

Sunday, January 24, 7pm
Zellerbach Hall

Monterey Jazz Festival on Tour



R.E. JONES

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Monterey Jazz Festival on Tour

Raul Midón	guitar and vocals
Nicholas Payton	trumpet
Ravi Coltrane	tenor and soprano saxophones
Gerald Clayton	piano, musical director
Joe Sanders	bass
Gregory Hutchinson	drums

Tonight's program will be announced from the stage.

Producer	Danny Melnick
Associate Producer	Tracy Reid
Artistic Director	Tim Jackson for Monterey Jazz Festival
Road Manager and Sound Engineer	Sam Walton
Booking Agency	The Kurland Agency

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A BRIEF HISTORY OF MONTEREY JAZZ FESTIVAL ALL-STAR BANDS

“**A**ll-Star” bands have been a longstanding tradition at the Monterey Jazz Festival. Since 1966, the Festival has assembled master jazz musicians under the “Monterey All-Stars” banner. Since then, more than 20 Monterey All-Star bands have graced the stages of Monterey, and have featured artists such as Gil Evans, Gerry Mulligan, Elvin Jones, Dizzy Gillespie, Clark Terry, Ray Brown, Sonny Stitt, Max Roach, John Lewis, Shelly Manne, Bobby Hutcherson, Hank Jones, Milt Jackson, and many others.

To celebrate the Festival’s 50th Anniversary in 2007, General Manager and Artistic Director **Tim Jackson** decided to break the Monterey Jazz Festival All-Star mold by taking these special bands nationwide to embody the past, present and future of jazz, and to spread Monterey Jazz Festival’s artistic footprint beyond the Monterey County Fairgrounds. The All-Star bands have performed at the September festival and then toured in the early months of the following year, with Jackson calling on musicians with a close relationship with Monterey who represent both its musical excellence and jazz education activities—both core components of Monterey Jazz Festival’s mission.

Members of the All-Star touring groups have been previous Monterey Artists-In-Residence, have participated as students in the Festival’s springtime Next Generation Jazz Festival; have been members of Monterey’s hand-chosen Next Generation Jazz Orchestra as high school students; or have otherwise made strong and lasting contributions to jazz education. Since the touring groups have gone on the road, Monterey Jazz Festival has reached more than 104,000 fans in 135 concerts across the United

States and Canada. Previous tours took place in 2008, 2010, and 2013.

Monterey Jazz Festival presents its fourth national tour in 2016, featuring critically-acclaimed, Grammy Award winning jazz artists. The **Monterey Jazz Festival on Tour 2016** band will perform 28 shows in 10 states, including a five-night run at Birdland in New York City.

Ravi Coltrane first appeared at Monterey in 2001, nearly 41 years to the day after his own father made his debut at Monterey in 1960. **Nicholas Payton** was Monterey’s Artist-In-Residence in 2000, and **Gerald Clayton** and **Joe Sanders**, some of the rising stars in the jazz world, have been performers on Monterey stages and as high school students at the festival’s student competition, the Next Generation Jazz Festival. **Raul Midón**, one of music’s most distinctive and searching voices, has appeared at Monterey three times since 2011. **Gregory Hutchinson** has a long history with the festival, with the first of his three appearances in 1992. Hutchinson began his professional debut as a teenage sideman for trumpeter Red Rodney, gaining his maturity from valuable associations with the likes of Betty Carter and Joe Henderson.

Gerald Clayton acts as musical director for the group, and has a long history with the festival, both as a student and as a performing artist. A scholarship and soloist award winner at Monterey’s 2000 and 2001 springtime Next Generation Jazz Festival with the Los Angeles County High School for the Arts, Gerald made trio appearances at Monterey in 2010 and 2012 with **Joe Sanders**, and recently performed in 2014 in a duo with Charles Lloyd.



Ravi Coltrane (*tenor and soprano saxophones*) is a critically acclaimed Grammy Award-nominated saxophonist, bandleader, and composer. In the course of a 20-plus year career, Coltrane has worked as a sideman for many, and recorded noteworthy albums for himself and others. Born in Long Island, he is the second son of John Coltrane and Alice Coltrane. Ravi has released six albums as a leader, including *Spirit Fiction*, released in 2012 on Blue Note Records. Additional credits include performances as well as recordings with Elvin Jones, Terence Blanchard, Kenny Baron, Steve Coleman, McCoy Tyner, Jack DeJohnette, Matt Garrison, Jeff “Tain” Watts, Geri Allen, Joanne Brackeen, and the Blue Note 7, among others. He is a co-leader of the Saxophone Summit with Joe Lovano and Dave Liebman. He leads the effort to restore the John Coltrane Home in Dix Hills, Long Island, and presides over important reissues of his parents’ recordings.



