic?" asks Ovsepiyan. "The answer was YES when I discovered Peter Erskine Trio albums with John Taylor and Palle Danielsson; they changed the way I play and compose. Now I can say I'm living my dream!"

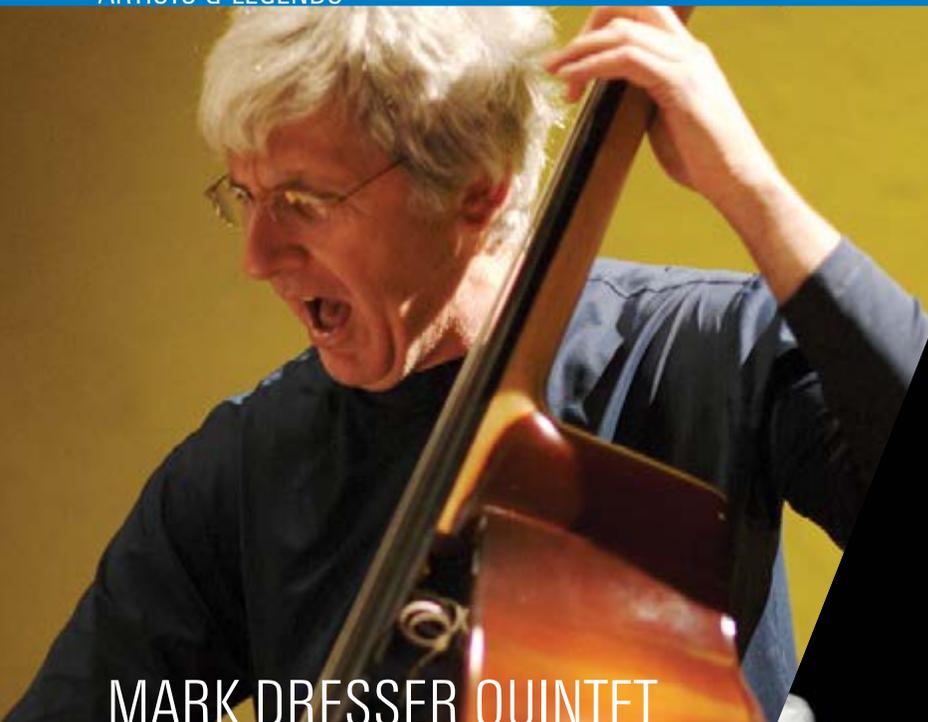
Ovsepiyan's dream started in his native Armenia. Over the last few years, largely through performances and workshops at downtown Los Angeles' Blue Whale, he has established himself as one of the brightest lights in the city's improvisational-music community, his artistic insights sought after by veterans and youths alike. Ovsepiyan's wide classical education is clearly audible in his playing, which displays a delicate touch and a delightful harmonic palette that make him an ideal partner in Erskine's trio.

**VARDAN
OVSEPIAN**

**DAMIAN
ERSKINE**

D.J. Spivey photo by Mike Fajgs

*"Can drums sound lyrical and poetic?
 The answer was YES when I discovered Peter Erskine
 Trio albums with John Taylor and Palle Danielsson; they
 changed the way I play and compose.
 Now I can say I'm living my dream!"*
 — Vardan Ovsepiyan



MARK DRESSER QUINTET

Sunday, October 7, 2012

@FORD AMPHITHEATRE

2580 Cahuenga Blvd., East, Hollywood, Ca 90068

6:00pm

Mark Dresser Quintet with special guest Bobby Bradford

Marty Ehrlich saxophone

Michael Dessen trombone

Denman Maroney hyperpiano

Mark Dresser bass

Michael Sarin drums

Special Guest Bobby Bradford cornet

The Who's Pete Townshend once said that even when he watched Jimi Hendrix closely, he couldn't decipher the magic. The same could be said about Mark Dresser's double-bass playing: You can't believe what you're hearing, and you can't guess how he does it.

Dresser is a master of extended techniques: unusual modes of bowing, creative combinations of overtones, subtle electronic manipulations and more. His galactic meld of notes, tones and rhythms shines most clearly in his solo performances, but his work with ensembles such as the Anthony Braxton Quartet, Tim Berne's *Caos Totale* and *Trio M* (with Myra Melford and Matt Wilson) shows the infinite possibilities his expanded spectrum can bring to any situation.

Dresser teaches at UC-San Diego, where he undertook crucial studies with Bertram Turetzky in the 1980s. He's better known, though, for his collaborations with John Zorn, Rudresh Mahanthappa, Larry Ochs and even the avant dance artist Jen Shyu. The inclusion in his all-star sextet of the exploratory New York saxophonist Marty Ehrlich, the intense piano conceptualist Denman Maroney, the electrified trombonist Michael Dessen and the flexible drummer Michael Sarin (featured on many Tzadik and Knitting Factory recordings) demonstrates Dresser's continuing effort to expand improvisational music while recombining its farflung elements.

