

Friday, October 4, 2013, 8pm
Zellerbach Hall

30TH ANNIVERSARY TOUR

Keith Jarrett, *piano*
Gary Peacock, *bass*
Jack DeJohnette, *drums*



Left to right: Gary Peacock, Keith Jarrett, Jack DeJohnette

Tonight's performance will comprise two sets with one intermission.

*No photography, video or audio recording is permitted in the hall at any time during the evening.
Please turn off all cellphones, pagers, and other electronic devices.*

Jazz at Cal Performances is sponsored by Nadine Tang and Bruce Smith.

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JARRETT-PEACOCK-DEJOHNETTE:
30TH ANNIVERSARY

When Jack, Gary, and I recorded our first “standards” album back in 1983, I had no idea we were being enlisted (by some force-field around us?) to embark on a 30-year excursion into the heart of jazz and its many environments: standard song-form, abstract free music, vamps of many colors, etc. And since we started on the basis of not pre-arranging anything, we have remained free of the closed-in concept of “our music.” There is no way to explain the depth that we’ve found together over the years in the “traditional” jazz rhythm-section format, but we have built a library of releases and played hundreds of concerts that represent the result better than anything I can say. But what I appreciate about the trio most is the ease and grace with which we have accomplished this. I don’t mean that it was easy; but if you remember that every time we played we were doing our absolute best, our reward was compatible with the effort we made. And from the first note in 1983, our guiding principles have never changed. In this sense, I don’t think we have any competition. Thank you, Jack and Gary, for living it with me.

Keith Jarrett

A consistent and ever deepening journey into the heart of jazz...truly authentic, inspiring. A genuine opportunity to surrender to the music at hand with boundless joy and enthusiasm. This continues to be my experience with the trio.

Gary Peacock

When Keith, Gary, and I came together as a trio, we never imagined we would still be playing this great music for 30 years. Every time we get together, we learn something new about how to play standards, ballads, and open improvisations. There have been some truly amazing and magical moments over the years. Playing with Keith and Gary has been one of the highlights of my life, and I am very grateful for this. Thank you, Keith and Gary, for this wonderful gift.

Jack DeJohnette

TWO THOUSAND THIRTEEN marks the 30th anniversary of the trio of Keith Jarrett, Gary Peacock, and Jack DeJohnette.

Keith Jarrett and Jack DeJohnette first played together in 1966–1968 as members of the Charles Lloyd Quartet, then for one year in 1970 with Miles Davis. Then, in 1977, Mr. Jarrett and Mr. DeJohnette played on Gary Peacock’s first ECM Records recording, *Tales of Another*.

The trio came together as a permanent group in January 1983, when Mr. Jarrett invited the two men to join him in New York for a recording session dedicated to playing “standards”—the rich body of American popular songs from the 1930s, ’40s, and ’50s. At the time it was considered passé for top players to be playing “standards” instead of original material, but Mr. Jarrett thought it was important to show that “music wasn’t about material, but what the player brings to the material.”

The January 1983 sessions produced the trio’s first three ECM Records releases *Standards, Vols. 1 and 2*, and *Changes*. These recordings from the original New York trio session were re-released in 2008 by ECM as a special three-CD box set in celebration of the trio’s 25th anniversary. Sixteen “live” concert recordings have followed on ECM, each recorded in a different international city: *Standards Live* (Paris, 1985), *Still Live* (Munich, 1986), *Changeless* (U.S. tour, 1987), *Tribute* (Cologne, 1989), *Standards in Norway* (Oslo, 1989), *The Cure* (New York, 1990), *Keith Jarrett at the Blue Note: The Complete Recordings* (New York, 1994; a six-CD box set), *Tokyo ’96* (Tokyo, 1996), *Whisper Not* (Paris, 1999), *Inside Out* (London, 2000), *Always Let Me Go* (Tokyo, 2001), *The Out-of-Towners* (Munich, 2001), *Up for It* (Juan-les-Pins, France, 2002), *My Foolish Heart: Live in Montreux* (Montreux, 2001), *Yesterdays* (Tokyo, 2001), and *Somewhere* (Lucerne, 2009), released in May 2013 in celebration of the trio’s 30th anniversary, featuring extended versions of Leonard Bernstein’s “Somewhere” and “Tonight” from *West Side Story*. And in 1991, two weeks after the death of Miles Davis, the trio went into New York’s Power Station studio and recorded *Bye Bye Blackbird*, their deeply felt

tribute to the jazz giant that all three had played with in their early years.