Raul Midón (*guitar and vocals*) has earned renown as one of music’s most distinctive and searching voices. He is “a one-man band who turns a guitar into an orchestra and his voice into a chorus,” according to the *New York Times*. Midón has collaborated with such heroes as Herbie Hancock and Stevie Wonder, and has contributed to recordings by Jason Mraz, Queen Latifah, and Snoop Dogg and to the soundtrack for Spike Lee’s *She Hate Me*. The New Mexico native, blind since birth, has

released seven albums since 1999, including the hit studio productions *State of Mind* (Manhattan/EMI, 2005), *A World Within a World* (Manhattan/EMI, 2007) and *Synthesis* (Decca/Universal, 2009). Midón’s most recent release is the captivating CD/DVD *Invisible Chains—Live from NYC*. His new album, *Don’t Hesitate*, has the singer-guitarist adding producer-engineer to his portfolio of talents, and includes collaborations with Withers, R&B singer-songwriter Lizz Wright, Cameroonian jazz bassist Richard Bona, and Grammy Award-winning jazz singer Dianne Reeves.

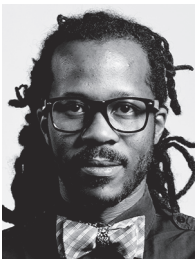


Nicholas Payton (*trumpet*) was born in New Orleans, and was a member of the All-Star Brass Band by the age of 12. In high school, he studied with Clyde Kerr Jr., and at the University of New Orleans, he studied with Harold Battiste and Ellis Marsalis. His classic Verve recordings include the Grammy Award-winning *Doc Cheatham & Nicholas Payton* (1997); *Payton’s Place* (1998) and *Dear Louis* (2001). Nicholas now records for his own imprint, Paytone Records, where he has recorded *Numbers*, and *Sketches of Spain*. Payton has composed and arranged, performed and recorded with his own groups in many settings, from solo to big band, plus a full orchestral work, *The Black American Symphony*, in 2012. Payton has also served as Distinguished Artist and Visiting Lecturer at Tulane University and has taught master classes at over 40 institutions, including Cornell, Loyola, Northwestern, and Stanford universities; the Institute of Superior Arts in Havana; Berklee, Oberlin and Skidmore colleges; the Thelonious Monk Institute; and many more.



Gerald Clayton (*piano, musical director*) is a leading figure in the up-and-coming generation of jazz artists. He has been hailed by *the New York Times* for his “huge, authoritative presence.”

Born in the Netherlands in 1984 and raised in Southern California, Clayton took his first piano lessons before age seven with the support and encouragement of his father, John Clayton, the acclaimed bassist, composer and bandleader. Clayton attended the L.A. County High School for the Arts, and for college, he attended both the USC Thornton and Manhattan schools of music. In 2006 Gerald won second place in the prestigious Thelonious Monk Institute Piano Competition. He then spent three years with trumpeter Roy Hargrove, touring extensively and appearing on several of Hargrove's albums. In 2009, he released *Two Shade*, his debut album as a leader, and received a Grammy nomination for Best Improvised Jazz Solo. In 2011, Gerald received a second Grammy nomination, for Best Jazz Instrumental Composition, for his piece *Battle Circle*. Gerald's sophomore album, *Bond: The Paris Sessions*, earned him his third Grammy nomination, this time for Best Jazz Instrumental Album. *Life Forum*, was released in 2013 on Concord Records.



Joe Sanders (*bass*) is one of the most sought-after young bass players of his generation. He has played, recorded, and toured with many great musicians, including Ravi Coltrane, Herbie Hancock, Jimmy Heath,

Wayne Shorter, Dave Brubeck, Mulgrew Miller, Geri Allen, Jeff “Tain” Watts, Nicholas

Payton, Roy Hargrove, Parks, Chris Potter, Ambrose Akinmusire, Christian Scott, Taylor Eigsti, and Gerald Clayton. Catherine McGinn of the Milwaukee Symphony Orchestra guided Sanders throughout his middle and high school years. In 2002 he attended the Brubeck Institute to study with Christian McBride, and in 2005 he moved to Los Angeles to attend the prestigious Thelonious Monk Institute. Sanders has placed second in the finals of both the International Society of Bassists and the Thelonious Monk Institute's International Jazz Bass competitions. He leads his own band, Joe Sanders' Infinity, and tours extensively in Europe and the U.S. with the Gerald Clayton Trio. He currently lives in Paris.



Gregory Hutchinson (*drums*) is one of the most highly respected musicians of our time. A musician's drummer, he is rooted in the jazz tradition, and is able to approach all styles of music with supreme accuracy

and imagination. Born in 1970, the Brooklyn native began to nurture his passion for music at the very young age of three. After high school, he was accepted to Manhattan School of Music, where Justin DiCioccio became his mentor. His professional career began while he was still in college, when he was introduced to Red Rodney. He quickly became known as a young phenomenon in the jazz community, sharing the stage with Betty Carter and Ray Brown while still in his early twenties. Since then, he has worked with a 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, Maria Schneider, and many others.