Amid all this, Dresser's heart holds particular affection for the special guest in his quintet, the great cornetist and educator Bobby Bradford. "I met Bobby Bradford when I was 19 and he was a 38-year-old master," says Dresser. "Between 1972 and 1975, I had the honor to play regularly with him in Stanley Crouch's *Black Music Infinity*, which also included Arthur Blythe, Walter Lowe, David Murray and James Newton. Bobby has an instantly recognizable cornet sound, a melodic logic, and the intuition to abstract the hierarchies of the song form. Dig his solo on "Law Years" (from Ornette Coleman's 1971 *Science Fiction*), and how Ornette follows it up! Wow! Bobby was also the perfect musical foil for the groundbreaking clarinetist/composer John Carter. His total focus and commitment to the unity of sound, melody and rhythmic invention have always inspired me."



BOBBY BRADFORD

Bradford, long a professor at Pasadena City College and Pomona College, has made a substantial impact on Southern California music, though raised in Mississippi and Texas. His several little-documented spans with Ornette Coleman helped keep Coleman's harmolodic flights in an earthy orbit. He has often traded licks with avantists such as Vinny Golia, William Roper and Rich Halley, and his R&B-tinged Mo'tet has hit virtually every forward-leaning venue in the area.

Also participating in the Angel City Jazz Festival's symposium on "Honoring and Breaking With Lineage" at REDCAT October 6, Bobby Bradford brings skill, experience and depth respected by the whole community.

*"I met Bobby Bradford when I was 19 and he was a 38-year-old master. Between 1972 and 1975, I had the honor to play regularly with him in Stanley Crouch's *Black Music Infinity*, which also included Arthur Blythe, Walter Lowe, David Murray and James Newton. Bobby has an instantly recognizable cornet sound, a melodic logic, and the intuition to abstract the hierarchies of the song form. Dig his solo on "Law Years" (from Ornette Coleman's 1971 *Science Fiction*), and how Ornette follows it up! Wow! Bobby was also the perfect musical foil for the groundbreaking clarinetist/composer John Carter. His total focus and commitment to the unity of sound, melody and rhythmic invention have always inspired me."* — Mark Dresser



AMBROSE AKINMUSIRE QUINTET

Sunday, October 7, 2012

@FORD AMPHITHEATRE

2580 Cahuenga Blvd., East, Hollywood, Ca 90068

7:00pm

Ambrose Akinmusire Quintet

Ambrose Akinmusire trumpet

Walter Smith tenor saxophone

Sam Harris piano

Harish Raghavan bass

Justin Brown drums

The world's discovery of Ambrose Akinmusire (pronounced ah-kin-MOO-sir-ee) has been a slow and steady process. Born and raised in Oakland, California, Akinmusire was a member of the Berkeley High School Jazz Ensemble when he first caught the attention of a discerning ear. Saxophonist Steve Coleman was presenting a workshop at the school and immediately heard promise in the young trumpeter, eventually hiring him as a member of his Five Elements band and embarking on an extensive European tour when Akinmusire was just 19.

The experience proved life-changing. Coleman—considered by many to be the spiritual godfather of the current creative jazz scene—challenged Akinmusire on and off the stage. “Ambrose, what’s your concept?” Akinmusire remembers Coleman asking him on a train ride through Germany. “Concept? I’m 19, I don’t need a concept. It’ll just come one day,” shrugged Akinmusire, raising the saxophonist’s ire. “He really laid in on me. I’ll never forget it,” he recalls. “You’ve got to start thinking about it now,” Coleman told him. “Everything you don’t love, make sure that’s not in your playing.”

Akinmusire took the advice to heart, and returned to his studies at the Manhattan School of Music determined to discover his own voice. “When I got back to school I wrote a list,” he explains. “It was very specific, it had things on it like ‘I don’t want to be confined by my instrument’ or ‘I want to have a sound like a French Horn player.’ It had harmonic concepts on it. I posted it on my wall so every day I was reminded of it. It caused me a lot of trouble, because if a teacher told me to do something and it didn’t really fit what was on that list, I didn’t listen. It really made me learn who I was, because I had to defend that every day.”

After returning to the West Coast to pursue a master’s degree at the University of Southern California, Akinmusire went on to attend the Thelonious Monk Institute of Jazz in Los Angeles, an experience that began to bring his quest into clearer focus. “I went from being the oddball to being surrounded by people who were just like me and having teachers that were stressing [individuality], like Terence [Blanchard], Herbie [Hancock] and Wayne [Shorter]. I learned a lot

from Terence. He really got me to be 100% comfortable in the things I was hearing in my head. After the Monk Institute, it was just me going for my own sound and my own concept.”

2007 was a pivotal year for Akinmusire. He entered and won the prestigious Thelonious Monk International Jazz Competition before a panel of judges that included Blanchard, Quincy Jones, Herb Alpert, Hugh Masekela, Clark Terry and Roy Hargrove. That year he also won the Carmine Caruso International Jazz Trumpet Solo Competition and released his debut recording, *Prelude . . . To Cora*, on the Fresh Sound New Talent label. He moved back to New York City and began performing with the likes of Vijay Iyer, Aaron Parks, Esperanza Spalding and Jason Moran, taking part in Moran’s innovative multimedia concert event “In My Mind: Monk at Town Hall, 1957.”

Akinmusire made his debut on the Blue Note label in 2011 with the album *When the Heart Emerges Glistening*, featuring his quintet of tenor saxophonist Walter Smith III, pianist Gerald Clayton, bassist Harish Raghavan and drummer Justin Brown.


