

Saturday, November 4, 2006, 8pm
Wheeler Auditorium

Jason Moran & The Bandwagon



and
Vijay Iyer Quartet



Cal Performances' 2006–2007 season is sponsored by Wells Fargo.

About the Artists

Jason Moran & The Bandwagon

Jason Moran, *piano*
Tarus Mateen, *bass*
Nasheet Waits, *drums*

Jason Moran was born in Houston, Texas in 1975. He began studying the piano at age six, but longed to quit the instrument until he first experienced the sounds of jazz legend Thelonious Monk, an experience that renewed his interest in music and established an early role model in his creative development.

Moran went on to attend Houston's High School for the Performing and Visual Arts, where he became an active member of the jazz program, playing in the big band and leading a jazz quartet. His aspirations and talents eventually led him to New York City, where he continued his education at the Manhattan School of Music, to which he was drawn by the prospect of studying with the pianist Jaki Byard, who became Moran's teacher for four years and a role model for life. It was during this time that Moran also took lessons from other forward-thinking pianists, such as Muhal Richard Abrams and Andrew Hill, creative musicians who imparted a profound influence on Moran and encouraged him to find his own distinct voice.

In 1997, while Moran was still a senior in college, the drummer Eric Harland, a high school classmate of Moran's, recommended him to saxophonist Greg Osby, who was in the process of assembling a band for a European tour. Osby hired Moran based solely on Harland's description of his playing, and the match proved to be auspicious.

Moran made his professional recording debut on Osby's 1997 Blue Note CD, *Further Ado*, which brought him to the attention of Blue Note executives, who signed the pianist to his own record deal soon thereafter. The association with Blue Note is fitting, placing Moran in the lineage of innovative pianist-composers whose early careers were nurtured by the renowned

jazz label, such as Monk, Herbie Hancock and Herbie Nichols.

Moran's debut recording as a leader, *Soundtrack to Human Motion*, which found him in the company of Osby, Harland, vibraphonist Stefon Harris and bassist Lonnie Plaxico, was released in 1999 to great critical praise. (Ben Ratliff of *The New York Times* named it the best album of the year.) The following year's *Facing Left* found Moran stripping down to a trio with bassist Tarus Mateen and drummer Nasheet Waits, and prompted *JazzTimes* to declare the album "an instant classic." Moran augmented the trio for his third Blue Note release, *Black Stars*, adding avant-garde icon Sam Rivers, who plays saxophone, flute and piano on the recording. Gary Giddins of *The Village Voice* exclaimed, "*Black Stars* is possibly a Blue Note benchmark, definitely one of the year's outstanding discs."

Moran has performed as a sideman with such artists as Cassandra Wilson, Joe Lovano, Don Byron, Steve Coleman, Lee Konitz, Von Freeman, Ravi Coltrane and Stefon Harris. He was the youngest honoree of the New Work Commission by the San Francisco Jazz Festival. He was also awarded a grant from Chamber Music America's *New Works: Creation and Presentation* program, which is funded by the Doris Duke Charitable Foundation. For these two grants, Moran used sampled conversations as vocal triggers, a technique that would be at the foundation for many of Moran's later compositions.

In 2002, the Cork Jazz Festival awarded Moran the Guinness Rising Star Award. In 2003, the Jazz Journalists Association named Moran as the "Up-n-Coming Jazz Musician" of the year. He has appeared on the cover of *JazzTimes* with Joe Lovano and on the cover of *Down Beat* with his mentor, Andrew Hill. Moran topped the *Down Beat* Critics Poll in three categories in 2003 and 2004—Rising Star Jazz Artist, Rising Star Pianist and Rising Star Composer. In 2002 and 2003, the First Run Film Festival awarded Moran "Best Original Score" for Pagan Harlemane's *Two Three Time* and Chris Dillon's

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All We Know of Heaven. New York's Nightlife Awards honored Moran with awards for Best Jazz Combo and Best Performance: Solo Piano.

Moran has been lecturer/instructor at Banff Center for the Arts, Denmark's Vallekilde Jazz Camp, Skidmore College, the Manhattan School of Music, The New School and his *alma mater*, the High School for the Performing and Visual Arts. In 1994, Moran's family created HSPVA's "Moran Scholarship Award," which is awarded to an outstanding junior or senior student in jazz. Moran took over responsibility in 2001 as part of his commitment to education.

