

Michael Brecker & Roy Hargrove

Saturday, October 4, 2003, 8 pm
Zellerbach Hall

Roy Hargrove Quintet
Roy Hargrove, trumpet
Ronnie Mathews, piano
Justin Robinson, alto saxophone
Dwayne Burno, bass
Willie Jones III, drums
Larry Clothier, road manager

Michael Brecker Quintet
Michael Brecker, tenor saxophone
Adam Rogers, guitar
Clarence Penn, drums
Chris Minh Doky, bass
Joey Calderazzo, piano

Tonight's performance will be announced from the stage.
There will be one intermission.

This performance has been made possible, in part, by members of the Friends of Cal Performances.

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and the Zellerbach Family Foundation for their generous support.

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Roy Hargrove has emerged as one of the most influential artists contributing to the resurgence of acoustic jazz music. Hargrove's clean, soulful stylings—punctuated with dazzling solo flourishes—are the result of his unique interpretation of many forms of music encountered throughout his life. He has been recording as a leader for more than a decade, issuing four CDs on Novus before signing with Verve in 1993. No musician on today's scene has kept alive the spirit of the after-hours jam session as vigorously as Hargrove. An aggressive, brilliant trumpeter, with a charming, relaxed stage manner—and even an easy style of singing when the mood takes him—Hargrove is always ready to play.

Born on October 16, 1969, in Waco, Texas, Hargrove was exposed to music at an early age—styles ranging from the passion and spirituality of gospel (while he attended church with his family) to the emotions of soul, R&B, and the blues on local radio. Under the guidance of music tutors from fourth grade through junior high school, his considerable skills began to develop. A performance by Ray Charles' band saxophonist David "Fathead" Newman at his junior high school greatly influenced Hargrove's interest in improvisation and melody.

Hargrove's career direction took shape during a high school workshop visit from Wynton Marsalis, who recognized the young trumpet player's talent and asked him to sit in with his band. With Marsalis' initial help, Hargrove was soon performing at Fort Worth's Caravan of Dreams Performing Arts Center with jazz luminaries Freddie Hubbard, Dizzy Gillespie, and Herbie Hancock. A European tour with Frank Morgan would follow before Hargrove even graduated high school. Then, an abbreviated stay at Boston's Berklee College of Music and subsequent transfer to New York

City's New School completed his academic training. At Berklee, Hargrove met saxophonist Antonio Hart and pianist Geoff Keezer, both of whom would perform on his debut album.

Along the way, Hargrove, widely recognized as one of the top improvising trumpeters, has not only wowed crowds throughout the world as he leads what is arguably the hardest-working and most-exciting band in jazz, but has also impressed critics who award him high scores in polls. In addition, Hargrove has been involved in a number of side projects, ranging from T.S. Monk's *Monk on Monk* recording to pop star D'Angelo's *Voodoo* album. (Hargrove, who says that funk and R&B have always been an integral part of his music education, also went on the road with the singer to kick off the *Voodoo* tour.)

Hargrove has been in demand as a guest on dozens of recordings, with elder statesmen such as Oscar Peterson and Shirley Horn as well as his own contemporaries. He has also toured in a trumpet summit with Wynton Marsalis, Nicholas Payton, and Jon Faddis, and has released critically acclaimed recordings for Verve, including the 1998 Grammy Award-winning *Habana* with his band Roy Hargrove's *Crisol*.

In 2003, Roy Hargrove was awarded a Grammy for his participation in *Directions in Music* with Herbie Hancock and Michael Brecker.

Michael Brecker, a major figure in contemporary instrumental music, is a nine-time Grammy winner, and the first artist to win both the Best Jazz Instrumental Performance and Best Jazz Instrumental Solo two years in a row. As a result of his stylistic and harmonic innovations, the tenor saxophonist and composer is among the most-studied instrumentalists in music schools today.

Born into a musical family in 1949, Brecker's father played records by Dave Brubeck and Clifford Brown and took Michael and his older brother Randy to see Miles Davis, Thelonious Monk, Duke Ellington, and many other jazz icons. While Randy took up trumpet, Michael launched his studies on clarinet and alto sax; moved by the genius of Coltrane, Brecker switched to tenor sax in high school. After studying (as did his brother) at the University of Indiana, he made the move to New York City, landing work with several bands before co-founding the pioneering jazz-rock group *Dreams* in 1970.

