




October 23

Thursday

7:30PM

## Archie Shepp

Herbst Theatre

 Pre-Concert Talk featuring Archie Shepp, 6:30PM. Free to ticket holders.

**"Everything he play[s] is dramatic and expansive."**  
—*The New York Times*

A rare U.S. concert by an icon from the 1960s free jazz era! Tenor saxophonist Archie Shepp was a clarion voice during jazz's most turbulent era, and he has continued to break new ground while remaining rooted in blues, ballads and spirituals. He gained early attention through collaborations with New Thing avatars Cecil Taylor and John Coltrane, who was so impressed by Shepp's innovative sound that he recruited him for the Impulse! label. Shepp returned the favor with his first classic album, *Four for Trane*, featuring trombonist Roswell Rudd, bassist Reggie Workman and altoist John Tchicai.

Shepp participated on Coltrane's epochal 1965 album *Ascension*, a free jazz landmark, and then went on to refine an Afrocentric methodology on his seminal albums *Fire Music* and *The Magic of Ju-Ju*. An artist and educator with far-reaching interests, Shepp has pursued various careers over the years. A prolific playwright, he has written several works produced in respected theaters, such as "The Communist" and "Lady Day: A Musical Tragedy." He was a music faculty member at the University of Massachusetts, Amherst for more than 30 years, and he is a poet who has often incorporated spoken-word interludes into his performances. Working mostly in Europe in recent decades, Shepp has recorded tributes to Charlie Parker and Sidney Bechet, while making occasional forays into R&B. At 71, Shepp retains his power to provoke and enchant. Still politically outspoken, he combines a rigorously intellectual improvisational approach with a gruff, emotionally bracing sound.

### ARCHIE SHEPP

Archie Shepp soprano, tenor saxophone, vocals

Tom McClung piano  
Ronnie Burrage drums  
Avery Sharpe bass

### MADE POSSIBLE IN PART BY

Mr. and Mrs.

Thurman V. White, Jr.



October 24

Friday

8PM

Sacred Space: Solo Piano

## Cecil Taylor

Grace Cathedral

**"Full of feverishly hammering passages, dissonant harmonic language and a quite remarkable density of texture"**  
—*The New York Times*

Few settings seem more appropriate for Cecil Taylor's epic piano improvisations than the soaring interior of Grace Cathedral. A free jazz patriarch who has lost none of his creative ferocity at 79, Taylor pushed jazz into uncharted territory in the late 1950s and has never stopped searching. His performances are intense, inspired, galvanizing events marked by his sharply percussive attack and roiling clusters of ringing chords.

Born and raised in New York City, Taylor has often cited dance as an important influence on his music, and his lithe, graceful presence at the keyboard is a hallmark of his performances. As a young musician studying at the New England Conservatory, he found early inspiration in the percussive chords of Dave Brubeck, the orchestral sweep of Duke Ellington and the asymmetric rhythms of Thelonious Monk. By the time he recorded 1956's *Jazz Advance*, he was a leading force in jazz's emerging avant garde.

While Taylor made several landmark recordings in the late 1950s and early 60s, he worked infrequently for the next decade (more often in Europe than the U.S.), instead concentrating on honing his overwhelmingly physical keyboard style in private. By the time saxophonist Sam Rivers joined Taylor's band in 1968, the pianist's mature sound was fully formed, and he was starting to gain widespread recognition as one of the music's foremost innovators. A protean artist who deals in vivid, dynamic abstractions, Taylor has created an ecstatic style that carries listeners along with tidal force.

*Note: Grace Cathedral's soaring vault produces a natural, seven-second reverberation. This effect, different from typical concert hall acoustics, will be an integral component of this performance.*

### CECIL TAYLOR

Cecil Taylor piano

### MADE POSSIBLE IN PART BY

Doug Tilden