



Herbie Hancock, Michael Brecker &
Roy Hargrove

Directions In Music: Our Times

Tuesday, February 8, 2005, 8 pm
Zellerbach Hall

Herbie Hancock, *piano*
Michael Brecker, *tenor saxophone*
Roy Hargrove, *trumpet*
Scott Colley, *bass*
Terri Lyne Carrington, *drums*

Tonight's performance will be announced from the stage and will be approximately 90 minutes in length, with no intermission.

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

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PROGRAM NOTES

Directions in Music, featuring Herbie Hancock, Michael Brecker and Roy Hargrove, has again emerged to explore the contemporary jazz idiom and the composers who shaped it. After garnering international success in 2001-02 for their sold-out Directions in Music tour celebrating the 75th anniversaries of John Coltrane and Miles Davis, the group received numerous accolades including two Grammy Awards in 2003 for their live recording *Directions in Music: Live at Massey Hall*.

This follow-up program, Directions In Music: "Our Times," focuses on the theme of contemporary composers who have influenced the progression of the continuous jazz vernacular. Utilizing the ideology of a diverse range of artists including Hancock, Wayne Shorter, McCoy Tyner, Chick Corea, Jaco Pastorius, Stevie Wonder and the late Ray Charles, Directions In Music: "Our Times" is a natural evolution in exploration and performance from three of the strongest living voices in jazz today.

ABOUT THE ARTISTS

Herbie Hancock (*piano*) is an icon of modern music. His unmistakable voice transcends limitations. In fact, his success at expanding the possibilities of musical thought has placed him in the annals of this century's visionaries. Hancock's creative path has moved fluidly between almost every development in acoustic and electronic jazz and R&B since 1960.

He won the 1987 Academy Award for his soundtrack to the film *Round Midnight*. He has won eight Grammy Awards in the past two decades, including three for his 1998 classic *Gershwin's World*. Underlying these and countless other awards is the fact that there are few artists in the entire music industry who have gained more respect and cast more influence than he has. As the immortal Miles Davis said in his autobiography: "Hancock was the step after Bud Powell and Thelonious Monk, and I haven't heard anybody yet who has come after him."

Born in Chicago in 1940, Hancock was a child piano prodigy who performed a Mozart piano concerto with the Chicago Symphony Orchestra at age 11. He began playing jazz in high school, initially influenced by Oscar Peterson and Bill Evans. Also at this time, an additional passion for electronic science began to develop. As a result, he took a double major in music and electrical engineering at Grinnell College.

In 1960, when Hancock was 20, he was discovered by trumpeter Donald Byrd, who asked him to join his group. Byrd also introduced

Hancock to Alfred Lion of Blue Note Records, and after two years of session work with the likes of Phil Woods and Oliver Nelson, Hancock signed to the legendary label as a solo artist. His 1963 debut album, *Takin' Off*, was an immediate success, producing "Watermelon Man," an instant hit on jazz and R&B radio.

Also in 1963, Hancock received the call that was to change his life and fix his place in jazz history. He was invited to join the Miles Davis Quintet. During his five years with Davis, Hancock and his colleagues thrilled audiences and recorded classic after classic, including albums like *ESP*, *Nefertiti* and *Sorcerer*. Most jazz critics and fans regard this group, which also included Wayne Shorter (tenor sax), Ron Carter (bass) and Tony Williams (drums) as the greatest small jazz group of the 1960s. Even after he left Davis's group, Hancock continued to appear on their groundbreaking recordings *In A Silent Way* and *Bitches Brew*, which heralded the birth of jazz-fusion.

After leaving Miles Davis in 1968, Hancock stepped full-time into the new electronic jazz-funk that was sweeping the world. In 1973 *Headhunters*, the second LP in his new deal with Columbia Records, became jazz's first platinum album. With its Sly Stone-influenced hit single "Chameleon," this album (and its follow-up *Thrust*) signaled that Herbie Hancock would not be pigeonholed.