The trio's video releases include *Standards I* (1985), *Standards II* (1986), *Live at Open Theatre East 1993* (1993), and *Tokyo Concert '96* (1996)—all featuring full-concert performances. In fall 2008, ECM re-released all four concert videos on two special two-DVD sets.

Over the past 50 years, **Keith Jarrett** has come to be recognized as one of the most creative and uncompromising musicians of our times, universally acclaimed as an improviser of unsurpassed genius; a master of jazz piano; a classical pianist of great depth; and as a composer who has written hundreds of pieces for his various jazz groups, plus extended works for orchestra, soloist, and chamber ensemble.

Born in May 1945 in Allentown, Pennsylvania, Mr. Jarrett began playing piano at age three and classical studies at age seven, undertaking formal composition studies at age 15. In the mid-1960s, he began playing jazz, touring with Art Blakey, Charles Lloyd, and finally with Miles Davis. By the late '60s, he was leading his own trio with bassist Charlie Haden and drummer Paul Motian (soon to be a quartet with saxophonist Dewey Redman) and recording as a leader for the Atlantic, Columbia, and Impulse! record labels.

In 1971, Mr. Jarrett began his ongoing recording collaboration with ECM Records, the visionary German label headed by producer Manfred Eicher. This collaboration has produced a catalog of more than 60 recordings to date, unparalleled in their diversity and scope, including 20 trio recordings with Mr. Peacock and Mr. DeJohnette; ten classical recordings of music by Bach, Handel, Mozart, and Shostakovich; and Mr. Jarrett's groundbreaking solo piano recordings—including *The Köln Concert*, *La Scala*, *Radiance*, *The Carnegie Hall Concert*, *Testament*, and *Rio*, a stunning live solo piano concert recording made in Rio de Janeiro in April 2011—which have helped to redefine the piano in contemporary music. And *The Melody at Night, With You*, an intimate studio solo piano recording of songs released in 1999,

has become one of the bestselling jazz CDs of the past 14 years.

In the mid- to late '70s, Mr. Jarrett also toured and recorded with his acclaimed Scandinavian quartet Belonging, featuring saxophonist Jan Garbarek, bassist Palle Danielson, and drummer Jon Christensen. ECM released five CDs of the group, including *Sleeper*, which was recorded live in concert in 1979 in Tokyo and released in fall 2012 to universal critical acclaim.

Mr. Jarrett's many international honors include: a Guggenheim Fellowship and eight Grammy Award nominations; election as a member of the Royal Swedish Academy of Music (1996), then as both an Officier (1998) and a Commandeur (2007) de L'Ordre des Arts et des Lettres (two of the highest honors of the French Ministry of Culture), and in 2002 as a Fellow of the American Academy of Arts and Sciences (America's oldest honorary society, founded in 1780). He was awarded the 2003 Polar Music Prize (one of the world's most prestigious music awards, presented by the King of Sweden) and the 2004 Léonie Sonning Prize in Copenhagen (another of the world's major music awards). In 2008, he was inducted into the *DownBeat* Hall of Fame; in January 2014, he will be honored as an NEA Jazz Master at a special ceremony at Jazz at Lincoln Center.