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Harald Hoffman / DG



**Ben Finane, Editor-in-Chief of
Listen: Life with Music & Culture,**
shares excerpts from *Listen* magazine's
interviews with distinguished artists.
Visit ListenMusicMag.com.

Avi Avital was born in Be'er Sheva in southern Israel, where he began his mandolin studies at an early age and joined a mandolin youth orchestra. Avital went on to study at the Jerusalem Academy of Music and then the Cesare Pollini Conservatory of Music in Padua, Italy.

Ben Finane: You're 'classically trained' in mandolin. What exactly does that mean?

Avi Avital: When I was a kid in Israel I went to the local conservatory — it was something to do after school when you are eight. I started to study the mandolin and only found out as an adult that my teacher had been a violin teacher, so he had really educated me and my class to play classical pieces, especially those written for violin. And that was my introduction to classical repertoire.

BF: Your album *Between Worlds* [(Deutsche Grammophon)] has you on the cover leaping between heaven and earth, straddling the yellow line of a road. It's clear that you're making a statement about crossing borders.

AA: It reflects the idea of playing with the border, the un-existing border, between folk music and classical music.

BF: There's an interesting bit of intentional phrasing. Tell me why you feel that border is so permeable.

AA: We consume entertainment — pop music, TV series, funny movies — because it's enjoyable. With art, there is an extra component, a spiritual component — extra value added. We all know the difference between a pop song and classical music, a movie and a film, going to the disco and going to the ballet. We need both entertainment and art in our lives. Although it's not a thick border, there is a functional difference: we all need that spiritual component in our lives, and art is one way to add that value. That's how I see my role when I play classical concerts. Folk music, traditional music, shares that same function in life. It was more obvious in the old days, in ancient history, when music was the spiritual component used in religious services: shamanic music in ceremonies to create ecstasy and uplifting effect. And later on, art music as we know it grew out of a religious function. That's why folk music/traditional music and art music/classical music share a lot in this sense. It's all music and it hopefully moves you in a spiritual way.

S O U N D | B O A R D

Ben Finane, Editor-in-Chief of *Listen: Life with Music & Culture*, shares excerpts from *Listen* magazine's interviews with distinguished artists. Visit ListenMusicMag.com.



Harald Hoffman / DG

*Ever since her international debut at the Lucerne Festival in 1976, violinist **Anne-Sophie Mutter** has sustained an exceptional career in classical music. In 2008 the violinist established the Anne-Sophie Mutter Foundation to support promising young musicians worldwide.*

Ben Finane: I was enjoying your Stravinsky Concerto en ré [Philharmonia Orchestra, Deutsche Grammophon] in the office earlier today — from '88. It was very fresh, and reminded me that sometimes players can get stuck playing Stravinsky 'like Stravinsky' or 'Mozartean' Mozart, 'fiery Vivaldi,' 'pitiless Bach,' et cetera. Then these ostensibly 'authentic' interpretations not only become cliché but can also be a trap.

Anne-Sophie Mutter: I think once you think you have found a formula, then you are actually in a very fatal position; because it will almost, unavoidably so, numb your senses for reinvention, for reevaluation. I don't think there is such a thing as an 'authentic' interpretation because there are too many layers of importance in a musical piece. That you could possibly bring all of them to life at a given single moment or performance! I've learned quite a bit through talking and living with living composers, especially ones who are performers themselves, that they are astonishingly open-minded toward different viewpoints, different tempi. According to the musicians they are working with, the different skills of orchestras, there are particular characteristics of bringing out the narrative qualities of music or the more technical oriented skills, depending on acoustics in the hall.... So what I'm saying is the moment you think, 'This has worked yesterday, it has worked ten years ago, why shouldn't I repeat it from now on? This is my recipe,' it's deadly. It's too dogmatic. Music can only be an essay of reinvention and reassessing what you have done — why you have done it and why you want to have a different look at it.

BF: You have been focusing on the younger generation of strings soloists with the Anne-Sophie Mutter Foundation [which seeks to provide players with teachers, mentors and instruments].

ASM: What I try to encourage in the young generation is an idealistic thought process and the patience to think of a long life in music. Although our goal is to help the upcoming soloists, sometimes we have musicians who I happily have to reeducate in their understanding of the role of a musician. I would like to see a generation of soloists who see themselves as musicians. 'He is a soloist, ergo he is a great musician; and he is a chamber player, ergo he is second-rate' — that is a tragedy; it's such a false conception that will breed generations of unhappy violinists. We just have to fill the role that is given to us and make the best out of it.