In 1983 a new pull to the alternative side led Hancock to a series of collaborations with Bill Laswell. The first, *Future Shock*, again struck

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PROGRAM B (Mar 12 EVE, 13, 18):
DAVID PARSONS/*SHINING STAR*, MUSIC BY EARTH, WIND & FIRE (**BAY AREA PREMIERE**); *CAUGHT*, MUSIC BY ROBERT FRIPP; ULYSSES DOVE/*VESPERS*, MUSIC BY MIKEL ROUSE (**BAY AREA PREMIERE**); BILLY WILSON/*THE WINTER IN LISBON*, MUSIC BY DIZZY GILLESPIE

PROGRAM C (Mar 16, 17, 19 EVE, 20 MAT): DONALD BYRD/*BURLESQUE*, MUSIC BY LOUIS ARMSTRONG (**BAY AREA PREMIERE**); ELISA MONTE/*TREADING*, MUSIC BY STEVE REICH; ROBERT BATTLE/*JUBA*, ORIGINAL SCORE BY JOHN MACKKEY; ALVIN AILEY/*REVELATIONS*

Sightlines: Wed, Mar 16, 7 pm, pre-performance talk with the artists

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platinum, as the single “Rockit” rocked the dance and R&B charts, winning a Grammy for Best R&B Instrumental.

Hancock signed to the Polygram Label Group in 1994 and moved on to Polygram’s Verve label. The crowning achievement of Hancock’s Verve years thus far has been *Gershwin’s World*. Recorded and released in 1998, this masterwork brought artists from all over the musical spectrum together in a celebration of George Gershwin. *Gershwin’s World* won three Grammys in 1999.

In 1996 Hancock founded the Rhythm Of Life Foundation, whose mission is to help narrow the gap between those technologically empowered and those who are not, and to find ways to help technology improve humanity.

Hancock also holds several prominent artistic and cultural appointments. Since 1991 he has been the Distinguished Artist in Residence at Jazz Aspen Snowmass in Colorado. Hancock also serves as a member of the Board of Trustees of the Thelonious Monk Institute of Jazz.

As he enters his fifth decade of professional life, Herbie Hancock remains where he has always been: in the forefront of world culture, technology, business and music.

Michael Brecker (*tenor saxophone*) is an eleven-time Grammy-winner, and the first to win both “Best Jazz Instrumental Performance” and “Best Jazz Instrumental Solo” two years in a row. As a result of his stylistic and harmonic innovations, Brecker is among the most studied instrumentalists in music schools throughout the world today.

Brecker was born into a musical household in Philadelphia in 1949, where his father played jazz on the record player and took him and his older brother Randy to see Miles Davis, Thelonious Monk and Duke Ellington. While Randy took up trumpet, Michael began on clarinet and alto sax and then, moved by the genius of Coltrane, switched to tenor sax in high school. After studying, as did his brother, at the University of Indiana, Brecker moved 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 Maineiri, bassist Eddie Gomez, and drummer Steve Gadd led to the formation of Steps Ahead. With Peter Erskine later replacing Gadd, the all-star quartet recorded seven albums while ascending to worldwide acclaim.

Brecker has recorded and performed with a virtual Who’s Who of jazz and pop giants in the ‘70s and ‘80s, including McCoy Tyner, Herbie Hancock, Chick Corea, Chet Baker, George Benson, Quincy Jones, Charles Mingus, Joni Mitchell, Jaco Pastorius, Paul Simon, Frank Sinatra, Bruce Springsteen, Steely Dan, Pat Metheny and Frank Zappa. He cut his first record as a leader in 1987.

