

Thursday, February 28, 2008, 8pm  
Zellerbach Hall

## Joshua Redman Trio



*with*  
**Reuben Rogers, bass**  
*and*  
**Greg Hutchinson, drums**

*Cal Performances' 2007–2008 season is sponsored by Wells Fargo Bank.*

**Joshua Redman** (*saxophone*) is the most acclaimed and charismatic jazz artist to have emerged in the decade of the 1990s. Born in Berkeley, California, he is the son of legendary saxophonist Dewey Redman and dancer Renee Shedroff. Raised by his mother in Berkeley, Mr. Redman attended the Berkeley public schools, where he began his study of music, and performed with the Berkeley High Jazz Ensemble. After Berkeley High, he attended Harvard College, graduating *summa cum laude*, Phi Beta Kappa, with a BA in Social Studies in 1991. He was accepted by Yale Law School, but but postponed his entrance for a year to satisfy a growing desire to pursue music. Four months later, Mr. Redman's decision was confirmed when he won the first Thelonious Monk International Saxophone Competition, judged by a panel comprising Jimmy Heath, Branford Marsalis, Jackie McLean, Frank Wess and Benny Carter.

Fully committed to a career in the arts, Mr. Redman was quickly signed by Warner Bros. Records and issued his first, self-titled album in 1993, where he was featured on tenor saxophone. That same year saw the release of *Wish*, where Mr. Redman was joined by an all-star supporting cast of Pat Metheny, Charlie Haden and Billy Higgins. His next recording, *MoodSwing*, introduced his first permanent band, which included three other young artists who have gone on to make their mark in the jazz world: pianist Brad Mehldau, bassist Christian McBride and drummer Brian Blade. Over a series of celebrated recordings including *Spirit of the Moment: Live at the Village Vanguard*, *Freedom in the Groove* and *Timeless Tales (for Changing Times)*, Mr. Redman established himself as one of the music's most consistent and successful bandleaders, and added soprano and alto saxophones to his instrumental arsenal. His second acclaimed quartet, featuring pianist Aaron Goldberg, bassist Reuben Rogers and drummer Gregory Hutchinson, made its debut on Mr. Redman's 2000 album *Beyond*, and is also featured performing the saxophonist's first extended composition on the 2001 disc *Passage of Time*. A year later, Mr. Redman formed a new trio with keyboard player Sam Yahel and drummer Brian Blade that is heard on Mr. Redman's, *Elastic*, as well as under the collective name Yaya3.

In 2001, Mr. Redman was named Artistic Director of the SFJAZZ Spring Season (a program of the San Francisco Jazz Festival), and in 2004 he launched the SFJAZZ Collective, an eight-piece ensemble dedicated to performing both commissioned works and new arrangements of the work of great jazz composers.

Mr. Redman's Grammy Award-nominated *Back East*, released in April 2007, is his second recording for Nonesuch and his first in an acoustic trio setting. A marked contrast to Mr. Redman's plugged-in, groove-based sessions with the Elastic Band or his collaborations with the SFJAZZ Collective, this sax-bass-drums format harkens back to the Berkeley-based artist's early days as a performer, more than 15 years ago. He was indeed working "Back East" then, in Boston and New York City, and necessity as much as aesthetics often dictated the lineup. Sometimes a club he would be playing simply would not have a piano, in which case a quartet would be out of the question. But Mr. Redman was not merely attempting to recall his scuffling roots. *Back East* incorporates a wide range of ideas, experiences and influences, creating a multi-layered self-portrait via the sounds, people and places that have helped to shape his career.

On *Back East*, Mr. Redman says, there is "a sense of return to a style I associate with the East Coast, a return to playing—for lack of a better description—modern, swing-based, acoustic jazz. This was and is my musical bread and butter, the core of what I do. That approach to playing is one I really immersed myself in and developed during my time on the East Coast. In Boston, I wasn't studying music, but I was hanging out with a lot of musicians, and that's where I really learned how to play. And when I first moved to New York, I was still playing a lot of jam sessions, and doing lots of gigs at local clubs, bars and restaurants, sometimes with just bass and drums. So there's this sense of getting back to something that was really important to me in terms of my musical development but which I haven't captured so much recently through touring and recording."

In 2005, Mr. Redman started to compose new material with an acoustic trio in mind. The process evolved into a sort of internal dialogue about the concepts of East and West, but not just in terms

of two distinct coasts. “East” for Redman also represents non-Western sounds—Middle Eastern, Indonesian, Indian, African—that have surfaced in his writing and arranging, and that came to play an important, if subtle, role here.

“As I was writing,” Redman explains, “some eastern influences, which have always been in my music on some level, were coming out perhaps a little more strongly in this context. When I was really young, my mom took me to this place called the Center for World Music in Berkeley, where I studied (on a very rudimentary level, of course) South Indian drumming and Indonesian Gamelan. She also took me to all sorts of music and dance performances—Indian, Indonesian, Persian, North African, Japanese, Tibetan—you name it. There was a lot of that in the Bay Area in those days—a really eclectic, outward-looking, cross-cultural orientation.”

The East/West dichotomy soon became even more of a leitmotif. Says Mr. Redman, “One day I had one of those cool, quintessentially 21st century, digital music experiences. I had my iTunes on shuffle, and Sonny Rollins’ 1957 trio album *Way Out West* came on. I had always loved that record, but I hadn’t heard it in probably over a decade. ‘I’m an Old Cow Hand’ was playing and, man, it just sounded so amazing. It was almost like I was hearing it again for the first time. Naturally, it had a lot of relevance to the new music I was working on, because Sonny was probably the first, and arguably the greatest, saxophonist to really embrace the trio format. I got this burst of inspiration and came up with my own arrangement of ‘I’m an Old Cowhand.’ Sonny’s influence is clearly there in terms of the hard-driving and freewheeling approach, but I used harmonies, melodies and rhythms that give this version a bit of an eastern flavor. Immediately after that, I started working on an arrangement of ‘Wagon Wheels,’ also from *Way Out West*, which ended up with even more of that feeling.”