 ARCHIE SHEPP QUARTET

Sunday, October 7, 2012
@FORD AMPHITHEATRE

2580 Cahuenga Blvd., East, Hollywood, Ca 90068

8:30pm

Archie Shepp Quartet with special guest Ambrose Akinmusire

Archie Shepp saxophone

Tom Mclung piano

Steve McCraven drums

Avery Sharpe bass

Amid the 1960s avant-garde, a personalized, challenging sound was everything. But even then, when the tenors of the times included John Coltrane, Sonny Rollins and Albert Ayler, Archie Shepp stood out. The man sounded as if he had swallowed his horn whole, and as early as his 1960 sessions with Cecil Taylor, Shepp's playing came off as a direct expostulation from his very guts. His improvisations rolled out in waves of blurred overtones and subconscious melodic suggestions, soaked in the blues and erupting into new realms of freedom.

The brotherhood and mutual influence of Shepp and fellow Philadelphian Coltrane stands out in albums such as *Four for Trane*, *New Thing at Newport* and the transcendent blowout *Ascension*. And Shepp recordings including *Fire Music* and *On This Night* found him exploring both extreme densities and more open textures through the coloristic moods of Bobby Hutcherson's vibraphone, while he made the political implications of free jazz explicit by reciting an ode to Malcolm X and titling a song "*Rufus (Swung His Face at Last to the Wind, Then His Neck Snapped)*." Associations with Bill Dixon, Ornette Coleman, Sun Ra and LeRoi Jones/Amiri Baraka (who often wrote about him) established Shepp at the forefront of the revolution.

Shepp's reputation as a firebrand did little to advance his commercial fortunes. Despite a strong populist proclivity represented by regular nods to straight R&B and the entire jazz tradition, the saxist/pianist/composer/dramatist has never broken through to mainstream American consciousness. His multiple trans-Atlantic collaborations, meanwhile, speak to the invaluable resource that Europe has represented to generations of exiled American jazz performers, and musicians worldwide regard him with awe.

"Archie Shepp is one of the unsung heroes of jazz," says award-winning trumpeter Ambrose Akinmusire, whose free but tuneful *When the Heart Emerges Glistening* ranked as one of last year's most lauded jazz recordings. "He's a musician of integrity, and it's an honor to be recognized by him. I heard him play recently, and at 75 years old, he's still searching and innovating." Akinmusire joins Shepp's quartet here as a special guest.

Beyond his performances, Shepp has passed on his knowledge through education, including three decades teaching at the University of Massachusetts at Amherst. One lesson, though, students will never learn. While many imitators have produced fair facsimiles of Coltrane or Charlie Parker, few have tried to match Shepp's sound. That can be heard only at the source.

"Archie Shepp is one of the unsung heroes of jazz. He's a musician of integrity, and it's an honor to be recognized by him. I heard him play recently, and at 75 years old, he's still searching and innovating."

— **Ambrose Akinmusire**



MARILYN CRISPELL SOLO / DUO

Friday, October 12, 2012

@REDCAT

2580 Cahuenga Blvd., East, Hollywood, Ca 90068

8:30pm

Tickets: \$25 General Admission

Marilyn Crispell Solo / Duo

Marilyn Crispell is a graduate of the New England Conservatory of Music, where she studied classical piano and composition; she has been a resident of Woodstock, New York, since 1977, when she came to study and teach at the Creative Music Studio. Crispell discovered jazz through the music of John Coltrane, Cecil Taylor and others. For ten years she was a member of the Anthony Braxton Quartet and the Reggie Workman Ensemble, and has been a member of the Barry Guy New Orchestra and guest with his London Jazz Composers Orchestra, as well as a member of the Henry Grimes Trio, Quartet Noir (with Urs Leimgruber, Fritz Hauser and Joelle Leandre), and Anders Jormin's Bortom Quintet. In 2005, she performed and recorded with the NOW Orchestra in Vancouver, Canada, and in 2006 she was co-director of the Vancouver Creative Music Institute and a faculty member at the Banff Centre International Workshop in Jazz.

Besides working as a soloist and leader of her own groups, Crispell has performed and recorded extensively with well-known players on the American and international jazz scene. She has also performed and recorded music by contemporary composers Robert Cogan, Pozzi Escot, John Cage, Pauline Oliveros, Manfred Niehaus and Anthony Davis (including four performances of his opera "X" with the New York City Opera).

In addition to playing, Crispell has taught improvisation workshops and given lecture/demonstrations at universities and art centers in the U.S., Europe, Canada, Australia and New Zealand, and has collaborated with videographers, filmmakers, dancers and poets.

Crispell has been the recipient of three New York Foundation for the Arts fellowship grants (1988-1989, 1994-1995 and 2006-2007), a Mary Flagler Cary Charitable Trust composition commission (1988-1989), and a Guggenheim Fellowship (2005-2006). In 1996, she was given an Outstanding Alumni Award by the New England Conservatory, and in 2004, was cited as being one of its 100 most outstanding alumni of the past 100 years.