In 2005, Moran was named *Playboy's* first-ever Jazz Artist of the Year. He recently had a world premiere of his latest commission, *RAIN*, at Jazz at Lincoln Center, and collaborated with video/performance artist Joan Jonas on *The Shape, the Scent, the Feel of Things*, which was performed at Dia Beacon in October 2005.

His most recent Blue Note release, *Artist in Residence*, is Moran's seventh and most adventurous album to date. Moran had accepted—in the span of one year—separate commissions from three different pre-eminent American arts institutions: the Walker Art Center in Minneapolis, the Dia Art Foundation and Jazz at Lincoln Center. The outstanding music created for these commissions was recreated in the studio by his trio, The Bandwagon—Tarus Mateen on bass and Nasheet Waits on drums—and each of the guest artists who had participated in the premiere performances of these commissioned works. *Artist in Residence* is a record of Moran's most artistic exchanges and encounters to date on his true path in the art world, and an original collage of his most ambitious compositions and reflections on art today.

California-born **Tarus Mateen** began his professional career at age 12, making a three-week tour of Jamaica and the West Indies, opening for such Jamaican musical greats as Freddie McGregor and Judy Mowatt. During the following three years, he continued to perform throughout the West

Coast of the United States. He also did studio sessions for some of California's early rappers.

Upon graduation from high school, he moved to Atlanta to attend Morehouse College, majoring in music, and began to work the local club circuit, playing a variety of styles on electric and upright bass. In 1987, Tarus was a guest of reggae superstars Sly & Robbie, with whom he performed as a soloist on upright bass.

His career took off when he moved to New York in the late 1988 to begin a one-and-a-half year stint with legendary bebop singer Betty Carter, touring Europe and Asia and recording a Grammy Award-nominated CD.

In the early 1990s, Tarus worked regularly with Marlon Jordan and toured with Roy Hargrove, Eddie Harris, Kenny Burrell, Milt Jackson, Mark Whitfield and Terence Blanchard. With Blanchard, he recorded the original score and Grammy-nominated jazz suite for Spike Lee's *Malcolm X*. In 1993, he began performing with Tim Warfield and Rodney Kendrick. He later toured with Kenny Barron and flutist Bobbi Humphrey and then joined groups led by Marc Cary, Stefon Harris and Greg Osby. Beginning in 1999, Tarus toured and recorded as a member of New Directions, a band sponsored by Blue Note, performing alongside Osby, Mark Shim, Jason Moran, Harris and Nasheet Waits. Since 2000, he has performed and recorded with Jason Moran and Nasheet Waits as a member of The Bandwagon. In addition to his work in jazz contexts, Mateen has performed extensively as an electric bassist with many pop and hip-hop groups.

Nasheet Waits is a native New Yorker. His interest in playing the drums was encouraged by his father, legendary percussionist Frederick Waits. Over the course of his career, Freddie Waits played with such legendary artists as Ella Fitzgerald, Sonny Rollins, Max Roach, McCoy Tyner and countless others.

Nasheet's higher education began at Morehouse College in Atlanta, where he majored in psychology and history. Deciding that music

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would be his main focus, he continued his studies in New York at Long Island University, where he graduated with honors, receiving his BA in music. While attending LIU, Waits studied privately with renowned percussionist Michael Carvin. Carvin's tutelage provided a vast foundation upon which Waits added influences from his father, as well as mentor Max Roach. It was Max who first gave Nasheet's formidable talent international spotlight, hiring him as a member of the famed percussion ensemble M'BOOM. One highlight of Nasheet's tenure with M'BOOM was its live concert performance with special guests Tony Williams and Ginger Baker.

Nasheet's talent came to the attention of reedman Antonio Hart, who asked Waits to be the drummer in his first quintet. Waits became a standing member of Antonio's various ensembles, recording three albums and touring nationally and internationally in noted venues, jazz festivals and live television and radio performances. Nasheet remained a member of Antonio's group through 1998.

