

ANGEL CITY JAZZ FESTIVAL 2011

OCTOBER 2, 2011
7:00 PM

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

CaLARTS



ANGEL CITY JAZZ FESTIVAL 2011

Sunday, Oct. 2, 2011, 7:00pm

PROGRAM

***For People in Sorrow* - an homage and personal re-imagining by Alex Cline of the composition by Roscoe Mitchell**

Oliver Lake – saxophones, flute

Vinny Golia – woodwinds

Dan Clucas – cornet, flutes

Dwight Tribble – voice

Jeff Gauthier – electric violin

Maggie Parkins – cello

Mark Dresser – bass

Myra Melford – piano, harmonium

Zeena Parkins – harp

G.E. Stinson – electric guitars, electronics

Alex Cline – percussion

Sister Dang Nghiem – chant (via recorded performance)

Larry Ward – opening poem

Will Salmon – conductor

– *Intermission* –

***ANGEL CITY 2011* Trio for Three Multi-Instrumentalists by Roscoe Mitchell**

Roscoe Mitchell – woodwinds

James Fei – woodwinds

William Winant – percussion

***For People in Sorrow* - an homage and personal re-imagining by Alex Cline of the composition by Roscoe Mitchell**

I first heard the original recording of Roscoe Mitchell's piece "People in Sorrow" on the LP of the same name by the Art Ensemble of Chicago when I was a teenager in high school. This was an unprecedentedly miserable time of my life, but it was also an exciting time, as I was hearing a lot of creative music, most of it in the "jazz" genre, that was tremendously inspiring to me, something that awakened in me a sense that perhaps there was something akin to a greater purpose in life and which I feel ultimately contributed heavily to my surviving that otherwise grim period. My experience with my favorite recordings at the time was that some were so compelling to me that I found myself listening to them constantly, while others I felt were so profound and affecting that I could only listen to them occasionally, when conditions were right, as they required a type of

concentrated listening bordering on reverent attention. "People in Sorrow" was one of the latter types of recordings. The music itself became like some sort of raft carrying me safely across seas of my own bitterness and confusion, or a torch lighting the darkness. The album itself was recorded during the Art Ensemble's sojourn to Paris, France, in 1969, a time in our planet's history I can easily recall despite my youth at the time, a time following the great strides and anguished toll of the Civil Rights Movement and the revolutionary spirit of an idealistic youth culture as the country and the world reeled from the impact of huge changes and upheaval in the form of political assassinations, the Vietnam War, the threat of nuclear annihilation, and the ultimate deterioration of the peace-and-love promise of the counterculture into disillusionment, anger, and violence. As a white middle-class Los Angeles teenager in the early 1970s, my encounter with the Art Ensemble's music, the Association for the Advancement of Creative Musicians (AACM), and their artistic direction was among the manifestations at the time that provided me with some refuge while raising in me questions about my own racial, class, and global sense of identity.

While I didn't know what inspired Roscoe Mitchell to title his piece "People in Sorrow" (and I still don't), as I listened to its meditative and poignant collective creativity I felt in touch with both my own suffering as well as the world's and somehow consoled by the beauty and immediacy of the music at the same time. Something that I feel is an expression of this sort of experience with suffering as well as an element unavoidably found in the roots of this seemingly esoteric form of music is the blues. For me, "People in Sorrow" was one of the deeply influential musical performances I experienced at the time that served as a potent example of magnificent validity of free improvisation and of the transformational power of music.

Almost forty years later, looking back and realizing the impact of "People in Sorrow" on my own musical and personal journey, for a number of reasons I found myself entertaining the idea of acknowledging it and giving back in the form of organizing a performance of my own personal arrangement of the piece, a re-imagining that might serve as a suitable tribute to the piece, to its composer, to the group that played it, and to the organization that supplied the foundation for the group's artistic endeavors, while also using the piece as a vehicle in which to present my own interpretation as an offering of sorts. I waffled on the idea for a few years, not wanting to possibly unintentionally indulge an idea that might actually be arrogant, presumptuous, inappropriate, egregiously audacious, or somehow insensitive, weighing the efficacy or folly of the mere notion of possibly trying to recreate a masterpiece while feeling inspired to honor the work, hopefully drawing deserved attention to it and to its creator(s) in the process. The idea became something more like an aspiration of mine, and eventually I decided to go ahead with attempting to realize it. The result is this concert.