"In college, I was curious about other creative pianists. Someone recommended I check out Marilyn Crispell, and I was immediately blown away by her fire, focus and technical facility. Later, when I got to collaborate with her, she was extremely generous with her knowledge and experience. She has been both mentor and role model – an inspiration!" — Myra Melford



MYRA MELFORD AND SNOWY EGRET

9:30pm

Myra Melford and Snowy Egret

Myra Melford piano, harmonium

Kirk Knuffke trumpet

Liberty Ellman acoustic guitar

Stomu Takeishi acoustic bass guitar

Tyshawn Sorey drums

Oguri dance

"From her first album in 1991, it was clear that this pianist and composer would stay around," the New York Times said of Myra Melford. Melford has not only stuck around, she has flourished. She has appeared on more than 20 recordings, including nine as a leader, performed in more than 30 countries, won major awards for composition and piano performance, and worked with some of the world's most innovative musicians.

At the keyboard, Melford recasts the blues and boogie-woogie of her Chicago hometown, folds in elements of the music of Eastern Europe and India, and blends them with the rangy, percussive avant-garde stylings she cultivated in studies with Don Pullen and Henry Threadgill. This personal musical vocabulary is further enriched by a lush lyricism and organized by an architectural sense of composition that she derived from classical training.

Melford currently leads or co-leads four groups, all of which have recorded in the past several years. Her ongoing search for new sounds and new directions led her to the harmonium, a small hand-pump organ traditionally used in Indian and Pakistani classical and devotional music. Melford was awarded a Fulbright scholarship to study North Indian music on the instrument with Sohanlal Sharma in Calcutta, where she was in residency from September 2000 through May 2001. The fruits of her studies are heard in some of her compositions for her groups The Tent and Be Bread.

In addition to leading her own ensembles for more than 15 years, Melford appears as a special guest on recordings by Jenny Scheinman, Joseph Jarman, Leroy Jenkins and Butch Morris.

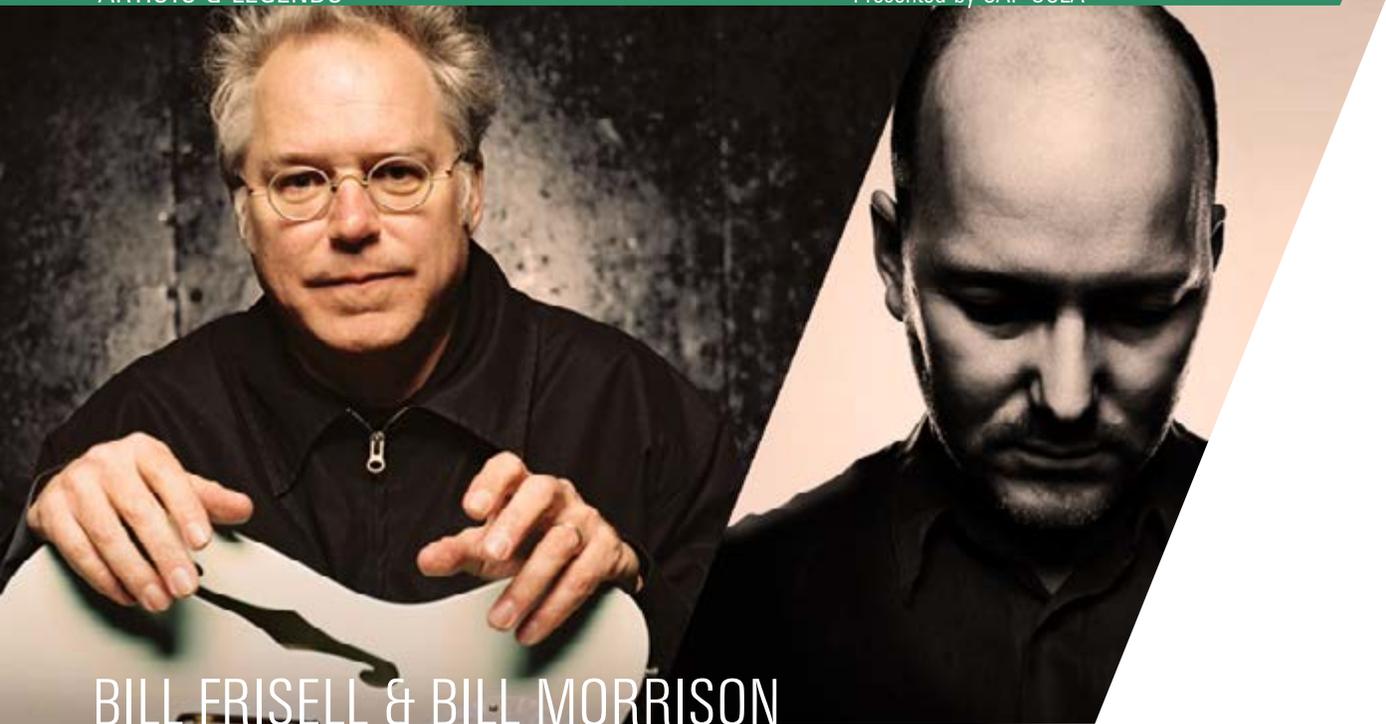
Melford is also active in music education. She is currently Assistant Professor of Improvisation and Jazz in the Music Department at the University of California at Berkeley.

She earned a B.A. from Evergreen State College in Olympia, Washington. She completed her studies with Art Lande and Gary Peacock at the Cornish Institute in Seattle, and in private study with Threadgill and Pullen in New York City.