Most recently, Nasheet has been a member of Andrew Hill's various bands, Jason Moran's Bandwagon and Fred Hersch's trio. The Bandwagon has been described as "the most exciting rhythm section in jazz" by *Jazz Times*. The group's third recording, *Black Stars*, featuring jazz master Sam Rivers, was named the "Best CD of 2001" in *JazzTimes* and *The New York Times*. Nasheet's recording and performing discography is a veritable who's who in jazz, boasting stints with such jazz notables as Geri Allen, Mario Bauza, Hamiett Bluiett, Abraham Burton, Ron Carter, Marc Cary, Steve Coleman, Stanley Cowell, Orrin Evans, Stefon Harris, Andrew Hill, Bill Lee, Jackie McLean, the Mingus Big Band, the New Jersey Symphony Orchestra, Greg Osby, Joshua Redman, Vanessa Rubin, Antoine Roney, Wallace Roney, Jacky Terrasson, Bunky Green and Mark Turner. Nasheet has recorded and toured extensively in Africa, Europe, Japan, Canada, South America and the United States.

In addition to performing, recording and touring, Nasheet teaches private lessons to youth and adults, stressing a personal approach to the drums and music. He has been heralded for his musicality and creativity by such virtuosos as Ed Thigpen, Max Roach, Andrew Hill and Stanley Cowell. True to his personal philosophy of the necessity to balance tradition and modernism, Waits collaborates and performs regularly with a wide range of artists. He remains dedicated to exploring his role and creative path in music.

Vijay Iyer Quartet

Vijay Iyer, *piano*
Rudresh Mahanthappa, *alto saxophone*
Stephan Crump, *bass*
Marcus Gilmore, *drums*

Vijay Iyer was recently described in *The Village Voice* as "the most commanding pianist and composer to emerge in recent years." The son of Indian immigrants, he is a largely self-taught creative musician grounded in the American jazz lexicon and drawing from a range of traditions and information systems. His critically acclaimed recordings include *Memorophilia* (1995), *Architextures* (1998), *Panoptic Modes* (2001), and *Blood Sutra* (2003) and *Reimagining* (2005) under his own name; *Your Life Flashes* (2002) and *Simulated Progress* (2006) as part of the collective trio, Fieldwork; and *In What Language?* (2004), a collaboration with poet-performer-producer Mike Ladd. In May 2006, Iyer's decade-long partnership with Rudresh Mahanthappa, *Raw Materials*, released its self-titled debut disc on the Savoy Jazz label, his second in a multi-album deal with Savoy. His second musical collaboration with Mike Ladd, *Still Life with Commentator*, will be released in early 2007.

Iyer has performed around the world with his ensembles and collaborations, including the Vijay Iyer Quartet; the multimedia performance *In What Language?*, with Ladd and direc-

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tor Rachel Dickstein; a new collaboration with Mike Ladd and director Ibrahim Quraishi, *Still Life with Commentator*, which had its world and European premieres in spring 2006 and will be at Brooklyn Academy of Music's Next Wave Festival in December, to be followed by the project's album release in early 2007; the collaborative trio, Fieldwork; and Raw Materials, his duo with saxophonist Rudresh Mahanthappa. His recent appearances as a leader/co-leader include international music festivals in Paris, London, Toronto, Prague, Ottawa, The Hague, Strasbourg, Amsterdam, Ljubljana, Nijmegen, Ulrichsburg, Guelph, Victoriaville, Newport, Burlington, Cheltenham, Montreal, Vancouver, Perth, Melbourne, San Francisco, Seattle, Chicago, Rochester, Verona and Mumbai; the TBA Festival at the Portland Institute of Contemporary Art; Salzburg's Kontracom festival; and performing arts venues, including the Smithsonian Institution; the Asia Society, Merkin Hall, Joe's Pub, Symphony Space and The Kitchen in New York; UNC Chapel Hill's Carolina Performances series at Memorial Hall; the Wexner Center at Ohio State University; The Kennedy Center in Washington, D.C.; the Painted Bride Art Center in Philadelphia; the New World Theater at the University of Massachusetts, Amherst; and the Roy and Edna Disney CalArts Theater in Los Angeles.

