

Saturday, November 16, 2013, 8pm
Zellerbach Hall

Joshua Redman Quartet



Arne Reimer

From left: Gregory Hutchinson, Aaron Goldberg, Joshua Redman, Reuben Rogers

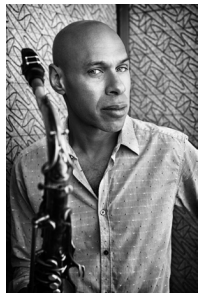
Joshua Redman *saxophone*
Aaron Goldberg *piano*
Reuben Rogers *bass*
Gregory Hutchinson *drums*

Tonight's program will be announced from the stage and performed without intermission.

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THE JOSHUA REDMAN QUARTET, featuring Aaron Goldberg, Reuben Rogers, and Gregory Hutchinson, will be performing new original music and jazz classics that Mr. Redman wrote and chose specifically for this group of musicians, as well as selections from Mr. Redman's May 2013 release *Walking Shadows*, a ballads-oriented album of lyrical music. This band's music can be challenging, provocative, and forward-looking, but also hard-swinging, melodic, and soulful, with a strong link to the jazz idioms of the 1950s and 1960s. The musicians demand serious energy and engagement of themselves and their listeners, and create music with a joyous and celebratory spirit.



Joshua Redman (*saxophone*) is one of the most acclaimed and charismatic jazz artists to have emerged in the decade of the 1990s. Born and raised in Berkeley, California, he is the son of legendary saxophonist Dewey Redman and dancer Renee Shedroff. He was exposed at an early

age to a variety of musics (jazz, classical, rock, soul, Indian, Indonesian, Middle Eastern, African) and instruments (recorder, piano, guitar, *gatham*, *gamelan*), and began playing clarinet at age nine before switching to what became his primary instrument, the tenor saxophone, one year later. The early influences of John Coltrane, Ornette Coleman, Cannonball Adderley, and his father, as well as the Beatles, Aretha Franklin, the Temptations, Earth, Wind & Fire, Prince, the Police, and Led Zeppelin, drew Mr. Redman more deeply into music. But although he loved playing the saxophone and was a dedicated member of the award-winning Berkeley High School Jazz Ensemble and Combo from 1983 to 1986, academics were always his first priority, and he never seriously considered becoming a professional musician.

In 1991, Mr. Redman graduated from Harvard College *summa cum laude*, Phi Beta Kappa, with a B.A. in social studies. He had

already been accepted by Yale Law School, but deferred entrance for what he believed was only going to be one year. Some of his friends (former students at the Berklee College of Music whom Mr. Redman had met while in Boston) had recently relocated to Brooklyn, and they were looking for another housemate to help with the rent. Mr. Redman accepted their invitation to move in, and almost immediately he found himself immersed in the New York jazz scene. He began jamming and gigging regularly with some of the leading jazz musicians of his generation: Peter Bernstein, Larry Goldings, Kevin Hays, Roy Hargrove, Geoff Keezer, Leon Parker, Jorge Rossy, and Mark Turner, to name just a few. In November of that year, five months after moving to New York, Mr. Redman was named the winner of the prestigious Thelonious Monk International Saxophone Competition. This was only one of the more visible highlights from a year that saw Mr. Redman beginning to tour and record with jazz masters such as his father, Jack DeJohnette, Charlie Haden, Elvin Jones, Joe Lovano, Pat Metheny, Paul Motian, and Clark Terry. For Mr. Redman, this was a period of tremendous growth, invaluable experience, and endless inspiration.

Now fully committed to a life in music, Mr. Redman was quickly signed by Warner Bros. Records and issued his first, self-titled album in spring 1993, which subsequently earned him his first Grammy Award nomination. That fall saw the release of *Wish*, on which Mr. Redman was joined by the all-star cast of Mr. Metheny, Mr. Haden, and Billy Higgins. He toured extensively with Mr. Metheny throughout the latter half of that year. His next recording, *MoodSwing*, was released in 1994, and it introduced his first permanent band, which included three other young musicians who have gone on to become some of the most important and influential artists in modern jazz: pianist Brad Mehldau, bassist Christian McBride, and drummer Brian Blade. A later edition of this ensemble included Mr. Bernstein, pianist Peter Martin, bassist Chris Thomas, and Mr. Blade. Over a series of celebrated recordings including *Spirit of the Moment: Live at the Village*

Joy Blackberg

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, was formed in 1998 and made its recorded debut on the 2000 album *Beyond*. The dynamic interplay and uncommon rapport of this group inspired Mr. Redman to write and record his first long-form composition, *Passage of Time*, which was released in 2001.

A year later, Mr. Redman began to channel his jazz sensibilities through new instrumentation and formed the Elastic Band, a flexible, electrified, groove-based trio built on an ongoing collaboration with keyboardist Sam Yahel and Mr. Blade. The band debuted on the 2002 releases *yaya3* and *Elastic*. Drummer Jeff Ballard began to play regularly with the Elastic Band later that year, and he (along with Messrs. Blade and Yahel) played a central role in their next recording, the Grammy-nominated *Momentum*, which was released in 2005 to inaugurate Mr. Redman's affiliation with Nonesuch Records, and featured a diverse and exciting lineup of special guests.

