

Saturday, October 17, 2009, 8pm  
Zellerbach Hall

## Wayne Shorter Quartet



Henry Leuninger

Wayne Shorter *soprano & tenor saxophones*  
Brian Blade *drums*  
John Patitucci *bass*  
Danilo Pérez *piano*

### Key Notes

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Saturday, October 17, 2009, 5pm, Zellerbach Hall Lobby

With Danilo Pérez and the Jazzschool's Mike Zilber, *Key Notes* host Chuy Varela explores Wayne Shorter's contributions to jazz from his work with Art Blakey's Jazz Messengers and Miles Davis to Weather Report and his own Quartet.

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**M**ORE THAN HALF A CENTURY after embarking on his lifelong musical adventure, **Wayne Shorter** is universally regarded as one of the greatest living practitioners of jazz. His great body of work as a composer for such illustrious groups as Art Blakey's Jazz Messengers, Miles Davis's famous mid-1960s quintet and fusion supergroup Weather Report has ensured him a spot in the jazz hall of fame. But had prolific composer never written a single tune, his signature sound and choice of notes, sense of economy and unparalleled expression on both tenor and soprano saxophones would have marked him for greatness. Combine his writing prowess with his fragmented, probing solos and enigmatic Buddhist-philosopher presence and you have the makings of a jazz immortal. "Life is so mysterious to me," says Mr. Shorter. "I can't stop at any one thing to say, 'Oh, this is what it is.' And I think it's always becoming, always becoming. That's the adventure. And imagination is part of that adventure."

Born in Newark, New Jersey, on August 25, 1933, had his first great jazz epiphany as a teenager: "I remember seeing Lester Young when I was 15 years old. It was a Norman Granz Jazz at the Philharmonic show in Newark, and he was late coming to the theater. I and a couple of other guys were waiting out front of the Adams Theater and when he finally did show up, he had the porkpie hat and everything. So then we were trying to figure out how to get into the theater from the fire escape around the back. We eventually got into the mezzanine and saw that whole show—the Stan Kenton and Dizzy Gillespie bands together on stage doing 'Peanut Vendor,' Charlie Parker with strings doing 'Laura' and stuff like that. And Russell Jacquet... Illinois Jacquet. He was there doing his thing. That whole scene impressed me so much that I just decided, 'Hey, man, let me get a clarinet.' So I got one when I was 16, and that's when I started music."

Switching to tenor saxophone, Mr. Shorter formed a teenage band called The Jazz Informers and later got some invaluable bandstand experience with the Jackie Bland Band, a progressive Newark orchestra that specialized in bebop. While still in high school, Mr. Shorter participated in several cutting contests on Newark's jazz scene, including one memorable encounter with saxophone great Sonny

Stitt. He attended college at New York University while soaking up the Manhattan jazz scene by frequenting popular nightspots like Birdland and Café Bohemia. Mr. Shorter worked his way through college by playing with the Nat Phipps Orchestra. Upon graduating in 1956, he worked briefly with Johnny Eaton and his Princetonians, earning the nickname "The Newark Flash" for his speed and facility on the tenor saxophone. But just as he was beginning making his mark, Mr. Shorter was drafted into the Army. He recalls a memorable jam session at the Café Bohemia just days before he was shipped off to Fort Dix, New Jersey. "A week before I went into the Army, I went to the Café Bohemia to hear music, I said, for the last time in my life. I was standing at the bar having a cognac and I had my draft notice in my back pocket. That's when I met Max Roach. He said, 'You're the kid from Newark, huh? You're the Flash.' And he asked me to sit in. They were changing drummers throughout the night, so Max played drums, then Art Taylor, then Art Blakey. Oscar Pettiford was on cello. Jimmy Smith came in the door with his organ. He drove to the club with his organ in a hearse. And outside we heard that Miles was looking for somebody named Cannonball. And I'm saying to myself, 'All this stuff is going on and I gotta go to the Army in about five days!'"

Following his time in the service, Mr. Shorter had a brief stint in 1958 with Horace Silver and later played in the house band at Minton's Playhouse in Harlem. It was around this time that Mr. Shorter began jamming with fellow tenor saxophonists John Coltrane and Sonny Rollins. In 1959, Mr. Shorter had a brief stint with the Maynard Ferguson big band before joining Art Blakey and the Jazz Messengers in August of that year. He remained with the Jazz Messengers through 1963, becoming Blakey's musical director and contributing several key compositions to the band's book during those years. Mr. Shorter made his recording debut as a leader in 1959 for the Vee Jay label and in 1964 cut the first of a string of important recordings for the Blue Note label. He joined the Miles Davis band in 1964 and remained with the group through 1970, contributing such landmark compositions as "Nefertiti," "E.S.P.," "Pinocchio," "Sanctuary," "Fall" and "Footprints."