The 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 being a featured soloist on tour for a year-and-a-half with Paul Simon, Brecker reunited with his brother for 1992’s *Return of the Brecker Brothers*. The Breckers’ *Out of the Loop* (1994) and Michael’s *Tales From the Hudson* (1997) put additional Grammys on the saxophonist’s shelf, leading to his being named “Best Soloist of the Year” by *JazzLife* and “Jazz Man of the Year” by *Swing Journal*. At about the same time, Brecker appeared on Herbie Hancock’s *The New Standard* (Verve) and McCoy Tyner’s *Infinity* (Impulse!), followed by extensive touring with each piano titan.

In 1998 Brecker released the album *Two Blocks From the Edge*, and 1999 marked the arrival of Brecker’s *Time Is of the Essence* (featuring Metheny, organist Larry Goldings, and drummers Elvin Jones, Jeff “Tain” Watts and Bill Stewart). 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—who had never

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before recorded an album together. Produced by Metheny, with legendary singer-songwriter James Taylor adding his voice 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 also won two Grammys.

Brecker began 2003 creating his first large ensemble record. *Wide Angles* features the 15-piece Michael Brecker Quintet, and the album has appeared on dozens of “Best Jazz Records of the Year” lists and won two Grammys in 2004.

Brecker’s accomplishments assure that his career 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.”

Roy Hargrove (*trumpet/flugelhorn*) has emerged as one of the most influential artists leading to the resurgence of acoustic jazz. 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 Roy Hargrove.

Born Oct 16, 1969 in Waco, Texas, he was exposed to music at an early age, ranging from the Gospel to Soul, R & B and blues. A performance by Ray Charles band saxophonist David “Fathead” Newman at his junior high greatly influenced his interest in improvisation and melody. His career direction took shape during a high school workshop visit from Wynton Marsalis. Marsalis 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 Roy even graduated high school. 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, Roy met saxophonist Antonio Hart and pianist Geoff Keezer, both of whom would perform on his debut album.

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 new album *Voodoo*. (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 his Voodoo tour.) 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.

Scott Colley’s (*bass*) forceful lines, graceful touch, assured sense of swing and sensitive support have made him the bassist of choice for a variety of jazz greats. Guitarist Jim Hall and pianist Andrew Hill have regularly relied on Colley to supply a firm yet interactive foundation for their respective groups.

Since arriving in New York in 1988, Colley has supplied rich tones and driving momentum behind a variety of players from guitarists Mike Stern, Pat Metheny and John Scofield to saxophonists Joe Lovano, Greg Osby and Clifford Jordan, pianists Herbie Hancock, Kenny Werner and Edward Simon, and drummers Bill Stewart, Brian Blade and Billy Hart. He has appeared on more than 70 albums, including recent sessions with drummer Ben Perowsky (*Ben Perowsky Trio*, Jazz Key), tenor saxophonist Chris Potter (*Vertigo*, Concord), pianist Renee Rosnes (*Art & Soul*, Blue Note), saxophonist Donny McCaslin (*Seen From Above*, Arabesque), LAN Xang (*Hidden Gardens*, Naxos), Greg Osby (*The Invisible Hand*, Blue Note) and country blues icon Taj Mahal (*Tangled Up in Blues-The Music of Bob Dylan*, Columbia).

As a bandleader, Colley has showcased his considerable skills as a composer-arranger in trio, quartet and sextet settings, beginning with his 1996 debut *Portable Universe* (Freelance), 1997’s *This Place* (SteepleChase), 1998’s *Subliminal* (Crisp Cross) and a 2000 trio release *The Magic Line* with Bill Stewart and Chris Potter (Arabesque).

Born on November 24, 1963 in Los Angeles,

ABOUT THE ARTISTS

Colley began studying bass at age 11. At 13, he began studying with Monty Budwig while simultaneously woodshedding with Paul Chambers and Charles Mingus records and playing standards two nights a week at a jam session in Pasadena. By age 16 he discovered the music of Jaco Pastorius and Charlie Haden. From 1979 through 1981 Colley played duo gigs around L.A. with the great pianist-composer Jimmy Rowles. In 1984 he was granted a full scholarship to the California Institute for the Arts, where he focused on composition and jazz studies while also studying privately with Charlie Haden and classical bassist Fred Tinsley, of the Los Angeles Philharmonic. In 1986 he began touring and recording with jazz vocal legend Carmen McRae. He graduated Cal Arts in 1988 and soon after moved to New York City.