As Melford continues to turn musical corners with new instruments, inventive compositions and further ensembles, you get the feeling that her artistry could still go anywhere. As Jaziz magazine noted, "The confidence to go so far into uncharted territory and the ability to carry listeners along — then bring them back — attest to Melford's vision."

Made possible by a Performing Jazz grant from Chamber Music America.

Myra Melford is a 2012 Alpert Award in the Arts winner.



BILL FRISELL & BILL MORRISON

Saturday, October 13, 2012

@UCLA ROYCE HALL

340 Royce Drive, Los Angeles, CA 90095

8:00pm

Tickets: \$25-\$35 General Admission

**Special pricing and bundles for UCLA events
available only at angelcityjazz.com**

Bill Frisell & Bill Morrison - The Great Flood

The Great Flood is a film-music collaboration by Bill Morrison and Bill Frisell, based on and inspired by the catastrophic Mississippi River Flood of 1927 and the ensuing transformation of American society.

The Mississippi River Flood of 1927 was an epic disaster, wreaking horrible havoc on an entire region of our country and displacing thousands, including scores of Delta blues performers who took their music north to cities like Chicago. Composed by jazz great Bill Frisell, The Great Flood is an evening-long suite accompanied by Bill Morrison's film that tells the story of these musicians and how their migration transformed American music forever.

The Mississippi River Flood of 1927 was the most destructive river flood in American history. In the spring of 1927, the river broke out of its earthen embankments in 145 places and inundated 27,000 square miles. Part of its legacy was the forced exodus of displaced sharecroppers, who left plantation life and migrated to northern cities, adapting to an industrial society with its own set of challenges. Musically, this Great Migration fueled the evolution of acoustic blues (including artists who witnessed the flood, such as Charley Patton and his "High Water Everywhere," as well as Memphis Minnie and her "When the Levee Breaks") to electric blues bands that thrived in cities like Memphis, Detroit, and Chicago, becoming the wellspring for R&B and rock, as well as developing jazz styles.

Frisell has drawn upon his wide musical palette, informed by elements of American-roots music and refracted through his uniquely evocative approach, which highlights essential qualities of his thematic focus. Morrison's work is based on actual footage of the 1927 flood, including source material from the Fox Movietone Newsreel Archive and the National Archives. All footage documenting this catastrophe was shot on volatile nitrate stock, and what footage remains is pock-marked and partially deteriorated. The degraded footage figures prominently in Morrison's aesthetic, with distorted images emerging from nitrate prints that suggest different planes of

reality in the story—those lived, dreamt, or remembered. In The Great Flood, the bubbles and washes of decaying footage are associated with the destructive force of rising water, the footage seeming to have been bathed in the same water as the images depicted on it. These layers of visual information, paired with Frisell's music, become contemporary again. We see the images through a prism of history—but one that dances with the sound of modern music.



Presented by CAP UCLA

VIJAY IYER

Sunday, October 14, 2012

@UCLA ROYCE HALL

340 Royce Drive, Los Angeles, CA 90095

7:00pm

Tickets: \$25-\$35 General Admission

Special pricing and bundles for UCLA events
available only at angelcityjazz.comAn Evening with Vijay Iyer: Trio, Quartet and Sextet
featuring Steve Coleman

Vijay Iyer piano

Stephan Crump bass

Marcus Gilmore drums

Graham Haynes trumpet & cornet

Mark Shim tenor sax

Steve Coleman tenor saxophone

2012 has been a remarkable year for Vijay Iyer. In an unprecedented series of wins, Iyer received top honors in five categories of the 2012 Down Beat International Critics Poll, including Jazz Artist of the Year, Jazz Album of the Year (for *Accelerando*), Jazz Group of the Year (for the Vijay Iyer Trio), Pianist of the Year and Rising Star Composer. No other artist in the sixty-year history of the magazine's poll has ever taken five titles simultaneously. A few days earlier, the Jazz Journalists Association voted Iyer Pianist of the Year in the 2012 Jazz Awards. Earlier in 2012, he won two major arts prizes: the Doris Duke Artist Award, and the Greenfield Prize.

On this very special evening, Iyer will explore his vision in three contexts. His trio, featuring Stephan Crump on bass and Marcus Gilmore on drums, starts out the evening, pushing the classic combo configuration to entirely new territories. The legendarily and influential alto-saxophonist Steve Coleman joins the trio in the second set for a rare guest appearance. Finally Vijay's new sextet, featuring the core trio plus Coleman, with the addition of Graham Haynes on trumpet and cornet, and Mark Shim on tenor sax, will close out the evening.

The sonic impact of Coleman's playing cannot be understated. For more than four decades, he has pushed the concept of jazz in ways few others have. With more than 20 records as leader and as part of the visionary collective of composers known as M-Base, Coleman remains a vital part of the exploratory, improvised sound that is contemporary jazz. As Iyer puts it: "To me, Steve is as important as Coltrane. He has contributed an equal amount to the history of the music. He

STEVE COLEMAN

deserves to be placed in the pantheon of pioneering artists. It's hard to overstate Steve's influence. He's affected more than one generation, as much as anyone since John Coltrane. It's not just that you can connect the dots by playing seven or eleven beats. What sits behind his influence is this global perspective on music and life. He has a point of view of what he does and why he does it."