In 1970, Mr. Shorter co-founded the group Weather Report with keyboardist and Miles Davis alum, Joe Zawinul. It remained the premier fusion group throughout the 1970s and early 1980s before disbanding in 1985 after 16 acclaimed recordings, including the Grammy Award-winning live double LP, *8:30* (1980). Mr. Shorter formed his own group in 1986 and produced a succession of electric jazz albums for the Columbia label: *Atlantis* (1986), *Phantom Navigator* (1987) and *Joy Ryder* (1988). He re-emerged on the Verve label with *High Life* (1995). After the tragic loss of his wife in 1996 (she was aboard the ill-fated Paris-bound TWA flight 800), Mr. Shorter returned to the scene with *T+I* (1997), an intimate duet recording with pianist and former Miles Davis Quintet bandmate Herbie Hancock. The two spent 1998 touring as a duet, and by summer 2001 Mr. Shorter began touring as the leader of a talented young lineup featuring pianist Danilo Pérez, bassist John Patitucci and drummer Brian Blade, each a celebrated recording artist and bandleader in his own right. The group's uncanny chemistry was well documented on the acclaimed *Footprints Live!* (2002). Mr. Shorter followed it with the ambitious *Alegria* (2003), an expanded vision for large ensemble which earned him a Grammy Award.

Mr. Shorter sees his most recent recording, the live *Beyond the Sound Barrier*, as part of a creative continuum. "It's the same mission...fighting the good fight," he says. "It's making a statement about what life is, really. And I'm going to end the line with it." He adds, "A lot of musicians worry about protecting what I call their musical foundation. They want to be on their Ps and Qs on stage, put their best foot forward, play their best runs, their best and try to impress people. But I'm at a point where I'm just going say, 'To hell with the rules.' That's all I'm doing with the music now. I'm 76, I've got nothing to lose now. I'm going for the unknown."

The events in his incredible life's journey have been compiled by author Michelle Mercer in *Footprints: The Life and Music of Wayne Shorter* (Tarcher/Penguin).

During **Brian Blade's** numerous sessions his intense musicianship has touched many. Joshua

Redman has called him "the drummer of the future," while Pat Metheny has said, "Brian has a quality only the really great guys have, and the ultimate commodity in a rhythm section player, he can create a vibe. He has his own thing." Kenny Garrett sums it up well, saying, "Brian is very spiritual and that is reflected in his music."

From albums with Mr. Redman and Mr. Garrett, to recent recordings with Bob Dylan and Emmylou Harris and Joni Mitchell, Mr. Blade has shown deep musical instincts and a phenomenal gift for playing music texturally—both thick and thin—on the drums.

As a youngster growing up in Shreveport, then New Orleans, Louisiana, Mr. Blade distilled the unique drumming styles and musical heritage of the nation's spiritual underbelly into a powerfully swinging percussive trademark. Playing drums in his father's church after an initial interest in the violin, Mr. Blade immersed himself in the work of Elvin Jones, Tony Williams, Jeff Porcaro, Levon Helm, Roy Haynes, Paul Motian, Sam Woodyard and Keith Moon. Moving to New Orleans at age 17, Mr. Blade broadened and deepened his perspective. When not gigging with Christopher Thomas and Nicholas Payton, he studied with David Lee Jr. and Johnny Vidacovich, and came under the tutelage of Ellis Marsalis, who took Mr. Blade to England where they toured with saxophonist Courtney Pine. Mr. Blade also dipped into New Orleans culture, playing in street parades, clubs and coffeehouses throughout the crescent city.

Mr. Blade recorded with saxophonist Victor Goines, Ellis Marsalis, King Midas & The Golden Touch (with Yo-Yo Ma on cello), and also played live with Jimmy Witherspoon, Steve Masakowski, Tony DaGradi and Martha Reeves. It was while playing with Delfeayo Marsalis that Mr. Blade met Joshua Redman and began a fruitful recording and touring association. *Mood Swing*, *Freedom in the Groove* and *Spirit of the Moment* documented Mr. Blade's percussion prowess, with many taking notice. He also recorded and toured with Kenny Garrett. *Black Hope*, *Triology* and *Pursuance: The Music of John Coltrane* featured some of Mr. Blade's most explosive playing. And just as jazz seemed his lone calling, his love for all kinds of music found him recording with Joni Mitchell, Daniel Lanois

(*Sling Blade*), Emmylou Harris (*Wrecking Ball*) and Bob Dylan (*Time Out of Mind*).