In 1973, Brecker joined his brother in the frontline of pianist/composer Horace Silver's quintet. The following year, the siblings branched off to form the Brecker Brothers, one of the most innovative and successful jazz-funk fusion bands of the decade. Michael and Randy also operated the popular downtown Manhattan jazz club *Seventh Avenue South*. Jam sessions with keyboardist/vibes player Mike Mainieri, bassist Eddie Gomez, and drummer Steve Gadd led to the 1979 formation of *Steps Ahead*. With Peter Erskine later replacing Gadd, the all-star quartet recorded seven albums and earned worldwide fame during the 1980s.

Brecker recorded and performed with a virtual Who's Who of jazz and pop giants in the 1970s and 1980s, including Chet Baker, George Benson, Dave Brubeck, Don Cherry, Chick Corea, Herbie Hancock, Freddie Hubbard, Quincy Jones, Charles Mingus, Joni Mitchell, Jaco Pastorius, Frank Sinatra, Bruce Springsteen, Steely Dan, Tony Williams, and Frank Zappa.

He cut his first record as a leader in 1987, and that solo debut, *Michael Brecker*, was voted *Jazz Album of the Year* in both *Down Beat* and *Jazziz* magazines. Its follow-up, *Don't Try This At Home*, garnered Brecker his first Grammy. After investigating new rhythmic concepts on 1990's *Now You See It...Now You Don't*, and subsequently touring with Paul Simon, Brecker reunited with Randy for 1992's *Return of the Brecker Brothers*. *Out of the Loop* (1994) and *Tales From the Hudson* (1997) put additional Grammys on the saxophonist's shelf, leading to Brecker being named *Best Soloist of the Year* by *JazzLife* and *Jazz Man of the Year* by *Swing Journal*. He also bolstered his star-studded resume with appearances on Herbie Hancock's *The New Standard* (Verve) and McCoy Tyner's *Infinity* (Impulse), followed by extensive touring with each piano titan.

Brecker's *Nearness of You*—following 1998's *Two Blocks From the Edge* and 1999's *Time Is of the Essence* (featuring Metheny; organist Larry Goldings; and drummers Elvin Jones, Jeff "Tain" Watts, and Bill Stewart)—found him reunited with the jazz innovators who appeared on his first two dates as a leader. Metheny, DeJohnette, and Haden played on *Michael Brecker*, and DeJohnette, Haden, and Hancock provided the rhythm section on *Don't Try This At Home*. But this was the first time they all played together as a unit for an entire album. *Nearness of You* was produced by

Metheny, marking the first time the guitarist stepped into that role for any major jazz artist other than himself and his own group.

Brecker's seventh solo album, *Nearness of You: The Ballad Book*, featured a dream ensemble of fellow jazz giants: Pat Metheny, Herbie Hancock, Charlie Haden, and Jack DeJohnette. The album was produced by Pat Metheny, with legendary singer-songwriter James Taylor adding his voice to the peerless musical alchemy on two tracks. *Nearness of You* was named Record of the Year, and Brecker was named Artist of the Year in both the Critics' and Readers' Polls of Japan's *Swing Journal*, which has the largest circulation of any jazz magazine in the world. It won also two Grammy Awards for Brecker.

In June 2002, Brecker, Herbie Hancock, and Roy Hargrove released *Directions in Music*, a live concert at Toronto's Massey Hall, which celebrates the music of Miles Davis and John Coltrane. *Directions In Music* won a Grammy for Best Jazz Instrumental Album (Brecker's ninth Grammy). The *Directions* project has recently performed for hundreds of thousands of concertgoers, making it one of the highest profile jazz events in recent years.

Brecker began 2003 with the recording of his first large ensemble record. *Wide Angles*, which was released by the Verve Music Group last month, features a 15-piece large ensemble group, the Michael Brecker Quintet. The album is produced and arranged by Brecker and Gil Goldstein.

Brecker's accomplishments assure that his name will forever be intertwined with the history of music. *Jazziz* magazine said it best: "You'll find no better example of stylistic evolution than Michael Brecker, inarguably the most influential tenor stylist of the last 25 years."

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