In 2000, Mr. Redman was named Artistic Director for the spring season of the non-profit jazz-presenting organization SFJAZZ. Mr. Redman and SFJAZZ Executive Director Randall Kline had an idea that *The New York Times* called a "eureka moment"; the creation of the SFJAZZ Collective, an ensemble distinguished both by the creativity of its members and a unique primary emphasis on composition. Inaugurated in 2004, the eight-piece band consists of a multigenerational cast of accomplished musicians. The Collective's repertoire features both commissioned works and new arrangements of the work of great modern jazz composers. In March 2007, Mr. Redman announced his hiatus from both the SFJAZZ Artistic Directorship and the Collective in order to focus on new projects.

The following month, Nonesuch released Mr. Redman's first ever piano-less trio record,

Back East, featuring Mr. Redman alongside three stellar bass and drum rhythm sections (Mr. Grenadier and Ali Jackson, Mr. McBride and Mr. Blade, Mr. Rogers and Eric Harland) and three very special guest saxophonists (Chris Cheek, Mr. Lovano, and Dewey Redman). On *Compass*, released in January 2009 (Nonesuch), he continued to explore the expansive trio format, and with a group of collaborators as intrepid as he is—Mr. Grenadier, Mr. Rogers, Mr. Blade, and Mr. Hutchinson—Mr. Redman literally and figuratively stretches the shape of the trio approach; on the most audacious of these tunes, he performs with the entire lineup in a double-trio setting.

In addition to his own projects, Mr. Redman has recorded and performed with Brian Blade, Ray Brown, Dave Brubeck, Chick Corea, the Dave Matthews Band, Jack DeJohnette, Bill Frisell, Aaron Goldberg, Larry Goldings, Charlie Haden, Herbie Hancock, Roy Hargrove, Roy Haynes, Billie Higgins, Milt Jackson, Elvin Jones, Quincy Jones, Big Daddy Kane, Geoff Keezer, B. B. King, the Jazz at Lincoln Center Orchestra, DJ Logic, Joe Lovano, Yo-Yo Ma, Branford Marsalis, Christian McBride, John Medeski, Brad Mehldau, Pat Metheny, Marcus Miller, Paul Motian, MeShell Ndegeocello, Leon Parker, Nicholas Payton, John Psathas, Simon Rattle, Dewey Redman, Dianne Reeves, Melvin Rhyne, the Rolling Stones, the Roots, Kurt Rosenwinkel, John Scofield, Soulive, the String Cheese Incident, Clark Terry, Toots Thielemans, Trondheim Jazz Orchestra, Mark Turner, McCoy Tyner, Umphrey's McGee, US3, Bugge Wesseltoft, Cedar Walton, Stevie Wonder, and Sam Yahel. Mr. Redman has been nominated for two Grammy Awards and has garnered top honors in critics' and readers' polls of *DownBeat*, *Jazz Times*, *The Village Voice*, and *Rolling Stone*. He wrote and performed the music for Louis Malle's final film *Vanya on 42nd Street*, and is both seen and heard in the Robert Altman film *Kansas City*.

Aaron Goldberg (*piano*) is a pianist and composer performing at the vanguard of jazz music. His recent albums *Home* and *Worlds* exhibit the

sensitivity and dynamism of his longstanding trio featuring Reuben Rogers and Eric Harland. In addition to heading his trio, Mr. Goldberg has spent the last twelve years touring with many of the most brilliant voices in jazz: Joshua Redman, Wynton Marsalis, Betty Carter, Nicholas Payton, Al Foster, Stefon Harris, Kurt Rosenwinkel, Madeleine Peyroux, and the Jazz at Lincoln Center Orchestra, among others.

Mr. Goldberg was born in Boston and got hooked on jazz in high school by Bob Sinicrope and Jerry Bergonzi, two master educators. He spent a year at the New School for Jazz and Contemporary Music before graduating *magna cum laude* from Harvard College in 1996 with a degree in history and science and a concentration in mind, brain, and behavior. On weekends he held a long-time residency at Wally's Café in Boston, and the fall after graduation he moved to Brooklyn.

Mr. Goldberg began performing with a cross-generational array of legends and peers—including Tom Harrell, Freddie Hubbard, Mark Turner, and Greg Tardy—in addition to working with his own trio. In 1998, he joined the Joshua Redman Quartet, with whom he toured for four years and recorded two albums. Along with his four albums as a leader and four more as a co-leader of the OAM Trio, Mr. Goldberg has recorded over 60 CDs with a diverse spectrum of artists.

In 2004 and 2008, Mr. Goldberg produced and performed in Jazz for America's Future and Jazz for Obama, historic fundraising concerts for Senator John Kerry and President Barack Obama, respectively. He is the co-arranger and co-composer (with John Ellis) of the *Baby Loves Jazz* series of books and CDs, as well as the musical director of All Souls at Sundown, a jazz and poetry series in New York City. He is also a member of the instrumental faculty at the New School for Jazz and Contemporary Music and a clinician at conservatories and universities around the world.

