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CAP UCLA Presents
An Evening with Pat Metheny
with Antonio Sanchez, Linda May Han Oh and Gwilym Simcock

October 26 at Royce Hall

“Mr. Metheny is one of the most industrious creative engines in jazz, and his relentless breadth has become a calling card, if not a selling point, among his fans.”
—The New York Times

UCLA’s Center for the Art of Performance (CAP UCLA) announces the return of 2018 NEA Jazz Master Pat Metheny for one night only featuring an all-star lineup with Antonio Sanchez, Linda May Han Oh and Gwilym Simcock on Friday, Oct. 26 at 9 p.m. at Royce Hall. Tickets for $59–$99 are available now at cap.ucla.edu, 310-825-2101, Ticketmaster and the UCLA Central Ticket Office.

Metheny’s versatility is legendary. His body of work traverses a wide array of styles, while always sidestepping the limits of any one genre. Over the years, he has performed with
artists as diverse as Steve Reich, Herbie Hancock, Milton Nascimento and David Bowie. Metheny has won countless accolades, including 20 Grammys, three gold records and too many “Best Jazz Guitarist” polls to count. Recently inducted into the Downbeat Hall of Fame as its youngest member and only the fourth guitarist, Metheny will present a range of music from throughout his career.

After the massive worldwide successes of his Grammy winning “Unity Band” and “Unity Group” records and the extensive touring that followed, Metheny took a bit of a break in 2015. “This past year is the first time I have taken any real time off since 1994. It was great to be able to practice, do some research and start the process of developing some ideas that I have had cooking for a while.”

While 2015 may have been less active than usual for Metheny on the touring front, he nevertheless created the critically acclaimed large-scale work Hommage for Eberhard Weber and performed it at events in Europe, Japan and America. He also served as artist-in-residence for the Detroit Jazz Festival performing with his own ensembles, his longtime associate Gary Burton and a newly formed duet partnership with legendary Miles Davis bassist Ron Carter.

For this upcoming 2018 touring period, Metheny wanted to continue “the research.” Says Metheny, “The usual process for me over these years has been the traditional scenario that flows like this; write some music, make a record, do a tour. I wanted to break that pattern a bit this time. And also, I have so much music from over the years that I almost never play, I thought it would be fun and interesting to put together a really select group of musicians who could cover the widest range of everything I have done previously and could also possibly develop into something beyond that with a lot of playing together under our belts.”

Joining Pat this year once again will be his long time drummer Antonio Sanchez who has been his most consistent associate in a huge variety of settings since 2000. “Antonio is always incredible. He is one of the greatest drummers of all time and the fact that we have been able to share so much music together over these years is something really special for both of us. And I am so proud of all his recent successes with the Birdman score.” Antonio’s score for the Oscar-winning Alejandro G. Inarritu film was nominated for a Golden Globe award and 2016 Grammy award as well as dozens of other prizes around the world. Pat goes on to say, “Being on the bandstand with Antonio is like nothing else I have ever experienced with any other musician. He has the capacity to listen and be inside the music with an intensity that is unique. That focus, combined with his truly otherworldly skills on the kit puts him his own category.”

Malaysian-Australian bassist Linda May Han Oh has been extremely active on the New York scene for the past few years, playing with many of the major musicians in the community. Metheny continues, “I love to follow who the new players around town and I go out often to check out what everyone is doing. The first time I heard Linda, she immediately went to the top of my list of candidates. She has everything I always am looking for; great time, great notes and a lot of imagination. But the most important thing I am always searching for in any musician is an elusive and hard to describe quality that embodies a certain communicative ability to connect — not just to the
other musicians, but to the audience as well. Linda has that. When we got together, she was so easy to play with. She went on to tell me how much she had been affected as a young player by my record Question and Answer and a few others, which is incredibly gratifying for me. I am really excited to get the chance to play with Linda.”

Rounding out the ensemble is British pianist Gwilym Simcock, one of the most exciting new pianists to emerge from the UK in many years. Metheny: “I first heard about Gwilym on a trip to London a few years back when someone at a radio station gave me his debut record while mentioning to me that he had often spoken of his interest in this music having been sparked by his exposure to one of my early records, again one of the most flattering things imaginable. When I listened to his CD, I became an instant fan; Gwilym is simply one of the best piano players I have heard in a long, long time. After trying to find time to get together over a number of years, in 2014 I was finally able to stay over after a gig in London do some playing. We had planned on getting together for a few hours or so, but wound up playing continuously for an entire afternoon. It was absolutely incredible what we were able to get to so quickly. I have only ever had that kind of communication and ease of playing with another musician a handful of times over the years to that degree. I am so excited to get the chance to play with Gwilym and there seems to be enormous potential there for us to develop a really unique way of playing together.”

As to what the performances will be like as the year unfolds Metheny says, “It could really be anything and everything. I have already written a bunch of new music inspired just by the thought of this presentation, but I could also imagine playing only old music one night, or even playing entire albums. I like the idea of keeping it open and letting it become whatever it winds up being over the course of a tour. At this stage, I have so much music and it all is kind of one big thing for me without borders or distinctions between this period or that period. With Antonio, Linda and Gwilym, I think we could and will do a wide range of things from throughout all of it — and maybe uncover what the next period has in store as well.”

Metheny returns to CAP UCLA following a September 2016 concert at Royce Hall. Sanchez returns following 2017 performances of BiRDMAN LiVE film and score at Royce Hall and with his and Migration at The Theatre at Ace Hotel.