In presenting my own take on "People in Sorrow" I have endeavored to create some new areas of musical exploration in it while consciously making reference to many sections heard in the original recorded performance. While I realize that many of these sections were most likely improvised and consequently happened spontaneously during the recording of the piece back in 1969, I have elected to retain some of these sections' identities out of respect and appreciation for the original recording. The piece itself is essentially one simple but beautiful theme that recurs throughout, interpreted in a variety of ways and settings, while being connected with and surrounded by extensive free improvisation. My version of the piece retains this approach, allowing each of the highly capable musicians I invited to participate to bring their own special

voices and distinctive talents to the realization of it in an uninterrupted flow of what could perhaps be described as guided improvisational sections.

As part of my personal vision of the performance, I also invited Sister Dang Nghiem, a Buddhist nun and disciple of the Venerable Thich Nhat Hanh, to contribute what she felt might be an appropriate chant in Vietnamese which would be recorded on video and projected at a certain point in the piece. After accepting my rather usual invitation, Sister D (as she's known) chose to chant the following verses (presented here in English translation), a *gatha* for listening to the bell and the Verses of Consecration used as part of the Ceremony for Closing the Coffin:

Listening to the Bell

Listen, listen,
This wonderful sound brings me back to my true home.

Verses of Consecration

This water's shape is round or square
according to the container that holds it.
In the spring warmth, it is liquid; in the winter cold, it is solid.
When its path is open, it flows.
When its path is obstructed, it stands still.
How vast it is, yet its source is so small it is difficult to find.
How wonderful it is in its streams which flow endlessly.
In the jade rivulets, the footprints of dragons remain.
In the deep pond, water holds the bright halo
of the autumn moon.
On the tip of the king's pen, water becomes
the compassion of clemency.
On the willow branch, it becomes
the clear fresh balm of compassion.
Only one drop of the water of compassion is needed,
and the Ten Directions are all purified.

Today, as a musician who chooses to follow in the footsteps of the many great artists who inspired me so many years ago and continue to do so, and as a person who aspires and practices to understand and ultimately transform suffering, this occasion holds special significance for me. Performing this piece offers me a unique opportunity to enable and enjoy an overt confluence of the streams of both my musical and spiritual practices. That such an illustrious and distinguished gathering of participants was willing to share the experience with me and to contribute the depth of their own unique and accomplished artistry to this project awes me; that we were able to realize this dream of mine on a concert with Roscoe Mitchell himself frankly rather overwhelms me. I bow deeply and humbly in gratitude and offer this music to all who suffer, to all people in sorrow, that all may embrace and transform their suffering and find peace, healing, and happiness, the true happiness that our suffering helps make possible.

Alex Cline
Culver City, CA, September 2011

This performance is dedicated to Roscoe Mitchell with sincere thanks: to Shaku Gyo Joseph Jarman and Famoudou Don Moye; to the memory of Lester Bowie, Malachi Favors Maghostut, and Philip Wilson; and to the AACM and its many members and supporters.

Special thanks to Rocco Somazzi, Jeff Gauthier, Wayne Peet, Carole Kim, Nels Cline, JC Earle, Dave Bondi, Christopher Allis, Phil Stein, Karen and Xinwan Cline, and to my teachers.

Live Sound: Ian Burch and Wayne Peet

Audio Recording: Wayne Peet

Video projection: Dave Bondi

Video performance of Sister Dang Nghiem recorded September 6, 2011, at the Ocean of Peace Meditation Hall, Deer Park Monastery, Escondido, CA.