This extraordinary evening with Vijay Iyer, Steve Coleman and their incomparable cohorts will be talked about for years to come.



Presented by CAP UCLA

"To me, Steve is as important as Coltrane. He has contributed an equal amount to the history of the music. He deserves to be placed in the pantheon of pioneering artists. It's hard to overstate Steve's influence. He's affected more than one generation, as much as anyone since John Coltrane. It's not just that you can connect the dots by playing seven or eleven beats. What sits behind his influence is this global perspective on music and life. He has a point of view of what he does and why he does it."— Vijay Iyer

FORD AMPHITHEATRE CONCERT INFORMATION

PERFORMANCES: 5:00 PM - 11:00 PM

Tickets: \$12 children | \$17 students | \$40 general (pre-sale) | \$45 general (week of the event) | \$75 VIP (preferred seating, all day passes)

Nestled in the Hollywood Hills across the freeway from the Hollywood Bowl, the 1200-seat outdoor Ford Amphitheater was built in 1920 and is set against a backdrop of cypress and chaparral. Originally known as the Pilgrimage Theater, the Amphitheater is one of the oldest performing arts venues in Los Angeles still in use, with a rich tradition of presenting local jazz. The open-air amphitheater sits on a 45-acre park-like setting in the Cahuenga Pass.

Satellite Parking & Shuttle Service for Ford Amphitheatre:

Satellite parking is quick and easy at the Ford. Shuttles start running 2 hours before the show time at 20 minute intervals. A FREE shuttle to the Ford stops at the Universal City Metro Station at Lankershim Blvd. and Campo de Cahuenga in the Kiss and Ride area.

Parking is free in the Metro Station lot.

Parking is free in the Metro Station lot.

Universal City Metro Station
Lankershim Blvd & Universal Terrace Parkway
North Hollywood, CA 91608

Park on Site

Stacked parking at the Ford Theatre costs \$5 per vehicle.

Los Angeles Jazz Collective

4:00pm

Go Shlomo

ADAM BENJAMIN keyboards
JASON HARNELL drums

5:30pm

Matt Zebley Group

7:00pm

Brian Swartz Trio

BRIAN SWARTZ trumpet
LARRY KOONSE guitar
DAREK OLES bass

ANGEL CITY JAZZ FESTIVAL

STAFF

Rocco Somazzi Creative Director
Jeff Gauthier Co-Producer
Rob Woodworth Co-Producer
Ruth Price Co-Producer
Wayne Peet Audio
Susan Von Seggern Public Relations
Mark Rini, Groov Marketing Radio Promotion
Kio Griffith Graphic Design
Leroy Downs MC
Greg Burk copyeditor

SPONSORS & PATRONS

The Herb Alpert Foundation
Chamber Music America
Doris Duke Foundation
mediaThe Foundation
LA County Arts Commission
The Jazz Bakery
CAP-UCLA
LACMA
REDCAT
The Blue Whale
Cryptogramophone Records
KPCC
KPFK
KJAZZ
Fusicology
Los Angeles Jazz Collective
Lithocraft

BOARD OF DIRECTORS

Debbie Drooz
Walter Thurman
Bill Weidmer
Rocco Somazzi

FRIENDS

Myles Regan Photography
Obstacle Web Design
Lauren Pratt CalArts
Joe Walker
Greg Burk
Mitch Glickman
Joon Lee
Gary Fukushima

Special thanks to the Los Angeles County Board of Supervisors for their continuing support of the Ford Amphitheatre season, a program of the Los Angeles County Arts Commission.



THE POWER OF

1NE

Brownstein is inspired by the

Angel City Jazz Festival's dedication to bringing the innovative beauty of Jazz to Los Angeles.

The power of 1NE organization can indeed make a difference.

One idea, one organization, one firm can make a difference in the lives of many.

Learn more at bhfs.com.

**Brownstein | Hyatt
Farber | Schreck**

2029 CENTURY PARK EAST, SUITE 2100
LOS ANGELES, CA 90067-3007

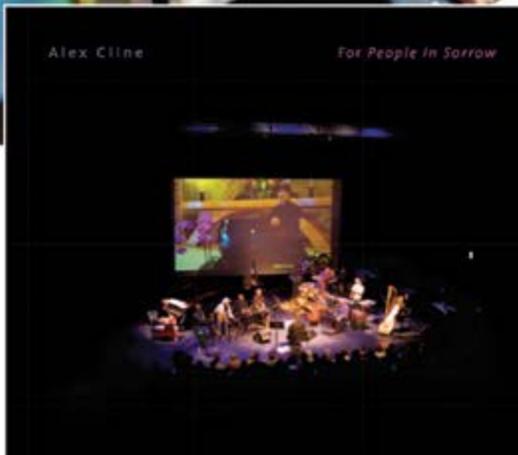
ALBUQUERQUE | DENVER | LAS VEGAS | LOS ANGELES | ORANGE COUNTY | PHOENIX
RENO | SACRAMENTO | SAN DIEGO | SANTA BARBARA | SANTA FE | WASHINGTON, DC



Alex Cline
For People in Sorrow
CD / DVD

A re-imagining of the composition by Roscoe Mitchell
Recorded live at the 2011 Angel City Jazz Festival
Available only at crypto.tv

crypto gramophone



Oliver Lake
Vinny Golia
Dan Clucas
Dwight Tribble
Jeff Gauthier
Maggie Parkins
Mark Dresser
Myra Melford
Zeena Parkins
G.E. Stinson
Alex Cline
Larry Parker
Sister Dang Nghiem

LITHOCRAFT HALF PAGE AD



The Los Angeles Jazz Collective congratulates the Angel City Jazz Festival on its continued quest to promote and highlight only the best in creative improvised talent, and we applaud its unyielding insistence on integrity of artistic vision in music.