Reuben R. Rogers (*bass*) has a natural penchant for storytelling. And Mr. Rogers himself will be

the first to tell you his skills have coalesced under the influence of his impressive contemporaries.

His ability to transport the emotion of a piece into his accompaniment is akin to that of a fine woven tapestry, creating a blanket of rhythm and harmony that is welcomed by vocalists and instrumentalists alike. From a hard-hitting groove to a featherlike touch, with each interjection, Mr. Rogers echoes an affirmation of the soloist's statement, rendering a musical conversation in which the narrative is smoothly passed.

His own musical narration, often shaded in a palette of blue, has reached a point in its development where a leading flight is inevitable. This can be heard on Mr. Rogers's debut solo project *The Things I Am*, co-produced by renowned saxophonist Ron Blake.

Born and raised in the Virgin Islands, Mr. Rogers was exposed to varieties of music that included calypso, reggae, gospel, and jazz. In his formative years, he 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, this passion found its focus in jazz encountered during workshops conducted by fellow Virgin Islanders Ron Blake and Dion Parson. Mr. Rogers's potential was well recognized by numerous awards, grants, and scholarships from the St. Thomas Arts Council and other local organizations. This in turn opened the door for his summer studies at Interlochen Arts Camp in Michigan and in Boston at the Berklee College of Music. Upon completion of their five-week summer program, Berklee awarded Mr. Rogers a scholarship toward his degree studies.

Mr. Rogers's musical education is punctuated by numerous outstanding student awards, most notably a scholarship endowed by the Fish Middleton Jazz Society. He earned his Bachelor of Music in 1997 from Berklee. Mr. Rogers's 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 led him to be one of the most sought after bassists of his generation. He has enjoyed the opportunity of intense musical relationships with jazz artists of world renown, such as Wynton Marsalis, Roy Hargrove, Joshua Redman, Marcus Roberts, Nicholas Payton, Mulgrew Miller, Jackie McLean, Charles Lloyd and Dianne Reeves, among others. Mr. Rogers's peers continue to influence and enrich his musical style and direction. He has toured extensively all over the globe, and has recorded on over 70 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 Mr. Blake and Mr. Parson in the Caribbean jazz group 21st Century.

Jazz Magazine describes him as “the drummer of his generation” and indeed, **Gregory Hutchinson** (*drums*) is one of the most highly respected musicians of our time. His mastery of timing and expression of rhythms is at the core of his personal style. He is a musician's drummer, soundly rooted in the jazz tradition, he is able to approach all styles of music with supreme accuracy and imagination, decorating compositions with his natural feel and innovation.

The Brooklyn native began to nurture his passion for playing at the very young age of three. He recalls his first drum set lasting a total of five minutes, “I proceeded to put the sticks through the drumhead and not on top of it. I didn't know about Ted Reed stick control,” he muses, “and now fast forward many years, here I am.” His dedication to the instrument was apparent in junior high school and his instructors took notice. At age twelve, he would arrive at school an hour early each day and stay behind an hour after. He was encouraged to audition for

two music high schools and describes his not being accepted as “the best thing that could have happened to me.” It encouraged him to spend the next four years practicing and also led him to Justin DiCioccio, who became his mentor. Mr. DiCioccio's former students include Omar Hakim, Kenny Washington, Marcus Miller, and Steve Jordan. By accepting an apprenticeship with Mr. DiCioccio, Mr. Hutchinson had not only entered a lineage of supreme musical talent, but he had acquired a teacher who was serious in helping him become a professional musician.

Mr. Hutchinson's professional career began right out of high school, when he was introduced to Red Rodney after playing in a big band for a year. He quickly became known as a young phenomenon in the jazz community, sharing the stage with the likes of not only Mr. Rodney, but Betty Carter and Ray Brown while still in his early twenties. He is one of the few musicians today who had the opportunity to collaborate with some of the great originators of jazz music. Since then he has worked with a virtual who's who of the jazz world, including Dianne Reeves, Betty Carter, Wynton Marsalis, John Scofield, Roy Hargrove, Charles Lloyd, Diana Krall, Harry Connick, Jr., Joshua Redman, Christian McBride, and Maria Schneider. His time signatures and beat compositions have won him praise from the hip hop community as well leading him to work with powerhouses Common, producer Kareem Riggins, and Questlove of the Roots.

Mr. Hutchinson's experience and technique make him one of the most exciting musicians to watch and hear. He has the creative power to not only nurture, but challenge the very art of drumming. Dianne Reeves describes him as “pure genius.” Gary Giddins described his drum work as “elegant” and “like dancing.” Joshua Redman describes him as “inspired.” To Hutch, his goal is to play the drums like Charlie Parker plays the horns, “I want to sing on the drums the way he sings on the horn.” If history is any indication, Mr. Hutchinson will indeed continue to be a formidable presence in the musical community.