While continuing to work with Ms. McRae through 1990, he also made US and European tours with Dizzy Gillespie, Clifford Jordan, Roy Hargrove and Art Farmer. From 1991 to 1995 he performed and recorded with many bands including John Scofield, James Newton, Joe Henderson, Billy Hart, Mike Stern and Phil Woods. From 1996 to 1998 his work included the celebrated "Grand Slam" tour with Joe Lovano, Jim Hall and Yoron Israel and a separate band featuring Toots Thielemans, Bobby Hutcherson, Billy Hart and Kenny Werner; European tours with Lost Tribe; trio concerts with Ravi Coltrane and Al Foster; trio and duo engagements with Jim Hall; various gigs in quartets led by Chris Potter, Renee Rosnes and Bob Berg; extensive work with Andrew Hill's "Another Point of Departure" sextet; and tours with avant-groovesters LAN Xang, a cooperative group with saxophonists David Binney and Donny McCaslin and drummer Kenny Wollesen. In the past year he has performed with Pat Metheny, Herbie Hancock, Chris Potter, LAN Xang, Steps Ahead and his own trio.

Terri Lyne Carrington (*drums*) was born in Medford, Massachusetts, in 1965 and was a child prodigy, jamming with jazz veterans Dizzy Gillespie, Rahsaan Roland Kirk, Oscar Peterson, Joe Williams and many more. At age 7 she was given her first set of drums, which had belonged to

her grandfather, Matt Carrington, who had played with Fats Waller and Chuck Berry. After studying privately for three years, she played her first major performance at the Wichita Jazz Festival with Clark Terry. Shortly afterward she received a full scholarship at age 11 to Berklee College of Music where she started playing with such people as Kevin Eubanks, Mike Stern, Branford Marsalis, Greg Osby and others. She also studied under master drum instructor Alan Dawson and before turning 17 made a private recording entitled *TLC and Friends*, with Kenny Barron, Buster Williams, George Coleman and her dad, Sonny Carrington.

Throughout high school Carrington traveled across the country doing clinics at schools and colleges and in 1983, encouraged by her mentor Jack DeJohnette, moved to New York and started working with Stan Getz, James Moody, Lester Bowie, Pharoah Sanders, Cassandra Wilson and David Sanborn. In 1989 she moved to Los Angeles where she became the drummer for the *Arsenio Hall Show*. She has also toured the globe with Mike Stern, Joe Sample, Al Jarreau, Herbie Hancock and her spiritual mentor, Wayne Shorter. Her debut release on Polygram, *Real Life Story*, was nominated for a Grammy Award and featured Carlos Santana, Patrice Rushen, John Scofield, Grover Washington, Jr. and Gerald Albright. Recently she has concentrated her efforts on writing and producing with various artists including Gino Vannelli, Dianne Reeves, Siedah Garrett, Marilyn Scott and Danish pop singers Stig Rossen and Monique. Her production of Dianne Reeves' Grammy-nominated CD, *That Day*, hovered at the top of the charts for many months. Carrington was also the drummer on the late night TV show, *VIBE*, hosted by Sinbad. In 1998, she recorded, along with Joni Mitchell and Stevie Wonder, Herbie Hancock's CD, *Gershwin's World* and has toured with both his electric and acoustic bands. Her latest solo CD, *Jazz Is A Spirit* (ACT Music label), has enjoyed considerable media attention and critical acclaim in the European and Japanese markets. Carrington endorses Yamaha Drums, Zildjian Cymbals & Sticks, and Remo Drum Heads.