In addition, he has appeared as a featured performer on numerous recordings and tours in Europe, Africa and Asia with influential saxophonist-composer Steve Coleman's Five Elements, avant-garde trailblazer Roscoe Mitchell's Note Factory, trumpet innovator Wadada Leo Smith's Golden Quartet, Black Rock Coalition founder Greg Tate's Burnt Sugar and legendary poet-activist Amiri Baraka's Blue Ark. Iyer has also joined forces with cutting-edge artists such as Cecil Taylor, George Lewis, Graham Haynes, Butch Morris, Dead Prez, Gerry Hemingway, Liberty Ellman, ROVA Saxophone Quartet, kotoist Miya Masaoka, vocalist Imani Uzuri, percussionist Trichy Sankaran and hip-hop theater artist Will Power.

Iyer holds a BS in mathematics and physics from Yale College and an interdisciplinary PhD in technology and the arts from UC Berkeley. He has lectured and published on improvisation, cognitive science and performance studies.

Named a Rising Star of the alto saxophone in the 2003 and 2004 *Down Beat* International Critics Poll, **Rudresh Mahanthappa** is one of the most innovative young musicians in jazz today. By incorporating the culture of his Indian ancestry, Rudresh has fused myriad influences to create a truly groundbreaking artistic vision. As a performer, he leads/co-leads five groups to critical acclaim. His most recent quartet recording, *Mother Tongue*, on Pi Recordings has been named one of top ten jazz CDs of 2004 by the *Chicago Tribune*, *All About Jazz* and *Jazzmatazz*, to name a few, and also received four stars in *Down Beat*. The CD reached No. 8 on US jazz radio charts and remained at No. 1 on Canadian jazz radio charts for over a month.

Rudresh has also worked as a sideman with such jazz luminaries as David Murray, Steve Coleman, Jack DeJohnette, Samir Chatterjee, Von Freeman, Tim Hagans, Fareed Haque, David Liebman, Greg Osby and Dr. Lonnie Smith. As a composer, Rudresh has received commission grants from the Rockefeller Foundation MAP Fund, American Composers Forum and the New York State Council on the Arts to develop new work. Rudresh holds a BM in jazz performance from Berklee College of Music and an MM in jazz composition from Chicago's DePaul University. Please visit www.rudreshm.com.

Stephan Crump is a Memphis-bred bassist and composer whose music can be heard on his two acclaimed albums and in numerous films. He has performed and recorded in the United States and across the globe with a diverse list of musicians—from late blues legend Johnny Clyde Copeland to Portishead's Dave McDonald, The Violent Femmes's Gordon Gano, Big Ass Truck, Dave Liebman, Sonny Fortune, Eddie

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Henderson and Bobby Previte, among others. Stephan is currently a member of Gregg Bendian's Mahavishnu Project and singer/songwriter Jen Chapin's band.

Marcus Gilmore was inspired by the music of his grandfather, legendary jazz drummer Roy Haynes, who gave him his first set of drums at age 10. He took naturally to jazz, and studied classical theory and percussion for four years. He is a graduate of the LaGuardia High School of Music & Art and Performing Arts in New York City and is currently attending the Manhattan School of Music. Marcus has received the Wynton Kelly Foundation Award, the Wyoming Seminary PAI Best Instrumentalist Award, the Essentially Ellington Best Drum Solo Award, the Vail Jazz

Festival Ella Fitzgerald Scholarship and the Brubeck Institute Summer Jazz Colony Award. He has performed at the Monterey Jazz Festival, the Monterey High School Jazz Band's tour of Japan and the Gibson/Baldwin GRAMMY High School Jazz Ensembles. In 2003, Marcus performed at the 28th International Jazz Festival in Bern, Switzerland as part of Clark Terry's "Young Titans of Jazz." The same band gave its New York debut at Birdland last fall. Marcus also loves Afro-Cuban Jazz and plays timbales and Latin percussion. He has performed with Steve Coleman, Ravi Coltrane, Vijay Iyer, John Clayton, Najee and others, and has sat in with Chick Corea, Ray Barretto, Branford Marsalis, Jimmy Heath, Wycliffe Gordon and Roy Hargrove.