In 1998, Mr. Blade and pianist Jon Cowherd began recording their own music with the group Fellowship. The band has released three albums: *Fellowship* and *Perceptual*, both on Blue Note, and *Season of Changes* (2008) on Verve.

Mr. Blade's latest solo recording is *Mama Rosa* (Verve, 2009), which showcases his diverse songwriting talents and features him on acoustic guitar, drums and vocals.

Born in 1959 in Brooklyn, New York, **John Patitucci** began playing electric bass at age 10. He quickly moved from playing soul and rock to blues, jazz and classical music, and began composing and performing at age 12. At 15 he began to play acoustic bass, and at 16 he began studying piano. His eclectic tastes caused him to explore all styles of music as a player and a composer.

Mr. Patitucci studied classical bass at San Francisco and Long Beach state universities. In 1980, he continued his career in Los Angeles as a studio musician and jazz artist.

As a studio musician, Mr. Patitucci has played on countless albums with such artists as B. B. King, Bonnie Raitt, Chick Corea, Wayne Shorter, George Benson, Dizzy Gillespie, Was Not Was, Dave Grusin, Natalie Cole and Bon Jovi. In 1986, he was voted by his peers in the studios as the National Academy of Recording Arts and Sciences MVP on acoustic bass. As a performer, he has played throughout the world with his own band and with jazz luminaries Chick Corea, Herbie Hancock, Wayne Shorter, Stan Getz, Wynton Marsalis, Joshua Redman, Michael Brecker, Randy Brecker, Freddie Hubbard, Tony Williams, Hubert Laws, Mulgrew Miller, James Williams and scores of others. Some of the many pop and Brazilian artists he has played with include Sting, Milton Nascimento, Astrud and João Gilberto, Aíró and Flora Purim, Ivan Lins, João Bosco and Dori Caymmi. He has worked with film composers Jerry Goldsmith, Ry Cooder, James Newton Howard, Dave Grusin, Henry Mancini, John Williams, Mark Isham, Michel Colombier, Carter Burwell and Howard Shore.

Since 1985, his association with Chick Corea has brought him worldwide acclaim. His many recordings with Chick Corea's Elektric and Akoustic bands and his six solo recordings for GRP Records have earned him two Grammy Awards (one for playing and one for composing) and eight Grammy nominations. In addition, his first solo recording, *John Patitucci*, went to number one on the *Billboard* jazz charts. In 1996, he signed with Concord Jazz and released *One More Angel* the following year. He has since released six more albums on Concord, the latest of which is entitled *Remembrance* (2009) and features Joe Lovano and Brian Blade, among others.

Mr. Patitucci has won many magazine polls for his electric and acoustic bass playing, including Best Jazz Bassist in *Guitar Player's* 1992, 1994 and 1995 Readers' Poll and Best Jazz Bassist in *Bass Player's* 1993, 1994, 1995 and 1996 Readers' Poll. He has taught many seminars on playing and composing at prestigious music schools worldwide and is currently the Artistic Director of the Bass Collective, a new and comprehensive school for bassists in New York City. Mr. Patitucci is also regularly involved with the Thelonious Monk Institute of Jazz and also taught at the Betty Carter Jazz Ahead program in Washington DC in 2000.

After exploring many different writing styles on his own records and those of Chick Corea's, Mr. Patitucci continues to compose for many genres. In 1994, he was commissioned to write a piece for six-string electric bass and string orchestra for the Italian chamber orchestra Suono e Oltre in Pescara, Italy. With Mr. Patitucci as soloist, the piece was performed in Italy in March 1995 and with the New Japan Philharmonic Orchestra in Tokyo in August 1995. Mr. Patitucci was also commissioned to write a piece for the Turtle Island String Quartet, a group fluent in both classical music and jazz.

Since returning to the New York area in 1996, Mr. Patitucci has continued to work with his own group, as well as many others. He has toured the United States and Europe with his group, the John Patitucci Quartet. He was the featured jazz bassist at the 1999 International Society of Bassists convention. Since 1998, Mr. Patitucci has, along with

Danilo Pérez, been part of the Roy Haynes Trio. He joined the Wayne Shorter Quartet in 2000.