The LAJC is proud to be a friend of this festival and we hope to build on the foundation that is the bedrock of what makes the Angel City Jazz Festival so vital to the continued survival and growth of jazz in Los Angeles and Southern California. We are planning big things in 2013 and we hope you join us for the journey.

Los
Angeles
Jazz
Collective

www.lajazzcollective.com



*"The Jazz Bakery
is the center of jazz
in Southern California"*
-L.A. Times



**THE
JAZZ
BAKERY**

The Jazz Bakery is proud to co-produce the Angel City Jazz Festival. Our Movable Feast series presents the finest musicians in the world at venues all across Los Angeles while our new building is being built. The Jazz Bakery is a 501(c)(3) non-profit organization. Please check out our new website at jazzbakery.org for more news and information.



THURS. OCT 11th - 8:00 pm

Pianist Alan Broadbent Solo Concert

By Reservation Only - Seating Extremely Limited

Steinway Piano Gallery

314 N Robertson Blvd, West Hollywood, CA 90048

SATURDAY, NOV. 3rd - 8:00 pm

Jane Bunnett - Soprano Sax & Flute, Hilario Duran - Piano

Featuring: Candido - Conga

Musicians Institute Concert Hall

1655 N. McCadden Place, Hollywood, CA 90028



FRIDAY, NOV. 9th, 2012 - 9:00 pm

CLAYTON BROTHERS QUINTET

"THE GATHERING"

Musicians Institute Concert Hall

1655 N. McCadden Place, Hollywood, CA 90028

SUNDAY, NOV. 18th, 2012 - 8:00 pm

PROVERB TRIO

Dafnis Prieto - drums / Kokayi - vocals, poetry / Jason Lindner - keyboards

Musicians Institute Concert Hall

1655 N. McCadden Place, Hollywood, CA 90028



CENTER FOR THE ART OF PERFORMANCE AT UCLA

Center for the Art of Performance at UCLA (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines—dance, music, spoken word and theater, as well the emerging digital, collaborative and cross-art platforms inspired by today's leading artists and creators. We are proud to partner with Angel City Arts and the Jazz Bakery.



2012
2013

cap.ucla.edu
310 825 2101

COMING SOON
TO ROYCE HALL:

Thu, Oct 25

Robert Glasper Experiment

plus special guests **José James,**
Taylor McFerrin and
Austin Peralta

Sat, Oct 27

Ron Carter Quartet plus special
guests **Robert Glasper Trio**

Sat, Mar 2

An evening with

Rudresh Mahanthappa:

Indo-Pak Coalition and Gamak

Fri, Apr 26

An evening with

Medeski Martin & Wood:

Acoustic and Electric

Sat, May 4

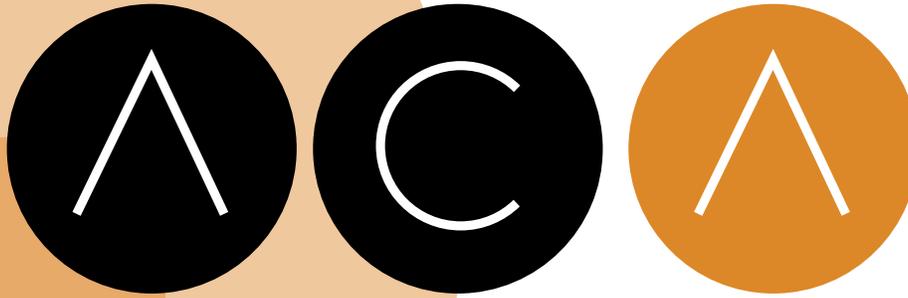
Brad Mehldau Trio and

The Bad Plus with special guest
Joshua Redman

KPCC is a proud sponsor of Angel City Jazz Festival

474

Southern California Public Radio
KPCC 89.3
Southern California Public Radio



ANGEL CITY ARTS
PRESENTING | COMMISSIONING | TEACHING
THE PERFORMING ARTS IN LOS ANGELES

PRESENTERS OF THE:
Angel City Jazz Festival
Angel City Jazz Young Artists Competition
Angel City Composers Series

Become a Member of Angel City Arts

Basic Membership: \$50

Tax Deduction
ACJF T-Shirt

Patron Membership: \$100

All of the BASIC plus:
20% discounts on all ACA presentations
2 CDs, 1 DVD gift from Cryptogramophone

VIP Membership: \$250

All of the PATRON plus:
Preferred seating and backstage access at all
Angel City Jazz Festival events
Free t-shirt or hat
Insider's club access -
including advance notice of events

Benefactor: \$500 & up

All of the VIP plus:
Acknowledgement on ACA & ACJF websites
and festival program
15 tickets to the Angel City Jazz Festival
Invitation to exclusive "meet & greet"
events with Festival artists

Angel City Arts is a 501(c)(3) non-profit organization incorporated in the state of California, dedicated to presenting, commissioning, and teaching the performing arts. Opportunities to support ACA include Tax-deductible donations, memberships, grants, and event sponsorship.