CAP UCLA’s Jazz series continues this fall at Royce Hall with Terri Lyne Carrington (Nov. 9) and Luciana Souza’s The Book of Longing Featuring Chico Pinheiro and Scott Colley (Dec. 1). Spring events at The Theatre at Ace Hotel include The Soul Rebels (Feb. 16), An Evening with Lettuce and John Scofield (March 20) and Roberto Fonseca and Fatoumata Diawara (March 23).

CALENDAR EDITORS, PLEASE NOTE:
CAP UCLA presents
An Evening with Pat Metheny
with Antonio Sanchez, Linda May Han Oh and Gwilym Simcock

Sunday, Oct. 26 at 9 p.m.
CAP UCLA at Royce Hall
Program: 20-time Grammy winner and recently awarded 2018 NEA Jazz Master Pat Metheny is a force of nature. Returning to Royce Hall with his latest all-star quartet featuring Antonio Sanchez, Linda May Han Oh and Gwilym Simcock, Metheny will present a program spanning his broad and extensive career.

Tickets:
Single tickets: $59–$99
Online: cap.ucla.edu
UCLA Central Ticket Office: 310-825-2101, Monday through Friday from 10 a.m. to 4 p.m.
Royce Hall box office: open 90 minutes prior to the event start time.

Artist websites: Pat Metheny | Antonio Sanchez | Linda May Han Oh | Gwilym Simcock

ABOUT PAT METHENY
Pat Metheny was born in Lee’s Summit, MO on August 12, 1954 into a musical family. Starting on trumpet at age 8, Metheny switched to guitar at age 12. By age 15, he was working regularly with the best jazz musicians in Kansas City, receiving valuable on-the-bandstand experience at an unusually young age. Metheny first burst onto the international jazz scene in 1974. Over the course of his three-year stint with vibraphone great Gary Burton, the young Missouri native already displayed his soon-to-become trademarked playing style, which blended the loose and flexible articulation customarily reserved for horn players with an advanced rhythmic and harmonic sensibility — a way of playing and improvising that was modern in conception but grounded deeply in the jazz tradition of melody, swing, and the blues. With the release of his first album, Bright Size Life (1975), he reinvented the traditional “jazz guitar” sound for a new generation of players. Throughout his career, Pat Metheny has continued to redefine the genre by utilizing new technology and constantly working to evolve the improvisational and sonic potential of his instrument.

Metheny’s versatility is nearly without peer on any instrument. Over the years, he has performed with artists as diverse as Steve Reich to Ornette Coleman to Herbie Hancock to Jim Hall to Milton Nascimento to David Bowie. Metheny’s body of work includes compositions for solo guitar, small ensembles, electric and acoustic instruments, large orchestras, and ballet pieces and even the robotic instruments of his Orchestron project, while always sidestepping the limits of any one genre.

As well as being an accomplished musician, Metheny has also participated in the academic arena as a music educator. At 18, he was the youngest teacher ever at the University of Miami. At 19, he became the youngest teacher ever at the Berklee College of Music, where he also received an honorary doctorate more than 20 years later (1996). He has also taught music workshops all over the world, from the Dutch Royal Conservatory to the Thelonious Monk Institute of Jazz to clinics in Asia and South America. He has also been a true musical pioneer in the realm of electronic music, and was one of the very first jazz musicians to treat the synthesizer as a serious musical instrument. Years before the invention of MIDI technology, Metheny was using the Synclavier as a composing tool. He also has been instrumental in the development of several new kinds of guitars such as the soprano acoustic guitar, the 42-string Pikasso guitar, Ibanez’s PM series jazz guitars, and a variety of other custom instruments.

It is one thing to attain popularity as a musician, but it is another to receive the kind of acclaim Metheny has garnered from critics and peers. Over the years, Metheny has won countless polls
as “Best Jazz Guitarist” and awards, including three gold records for (Still Life) Talking, Letter from Home, and Secret Story. He has also won 20 Grammy Awards spread out over a variety of different categories including Best Rock Instrumental, Best Contemporary Jazz Recording, Best Jazz Instrumental Solo, Best Instrumental Composition at one point winning seven consecutive Grammies for seven consecutive albums. In 2015 he was inducted into the Downbeat Hall of Fame, becoming only the fourth guitarist to be included (along with Django Reinhardt, Charlie Christian and Wes Montgomery) and its youngest member. Metheny has spent much of his life on tour, often doing more than 100 shows a year since becoming a bandleader in the ‘70s. At the time of this writing, he continues to be one of the brightest stars of the jazz community, dedicating time to both his own projects and those of emerging artists and established veterans alike, helping them to reach their audience as well as realizing their own artistic visions.

ABOUT CAP UCLA  
UCLA’s Center for the Art of Performance (CAP UCLA) is dedicated to the advancement of the contemporary performing arts in all disciplines — dance, music, spoken word and theater, as well as emerging digital, collaborative and cross-platforms — by leading artists from around the globe. Part of UCLA’s School of the Arts and Architecture, CAP UCLA curates and facilitates direct exposure to artists who are creating extraordinary works of art and fosters a vibrant learning community both on and off the UCLA campus. The organization invests in the creative process by providing artists with financial backing and time to experiment and expand their practices through strategic partnerships and collaborations. As an influential voice within the local, national and global arts communities, CAP UCLA connects this generation to the next in order to preserve a living archive of our culture. CAP UCLA is also a safe harbor where cultural expression and artistic exploration can thrive, giving audiences the opportunity to experience real life through characters and stories on stage, and giving artists an avenue to challenge assumptions and advance new ways of seeing and understanding the world we live in now.

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IMAGES: Available by request or register for download at cap.ucla.edu/pressimages. Photo by John Peden.