Mr. Patitucci currently resides in New York with his wife, Sachi, a cellist, and their daughters.

The extraordinary Panamanian pianist and composer **Danilo Pérez** is among the most influential and dynamic musicians of our time. In just over a decade, his distinctive blend of Pan-American jazz (covering the music of the Americas, Latin and Afro-Cuban rhythms, and folkloric and world music) has attracted critical acclaim and loyal audiences. Mr. Pérez's abundant talents and joyous enthusiasm make his concerts both memorable and inspiring. Whether leading his own ensembles or touring with renowned jazz masters (Wayne Shorter, Roy Haynes, Steve Lacy), Mr. Pérez makes a decidedly fresh imprint on contemporary music, guided, as always, by his love for jazz. He has led his own groups since the early 1990s, and as bandleader has earned three Grammy Award nominations for his ebullient and innovative recordings.

Born in Panama in 1966, Mr. Pérez started musical studies at just three years of age with his father, a bandleader and singer. By age 10, he was studying the European classical piano repertoire at the National Conservatory in Panama. After receiving his bachelor's degree in electronics, he moved to the United States to enroll in the Indiana University of Pennsylvania and, after changing his major to music, transferred to the Berklee College of Music. From 1985 to 1988, while completing his degree in jazz composition, he performed with Jon Hendricks, Claudio Roditi and Paquito D'Rivera, and produced the critically acclaimed *Reunion* recording (Messidor) featuring Mr. D'Rivera and Arturo Sandoval: in 1994, Mr. Pérez also appeared on Mr. Sandoval's Grammy-winning album, *Danzon*. Since the late 1980s, he has toured and/or recorded with Jack DeJohnette, Charlie Haden, Michael Brecker, Joe Lovano, Tito Puente, Wynton Marsalis, John Patitucci, Tom Harrell, Gary Burton, Wayne Shorter, Roy Haynes and other notable jazz musicians.

Mr. Pérez first attracted the spotlight as the youngest member of Dizzy Gillespie's United Nations Orchestra (1989–1992). This pivotal tenure solidified his command of the eclectic, post-

bop Latin style, and brought him to the forefront on Mr. Gillespie's Grammy-winning *Live at the Royal Festival Hall* (Enja), an appearance at the Kennedy Center and worldwide touring.

In 1993, Mr. Pérez turned his focus to his own ensembles and recording projects, releasing *Danilo Pérez* (1993) and *The Journey* (1994) on RCA/Novus. *The Journey* placed prominently in several top ten albums of 1994 lists. *Down Beat* named it among the best CDs of the 1990s, and it received a *Jazziz* Critics Choice Award. In 1995, Mr. Pérez became the first Latino member of Wynton Marsalis's band, and the first jazz musician to perform with the Panamanian Symphony Orchestra, which played an expanded 80-piece orchestral version of *The Journey*. Mr. Pérez released two recordings for Impulse!—*PanaMonk* (1996) and *Central Avenue* (1998)—and won his first Grammy nomination for “Best Jazz Album” for the latter. These four CDs accumulated numerous awards and Top Ten citations, firmly establishing Mr. Pérez's leadership role in a new generation of jazz artists.

In addition, to leading his own ensembles, Mr. Pérez is currently a member of the Wayne Shorter Quartet (since 2001), the Steve Lacy Duo (since 1999), and has played with the Roy Haynes Trio since 1998. The Wayne Shorter Quartet was voted “Best Small Ensemble of the Year” by the Jazz Journalists Association in June 2002. Mr. Shorter invited Mr. Pérez to join his first all-acoustic group after hearing him play. “It was adventurous and fresh,” Mr. Shorter observed (*Jazz Times*, 2002). “He wasn't playing to show off his technique. He was interested in telling stories.” Since joining the Quartet, says Mr. Pérez, “something has awakened in me as a result. It's like wanting to see what's behind the mountain. Everything I've done before this was preparation for this moment. The telepathic levels we've reached have changed my life. I feel like I'm flying!”

Currently, Mr. Pérez serves as an Ambassador of Goodwill for Unicef, Cultural Ambassador of his native country of Panama, President and Founder of the Panama Jazz Festival, Artistic Advisor of the innovative Mellon Jazz Up Close series at the Kimmel Center in Philadelphia, and is on the faculty of both the New England Conservatory and the Berklee College of Music in Boston.