Videographer: JC Earle

Carol Robbins: harp rental

David Johnson and Cal Arts: percussion

Lauren Pratt: everything else

Percussionist-composer **Alex Cline** has been a mainstay on the jazz and new music scenes of Los Angeles for over thirty-five years, his endeavors having established for him a career international in scope. Combining colorful and sensitive percussion sounds with a drumming foundation based in the jazz tradition, Cline is recognized for his contributions to the music of such artists as Vinny Golia, Julius Hemphill, Bobby Bradford, Tim Berne, Richard Grossman, John Carter, Don Preston, Arthur Blythe, Horace Tapscott, Gregg Bendian, Joseph Jarman, Wadada Leo Smith, Charlie Haden, and countless others, having toured extensively in North America and Europe and having appeared on around a hundred recordings. His work as a composer and bandleader has been documented on four recordings with his group, the Alex Cline Ensemble: *The Lamp and The Star* (ECM), *Montsalvat* (Nine Winds), *Sparks Fly Upward*, and *The Constant Flame* (both on Cryptogramophone). His most recent Cryptogramophone CD *Continuation*, featuring Jeff Gauthier, Peggy Lee, Myra Melford, and Scott Walton, was released in early 2009. He also leads a group which plays his compositions as well as those by composers other than himself, Alex Cline's Band of the Moment. Alex has organized some notable improvisational group collaborations as well, such as the trio Cline-Gauthier-Stinson and the quartet Cloud Plate (with Kaoru, Miya Masaoka, and G.E. Stinson), both of which have released CDs. He has also been heard on numerous film soundtracks and in collaboration with many dancers, dance theater companies, and visual artists. Many print and online magazines have run feature articles on Alex, and he was included among the twenty of the "world's most creative percussionists" in Michael Bettine and Trevor Taylor's book *Percussion Profiles*. Among Alex's current musical associations are those with the Jeff Gauthier Goatette, the Amir ElSaffar-Hafez Modirzadeh Quartet, the Tom McNalley Trio, a duo with Thollem McDonas, the Chris Dundas Group, George McMullen, and Open Gate Theatre.

ANGEL CITY 2011 Trio for Three Multi-Instrumentalists by Roscoe Mitchell

Angel City 2011 is a Trio for Three Multi-Instrumentalists written for James Fei: woodwinds, William Winant: percussion and Roscoe Mitchell: woodwinds. I wrote this composition to be premiered at Angel City Jazz festival 2011. The piece has both written and improvised sections. Some sections include circular breathing and multi-phonics.

I would like to thank Jeff Gauthier, Rocco Somazzi and Alex Cline for this opportunity.

Roscoe Mitchell
Oakland, CA September, 2011

Roscoe Mitchell - For more than 40 years, Roscoe Mitchell's innovation as an improviser, composer, and performer has placed him at the forefront of modern music. His innovations as a solo performer, his role in the resurrection of long-neglected woodwind instruments of extreme register, and his reassertion of the composer into what has traditionally been an improvisational form, have placed him at the forefront of contemporary music for more than 40 years. As a composer and multi-instrumentalist, he has been a major contributor to the body of musical literature that ushered in the post-Coltrane period. Roscoe Mitchell turned 71 on August 3rd, 2011.

One of the top saxophonists to come out of Chicago's avant-garde jazz movement of the mid-1960s, Mitchell is a particularly strong and consistently adventurous improviser long associated with the Art Ensemble of Chicago, which he founded with Lester Bowie, Malachi Favors, Joseph Jarman, and Philip Wilson (later succeeded by Famoudou Don Moye). He has written more than 250 compositions and recorded more than 87 albums for Delmark, Nessa, Sackville, Moers Music, 1750 Arch, Black Saint, BYG, ECM, PI Recordings, RogueArt, AECO, Mutablemusic, Lovely Music, Victo, Chief, Alantic, Cecma, and Silkheart, in settings ranging from large ensembles to unaccompanied solo performances.

Mitchell was also a member of Muhal Richard Abrams' Experimental Band and a founding member of the Association for the Advancement of Creative Musicians (AACM) in 1965. His monumental "Sound " album (1966) introduced a new way of freely improvising, utilizing silence as well as high energy and "little instruments " as well as conventional horns. This groundbreaking music continues to inspire free improvisers today.

Mitchell is the recipient of many honors and awards including the Outstanding Service to Jazz Education Award from the National Association of Jazz Educators; the Certificate of Appreciation from the St. Louis Public Schools Role Model Experiences Program; the Certificate of Appreciation for the Art Ensemble of Chicago from the Smithsonian Institution; the Jazz Masters Award from Arts Midwest; and the National Association for the Advancement of Colored People's Image Award. He has conducted numerous workshops and has held numerous artist-in-resident positions throughout the world, and has taught at the Creative Music Studio, the Association for the Advancement of Creative Musicians' School of Music, the University of Wisconsin, the University of Illinois, and the California Institute of the Arts.

In 2007, Mitchell was named Darius Milhaud Chair of Composition at Mills College in Oakland, California, where he currently lives.

James Fei (b. Taipei, Taiwan) moved to the US in 1992 to study electrical engineering. He has since been active as a composer and performer on saxophones and live electronics. Works

by Fei have been performed by the Bang on a Can All-Stars, Orchestra of the S.E.M. Ensemble, MATA Micro Orchestra and Noord-Hollands Philharmonisch Orkest. Recordings can be found on Leo Records, Improvised Music from Japan, CRI, Krabbesholm and Organized Sound. Compositions for Fei's own ensemble of four alto saxophones focus on physical processes of saliva, fatigue, reeds crippled by cuts and the threshold of audible sound production, while his sound installations and performance on live electronics often focus on electronic and acoustic feedback. Since 2006 Fei has taught at Mills College in Oakland, where he is Assistant Professor of Electronic Arts.