Gary Peacock has served as an inspiration for several generations of jazz bass players, not content with the traditional bassist's role of simple timekeeping and harmonic accompaniment. His ability to bring melodic and rhythmic freedom into any musical setting has been his trademark for over 55 years playing jazz. Born in 1935 in Idaho, Mr. Peacock first played in Los Angeles in the late 1950s with Bud Shank, Barney Kessel, Hampton Hawes, and Paul Bley. By the early '60s, he was in New York playing with Bill Evans, Miles Davis, Albert Ayler, Archie Shepp, Sonny Rollins, and others. He moved to Japan for several years in the late '60s to study Oriental philosophy and medicine, before returning to the United States in the early '70s to resume active music-making and to teach at the Cornish Institute in Seattle. Over the years, he also

worked with Sarah Vaughan, Chick Corea, Joe Henderson, Helen Merrill, Michel Petrucciani, Don Pullen, Bill Frisell, and Ralph Towner, to name a few. In recent years, Mr. Peacock's other collaborations include a trio with pianist Marc Copland and drummer Joey Baron, a duo with pianist Marilyn Crispell, and a quartet with Lee Konitz, Mr. Frisell, and Mr. Baron, which resulted in a CD entitled *Live at the Blue Note*, released in July 2012 on Half Note Records.

Jack DeJohnette is one of the greatest drummers in jazz. His approach to the drums is that of a complete musician, exploring the varied colors and timbres of his varied percussion instruments, rather than simple timekeeping.

Born in 1942 in Chicago, Mr. DeJohnette studied classical music and piano for ten years as a youth. In the mid-1960s he joined Muhal Richard Abrams and Roscoe Mitchell as a member of the AACM, Chicago's pioneering avant-garde collective musical ensemble. He then moved to New York, playing first with Jackie McLean, Betty Carter, and Abbey Lincoln before joining the Charles Lloyd Quartet alongside Mr. Jarrett. By 1967, he was playing with many of the period's greatest improvisers, including Bill Evans, John Coltrane, Thelonious Monk, and Stan Getz, before joining Miles Davis in 1968 to record the quintessential jazz-rock fusion record, *Bitches Brew*, along with John McLaughlin, Chick Corea, and Dave Holland.

After a few years in Mr. Davis's band, Mr. DeJohnette moved on, continuing to record with many of the finest players in jazz and beginning to lead his own groups, such as New Directions, featuring John Abercrombie, Eddie Gomez, and Lester Bowie; Special Edition; the Gateway Trio, with Mr. Holland and Mr. Abercrombie; and Trio Beyond, with John Scofield and Larry Goldings.

He began a recording with ECM Records in 1972, where he has played on over 40 recordings with varied groups as a leader or sideman, as well in the trio with Mr. Jarrett and Mr. Peacock.

In 2005, Mr. DeJohnette created his own record label, Golden Beams, with releases that include *Music We Are* with pianist Danilo Pérez

and bassist John Patitucci; *Music from the Hearts of the Masters*, a duo recording with kora player Foday Musa Suso; *Music in the Key of Om*, a recording for relaxation and meditation; *Hybrids*, a remix album by the Ripple Effect; *The Elephant Sleeps but Still Remembers* with Bill Frisell; and *Peace Time*, an hourlong continuous piece of meditative music which won the Grammy Award for Best New Age Album in 2009.

His most recent CD release, *Sound Travels*, features Bruce Hornsby, Bobby McFerrin, and Esperanza Spalding, as well as pianist Jason Moran, trumpeter Ambrose Akinmusire, guitarist Lionel Loueke, saxophonist Tim Ries, and percussionist Luisito Quintero.

Mr. DeJohnette has garnered many awards, including France's prestigious Grand Prix du Disque (1979) and "Album of the Year" awards in *DownBeat's* 1984 Readers and 1989 Critics polls, and in Japan's *Swing Journal*. He has the distinction of having been voted "Best Drummer" in the *DownBeat* Readers Poll for an unprecedented 13 straight years, from 1980 to 1992, as well as several more times in recent years, including the 2013 Critics Poll. In 1991 Boston's Berklee College of Music awarded him an Honorary Doctorate of Music, and in January 2012 he was honored as a recipient of an NEA Jazz Master Award for his lifetime achievement.