



**Marsalis Music presents
solo pianist Joey Calderazzo,
the Miguel Zenón Quartet,
and the Branford Marsalis Quartet**

Tuesday, October 12, 2004, 8 pm
Zellerbach Hall

Branford Marsalis Quartet

Branford Marsalis, *saxophone*
Jeff “Tain” Watts, *drums*
Eric Revis, *bass*
Joey Calderazzo, *piano*

Miguel Zenón Quartet

Miguel Zenón, *alto saxophone*
Luis Perdomo, *keyboards*
Ben Street, *bass*
Antonio Sánchez, *drums*

*Tonight’s performance will be announced from the stage.
There will be one 15-minute intermission.*

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ABOUT THE ARTISTS

Branford Marsalis has never been one to stand still. The acclaimed saxophonist forges new paths with an assurance born of lifelong dedication and keenly honed knowledge, in the company of his stunning quartet.

“We get better every time,” he says of his quartet with pride. “It’s unbelievable the way the band has grown. We’re all serious about playing, not like when we were younger and more interested in having fun. That’s why, when I was in my twenties, I could join Sting’s band or *The Tonight Show* and not really play for a year or more. I can’t see that happening again in my future, though. No more elegant diversions, because I don’t want to spend that much time not playing.”

This degree of dedication was reinforced by the creation of Marsalis Music, an independent label distributed by another artist-based company, Rounder Records. The decision to launch such a label meant even more from an artist who has enjoyed a number of high-profile gigs that jazz musicians rarely obtain. “I realized that what I really wanted to do was play during my years on *The Tonight Show*,” Branford says. “Really creative musical guests would come on – people like Marcus Roberts, Bruce Hornsby, Sting, Marilyn Horne, Kathleen Battle, Wynton, and Placido Domingo – and remind me of what I wasn’t doing. The irony of the situation really hit home. It wasn’t that I regretted that gig, or playing with Sting. Both experiences were a lot of fun, but I saw that I couldn’t devote that much time to something else at the expense of my own music. You can’t develop your conception on Saturday and Sunday. Great musicians and great bands go on the road, they tour and discover their own thing.”

In the case of Branford Marsalis, they also create a record label to foster such independent spirits. “My brother Ellis, who works in computers and doesn’t play music, told me once that he had what he called a ‘philosophical conflict’ at his job. He was bothered by the clash between people like himself, who want to provide a service to the community and make a profit, and those who just want to make a profit at the expense of the community. I never forgot

that insight, and it describes perfectly what Marsalis Music is about. We want to provide a service to the music community first. We want to create an atmosphere where people who make creative music can be heard.”

Branford’s own recordings on Marsalis Music now include his third album for the label, *Eternal*, which is devoted to ballads. As with most of his recording projects, *Eternal* is the product of much thought and sustained artistic growth. “Around the time I recorded *Crazy People Music* in 1990, I began to realize how hard it is to really play a ballad,” he explains. “One of the old-guard jazz guys had come up to me and said, ‘Yeah, I heard you messing up the melody of “Lament,”’ a J.J. Johnson ballad that I had recorded a couple of years earlier. The comment made me realize how certain people’s jazz parameters had nothing to do with music. All that mattered to that guy was that I didn’t play the bridge correctly. It made me start to think about what was important in playing ballads. I decided it was not just stating the melody, because Miles didn’t always play the melody; it was playing emotionally.”

Marsalis admits that it took a few years for this lesson to sink in, but he is not one for quick fixes. “I’m a firm believer in process over product, and I think my ballad concept finally started to come together on stuff like “A Thousand Autumns” (from his 1996 album *The Dark Keys*). It was a shock when two women came up to me on separate occasions and said the song had made them cry, because I had rarely heard that said about jazz before. The comment made me realize that the quartet and I were achieving emotional development as musicians. Playing a ballad had gotten beyond the typical jazz approach. We were manipulating the songs, not just the chord changes. That’s what inspired a ballad album.”

In addition to Branford’s new album, a new DVD capturing a full performance of John Coltrane’s suite *A Love Supreme* by the Branford Marsalis Quartet will be released in November. The performance was recorded in March 2003 at Amsterdam’s legendary Bimhuis.

ABOUT THE ARTISTS



Joey Calderazzo has proved from the time of his emergence has proven that he is among the most intense and engaged contemporary soloists and accompanists of his generation. Perhaps best known for working with saxophonists Branford Marsalis and Michael Brecker, the pianist released his new solo recording *Haiku*.

Haiku (August 2004), produced by Branford Marsalis for Marsalis Music, marks Calderazzo's first solo album. Featuring a dynamic mix of original pieces, the standards "Just One of Those Things" and "My One and Only Love," Kenny Kirkland's "Dienda," and Branford Marsalis' "A Thousand Autumns," the recording reveals Calderazzo's comprehensive understanding of the jazz piano idiom and his highly developed compositional abilities.

Miguel Zenón was born and raised in the Santurce section of San Juan, Puerto Rico, and began playing music at the age of 10. After coming to the United States he studied saxophone at Berklee College of Music and at the Manhattan School of Music. His recording debut, *Looking Forward*, was ranked number one on *The New York Times*' "alternative" list of the ten best albums of 2002. This past January, Marsalis Music released the Miguel Zenón Quartet's studio album *Ceremonial*, produced by Branford Marsalis. Showcased on the Latin-tinted recording are seven of Zenón's original compositions as well as a soulful interpretation of the hymn "Great Is Thy Faithfulness." The saxophonist is also a member of the newly created SF Modern Jazz Collective, an all-star octet led by Joshua Redman that also includes Bobby Hutcherson, Nicholas Payton, Josh Roseman, Renee Rosnes, Robert Hurst and Brian Blade.

Miguel Zenón's next release on Marsalis Music will delve further into the rich culture of his native Puerto Rico.