William Winant has performed with some of the most innovative and creative musicians of our time, including John Cage, Iannis Xenakis, Keith Jarrett, Anthony Braxton, James Tenney, Cecil Taylor, George Lewis, Steve Reich and Musicians, Jean-Philippe Collard, Frederic Rzewski, Ursula Oppens, Joan LaBarbara, Oingo Boingo, and the Kronos String Quartet. He is principal percussionist with the San Francisco Contemporary Music Players and the John Zorn Chamber Ensemble. Since 1995 he has been the percussionist with the avant-rock band Mr. Bungle, has made two recordings ("Disco Volante" and "California" on Warner Brothers), and has toured throughout the world with the group. In March of 1997 he participated in the world premiere of Lou Harrison's quintet "Rhymes with Silver" featuring cellist Yo-Yo Ma and the Mark Morris Dance Group, and has toured the piece throughout the United States and Great Britain. In the fall of 2003, celebrating the 50th anniversary of the Merce Cunningham Dance Company, Mr. Winant, along with composers Takehisa Kosugi and Christian Wolff, created music for a series of eight special "Events" staged by Merce Cunningham and Dancers at London's Turbine Hall at the Tate Modern. He has made over 130 recordings, covering a wide variety of genres, including music by Earle Brown, John Zorn, Pauline Oliveros, Luc Ferrari, Karlheinz Stockhausen, Danny Elfman ("Batman Returns"), Siouxsie and the Banshees, The Ex, Han Bennink, White Out with Jim O'Rourke, Thurston Moore, and Mike Patton. Many composers have written works for him, including John Cage, Lou Harrison, John Zorn, Peter Garland, Alvin Curran, Chris Brown, David Rosenboom, Larry Polansky, Gordon Mumma, Alvin Lucier, Terry Riley, Fred Frith, Somei Satoh, and Wadada Leo Smith. Mr. Winant has been featured as a guest artist with the Los Angeles Philharmonic (under the direction of Pierre Boulez), the San Francisco Symphony, and the Berkeley Symphony, as well as at Cabrillo Festival, Ravinia Festival, Salzburg Festival, Holland Festival, Ojai Festival, All Tomorrow's Parties, Taklos, Other Minds, Lincoln Center, Royal Festival Hall, Library of Congress, The Barbican, and Brooklyn Academy of Music. For ten years he was principal percussionist with the Cabrillo Festival Orchestra (Dennis Russell Davies, director), and timpanist with the Philharmonia Baroque Orchestra 1985-1989 (Nicholas McGegan, director). He is a Visiting Lecturer at the University of California at Santa Cruz, and teaches at Mills College and the University of California at Berkeley. For eight years Mr. Winant was Artist-in-Residence at Mills College with the critically acclaimed Abel-Steinberg-Winant Trio. Formed in 1984, the ASW Trio has premiered over 25 new works for violin, piano, and percussion at major festivals and recitals throughout the world. Their recordings can be heard on the New Albion, Tzadik, and CRI/New World labels.

The 2011 Angel City Jazz Festival is a unique two-week series of concerts running from September 22–October 2. This year’s theme is “Global Jam”, presenting artists from nine different countries at seven concerts in six prestigious venues throughout the Los Angeles Area. We invite you to become a member of Angel City Arts, a 501(c)(3) non-profit organization dedicated to presenting, commissioning, recording, and teaching the performing arts in Los Angeles. ACA produces the Angel City Jazz Festival, and is committed to cultivating and revitalizing jazz culture in Los Angeles by presenting regular live concerts by established and emerging music innovators throughout the year. Educational programs include the Angel City Jazz Young Artist Competition. Your donations are tax deductible to the extent allowed by law. Please go to www.angelcityarts.org

Basic Membership: \$50:

Tax deduction and 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

Angel City Arts would like to thank all of our Kickstarter backers. We couldn’t have done this without you.

Special Kickstarter Backers:

Steven Peckman, Maude McCormick, Alan M Kafton, Mark Movic, Steve Bartek, Jim Berliner, Nels Cline

—Rocco Somazzi & Jeff Gauthier, Festival Producers