Partners

REDCAT/ CalArts



REDCAT (Roy and Edna Disney CalArts Theater) is an interdisciplinary contemporary arts center for innovative visual, performing and media arts located in downtown Los Angeles inside the Walt Disney Concert Hall complex. Through performances, exhibitions, screenings, and literary events, REDCAT introduces diverse audiences, students and artists to the most influential developments in the arts from around the world, and gives artists in this region the creative support they need to achieve national and international stature.

www.redcat.org

Los Angeles County Arts Commission



The Commission fosters excellence, diversity, vitality, understanding and accessibility of the arts in Los Angeles County. The Commission provides leadership in cultural services for the County, including information and resources for the community, artists, educators, arts organizations and municipalities. There are over 2,800 arts organizations and 150,000 working artists in the County of Los Angeles, creating the largest concentration of arts activity in the United States.

www.lacountyarts.org

LACMA



With 100,000 objects dating from ancient times to the present, the Los Angeles County Museum of Art (LACMA) is the largest art museum in the western United States. A museum of international stature as well as a vital part of Southern California, LACMA shares its vast collections through exhibitions, public programs, and research facilities that attract nearly a million visitors annually. The Bing Theater carries a rich tradition and history of contemporary music in Los Angeles. It has witnessed world premieres by such notable composers as Igor Stravinsky, Arnold Schoenberg and Pierre Boulez, and was home to the prestigious Monday Evening Concert Series in Los Angeles for over 50 years.

www.lacma.org/programs/music/jazz-at-lacma

KPCC



Our mission is to strengthen the civic and cultural bonds that unite Southern California's diverse communities by providing the highest quality news and information service through radio and other interactive media. We will be a public forum that engages its audiences in an ongoing dialogue and exploration of issues, events and cultures in the region and in the world, seeking to provide greater understanding and new perspectives to the people of these communities and their leaders.

www.scpr.org

The Jazz Bakery



The Jazz Bakery is a 501(c)(3) non-profit organization dedicated to presenting and preserving America's original musical art form, and to cultivating new audiences and emerging talent.

www.jazzbakery.org

Cryptogramophone



Cryptogramophone Records presents state of the art recordings of creative jazz in beautifully designed packages. Some artists on Cryptogramophone include Nels Cline, Alex Cline, Mark Dresser, Jeff Gauthier, Ben Goldberg, Myra Melford, and Bennie Maupin.

www.cryptogramophone.com

BlueWhale



blue whale is a live jazz bar located in the heart of little tokyo in Los Angeles. we are committed to providing quality live jazz music for everyone.

www.bluewhalemusic.com

CAP UCLA



Center for the Art of Performance at UCLA (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines – dance, music, spoken word and theater, as well the emerging digital, collaborative and cross-art platforms inspired by today's leading artists and creators. CAP supports the creation, presentation and critical dialogues vital to the ongoing innovation and expressive potential of artists whose work, whether vibrantly emerging or internationally acclaimed, forms the dynamic and evolving heritage of contemporary performance.

cap.ucla.edu/index.asp

Friends

Fusicology



Fusicology.com is the hub for global events and nightlife. Fusicology also serves as a multi-faceted marketing entity for influencers that live and breathe music, fashion, style and subculture. Fusicology specializes in providing relevant information across multiple platforms.

fusicology.com

LOS ANGELES JAZZ COLLECTIVE



The Los Angeles Jazz Collective was created in order to help foster a stronger jazz community in and around the city of Los Angeles. The LAJC aims to highlight the wide array of talent particular to modern jazz that already exists in this area, and to discover and nurture homegrown talent from the thousands of young musicians that live here, with the hope they will one day be the bedrock of a stronger jazz community in Los Angeles.

www.lajazzcollective.com

OBSTACLE



Web Design & Development

obstacle.com

FUSICOLOGY™



BE IN THE KNOW.
the hub for progressive events, music + culture
www.fusicology.com



**EVENT LISTINGS
MUSIC NEWS
PODCAST
MIXES
FREE DOWNLOADS
TICKET GIVEAWAYS**

Upgraded user experience and navigation

Free local mobile apps for for iPhone and Android

NEW! Facebook Event Sync App for Promoters



FUSICOLOGY.COM



APP.FUSICOLOGY.COM

Chamber Music America world jazz classical contemporary

NETWORK >

with musicians,
presenters, and
educators

**Chamber Music America's
National Conference**
January 17-20, 2013
New York City

APPLY >

for grants

Next deadline
March 8, 2013
**New Jazz Works
Commissioning
Program**

LEARN >

the latest news
of the field

**Chamber Music
magazine**
E-newsletter Accent

ACCESS

member discounts

Instrument insurance
Car rentals
Hotels

INFO > Log on to www.chamber-music.org