Both of those tunes made it to Mr. Redman’s final track list, and *Way Out West*, became a touchstone for the entire project: “There’s something stark and contemplative about the trio format, but something liberating and exhilarating about it as well. There’s an introspective quality, a real

intensity to it, but that intensity can also be very emotive and outward-reaching. Perhaps that’s part of the reason Sonny started to work with just bass and drums, so he could explore and express his ideas and emotions as freely as possible. That’s one of the things about trio that I find so compelling. The absence of a dedicated harmonic instrument creates the possibility for much more freedom, in many different areas—harmonic, melodic, rhythmic, formal, textural. It’s a lot of fun. But as the saying goes, ‘With freedom, comes responsibility.’ Playing trio can be uniquely liberating; and especially challenging!”

In addition to his own projects, Mr. Redman has performed and recorded with such varied artists as Ray Brown, Dave Brubeck, Chick Corea, the Dave Matthews Band, Jack DeJohnette, Bill Frisell, Charlie Haden, Herbie Hancock, Roy Hargrove, Roy Haynes, Milt Jackson, Elvin Jones, Quincy Jones, Big Daddy Kane, B. B. King, the Lincoln Center Jazz Orchestra, DJ Logic, Joe Lovano, Yo-Yo Ma, Branford Marsalis, MeShell Ndegeocello, Simon Rattle, Dewey Redman, Dianne Reeves, the Rolling Stones, John Scofield, Soulive, String Cheese Incident, Clark Terry, Toots Thielemans, McCoy Tyner, US3, Cedar Walton and Stevie Wonder. He provided the music for Louis Malle’s final film, *Vanya on 42nd Street*, and is both seen and heard in Robert Altman’s *Kansas City*. He also contributed to the soundtracks of Clint Eastwood’s *Midnight in the Garden of Good and Evil* and *Space Cowboys*.

Born November 15, 1974, and raised in the Virgin Islands, **Reuben Rogers** (*bass*) was exposed early on to calypso, reggae, gospel and jazz. In his formative years, Mr. Rogers received encouragement from his parents to explore his exceptional musical talent. He began with the clarinet, experimented with the piano, drums and guitar, yet at the tender age of 14 found his true passion in the bass.

Under the watchful eye of his high school band teacher Georgia Francis, Mr. Rogers’ passion found its focus in jazz encountered during workshops conducted by fellow Virgin Islanders Ron Blake and Dion Parson. His potential was recognized by numerous awards, grants and scholarships from the St. Thomas Arts Council and other

local organizations, which enabled him to attend summer programs at Interlochen Arts Camp in Michigan and Berklee College of Music in Boston. Upon completion of its five-week program, Berklee awarded Rogers a scholarship toward his degree studies, and he earned his Bachelor of Music there in 1997.

Mr. Rogers’ command of both the electric and acoustic bass has aided him in adapting to various musical genres. This versatility, in addition to the creative energy that he brings to the stage and recording studio, has made him one of the most sought-after bassists of his generation. He has performed with such renowned jazz artists as Wynton Marsalis, Roy Hargrove, Joshua Redman, Marcus Roberts, Nicholas Payton, Mulgrew Miller, Jackie McLean, Charles Lloyd and Dianne Reeves, among others. He has toured extensively all over the globe and has recorded on over 60 CDs.

Ever committed to supporting the arts in the Virgin Islands, Mr. Rogers returns when his schedule permits to conduct music workshops in local schools and organize fundraising concerts that benefit the education of today’s island youth. His musical endeavors come full circle during performances with the Caribbean jazz group 21st Century. Mr. Rogers’ debut recording as a leader, *The Things I Am*, was released in 2006.

Born June 1970 in Brooklyn, New York, drummer **Greg Hutchinson**, “perhaps the great drummer of his generation” (Gary Giddens, *Village Voice*), was musically inspired early in life by both of

his parents. His father, a percussionist, recruited young Mr. Hutchinson into a reggae band he led called the Triadics, and his mother bequeathed to him a vast record collection which had been in her family for at least two generations.

Listening to jazz, soul and funk, Mr. Hutchinson developed his conception early. “Among my primary influences is ‘Philly’ Joe Jones,” he admits, “because he’s a streetwise cat who incorporated all the elements of his life into his music. He was very, very slick. Another inspiration is Charlie Parker. I want to sing on the drums the way he sang on his horn.”

Mr. Hutchinson’s own analysis of the styles of his personal idols was enhanced by studies at the Manhattan School of Music and private lessons with Marvin “Smitty” Smith and Kenny Washington. Says Mr. Washington, “Unlike many drummers of his generation, Hutch listens, and is more interested in being a team player than just banging the drums.”

While still in school, Mr. Hutchinson made his professional debut with trumpeter Red Rodney, with whom he toured extensively before joining Betty Carter’s trio. After his two-year stint with Carter, Mr. Hutchinson began a successful association with trumpeter Roy Hargrove that continues to this day, both in performance and on record. In 1995, Mr. Hutchinson joined the Ray Brown Trio, taking Jeff Hamilton’s seat. Since then, he has performed and recorded with Joe Henderson and Joshua Redman, Diane Reeves and Harry Connick, Jr., and Common, among many others.