



Heidi Zeiger

22|23 SEASON

 UNIVERSITY OF GEORGIA

presents

JOSHUA REDMAN
3x3

JOSHUA REDMAN, saxophone
LARRY GRENADIER, bass
MARCUS GILMORE, drums

THURS, APR 20, 7:30 pm
Hodgson Concert Hall

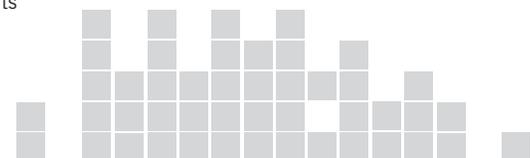
The program will be announced from the stage.

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#ugapresents



ABOUT THE ARTISTS

3x3

Joshua Redman's latest project is a celebration of the power of three—the music of three iconic jazz composers interpreted in the classic trio format of saxophone, bass, and drums. The music is drawn from the works of Duke Ellington, Thelonious Monk, and Wayne Shorter, each of whom Redman considers “not just relevant but foundational” for today’s musicians; and the setting returns to a format that he has excelled in throughout his career.

The 3x3 concept emerged in part from Redman's COVID pandemic experience. Literally out the door on his way to the airport for a three-week tour of Europe when the world shut down in March 2020, the saxophonist found himself in the unprecedented situation of not being able to make music with another human being “in a real space, in real time” for more than six months. “When I finally started getting together occasionally with folks for outdoor jam sessions,” he recalls, “the approach was predictably casual: ‘Let’s just play some tunes.’ Naturally, a lot of the tunes that were called were ones written by Duke, Monk or Wayne.”

While acknowledging the immeasurable importance of prolific composers such as Charles Mingus, Ornette Coleman, John Coltrane, Charlie Parker, Benny Golson and Horace Silver, Redman posits that “one might be hard-pressed to find three others whose oeuvre is referenced as much and is as relevant to the contemporary acoustic jazz conversation as that of Ellington, Monk and Shorter.” He views the canonical contributions of these musical masters as key waystations in his own artistic development.

Redman discovered Ellington at a relatively early stage. “When you’re first learning to play this music, you inevitably encounter Ellington. His songs are so eminently sophisticated but still refreshingly approachable for a beginning improviser; and you can’t get past the fact that he was one of the first to masterfully and convincingly synthesize blues idioms with the lyricism of popular song.”

Monk's music began to forcefully capture Redman's attention a bit later, as he became fascinated by the pianist-composer's “infectious and relentless rhythmic and motivic focus” and the way his songs could “somehow be edgy and oblique yet at the same time so compelling and direct.”

And as his interest in jazz deepened even further, Redman gradually embraced and then immersed himself in what he describes as “the floating, magical, mysterious quality” of Shorter's sound. “Wayne Shorter is sort of like the poet laureate of jazz” he suggests. “His music can be so evocative, almost dreamlike, yet still crystal clear, firmly rooted, and effortlessly swinging ... And, like Duke and Monk, Wayne is a great Black composer, whose work forms the bedrock of our modern-day canon, and which just so happens to translate surprisingly well in a trio context.”

So 3x3 finds Redman applying himself to some of jazz's greatest works in one of jazz's greatest formats. “These compositions offer as much inspiration as any

three improvising musicians could ever ask for,” he summarizes. “I look forward to discovering them anew on the bandstand, and following them wherever the moment leads.”

JOSHUA REDMAN

Joshua Redman is one of the most acclaimed and charismatic jazz artists to have emerged in the decade of the 1990s. Born 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 9 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 and Fire, Prince, The Police, and Led Zeppelin drew Joshua more deeply into music. But although Joshua loved playing the saxophone and was a dedicated member of the award-winning Berkeley High School Jazz Ensemble and Combo from 1983-86, academics were always his first priority, and he never seriously considered becoming a professional musician.

In 1991 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 Joshua had met while in Boston) had recently relocated to Brooklyn, and they were looking for another housemate to help with the rent. 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, 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 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 Joshua, this was a period of tremendous growth, invaluable experience, and endless inspiration.

Now fully committed to a life in music, Redman was quickly signed by Warner Bros. Records and issued his first, self-titled album in the spring of 1993, which subsequently earned Redman his first Grammy nomination. That fall saw the release of *Wish*, where Joshua was joined by the all-star cast of Pat Metheny, Charlie Haden and Billy Higgins. 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. Over a series of celebrated recordings including *Spirit*

of the Moment/Live at the Village Vanguard, Freedom in the Groove, and Timeless Tales (for Changing Times), Redman established himself as one of the music's most consistent and successful bandleaders, and added soprano and alto saxophones to his instrumental arsenal.

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 drummer Brian 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 Blade and Yahel) played a central role in their next recording, the Grammy-nominated *Momentum*, which was released in 2005 to inaugurate Redman's affiliation with Nonesuch Records, and featured a diverse and exciting lineup of special guests.

In 2007, Nonesuch released Redman's first ever piano-less trio record, *Back East*, featuring Joshua alongside three stellar bass and drum rhythm sections (Larry Grenadier & Ali Jackson, Christian McBride & Brian Blade, Reuben Rogers & Eric Harland) and three very special guest saxophonists (Chris Cheek, Joe Lovano and Dewey Redman). On *Compass*, released in January 2009, Joshua continues to explore the expansive trio format, and with a group of collaborators as intrepid as he is – bassists Larry Grenadier and Reuben Rogers, and drummers Brian Blade and Gregory Hutchinson – 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 May 2013, Redman released *Walking Shadows* (Nonesuch), a collection of vintage and contemporary ballads produced by his friend and frequent collaborator Brad Mehldau. This is Redman's first recording to include an orchestral ensemble and includes a core ensemble of Mehldau on piano, Larry Grenadier on bass, and Brian Blade on drums. About *Walking Shadows*, the *New York Times* says “there hasn't been a more sublimely lyrical gesture in his 20-year recording career.”

Released in June 2014, *Trios Live* (Nonesuch), was recorded at New York City's Jazz Standard and Washington, DC's Blues Alley during stands with two different trios—Redman and drummer Gregory Hutchinson with bassist Matt Penman (Jazz Standard) and Redman and Hutchinson with bassist Reuben Rogers (Blues Alley). *Trios Live* features four original tunes by Redman and interpretations of three additional songs.

After their first partnership during 2011 performances at the Blue Note in New York at the invitation of The Bad Plus, and intermittent performances together over the years, Redman and the tight-knit trio released their first studio album titled *The Bad Plus Joshua Redman* in May 2015 on Nonesuch. Redman explains the draw of this unique collaboration: “Playing with The Bad Plus has allowed me to explore a part of my playing, and my musical heritage, that I've never before accessed in quite the same way with any other group. The adventure with The Bad Plus pushes me toward the fringes and draws me into the core.” Redman was nominated for Best Improvised Jazz Solo on the track “Friend or Foe” from this debut recording collaboration.

2020 saw Redman reunite with his original quartet – Redman (saxophone), Brad Mehldau (piano), Christian McBride (bass), and Brian Blade (drums) – with the July 10 release of *RoundAgain* (Nonesuch). *RoundAgain*, the group's first recording since 1994's *MoodSwing*, features seven newly composed songs: three from Redman, two from Mehldau, and one each from McBride and Blade. The quartet returned in 2022 with *LongGone*, featuring original Redman compositions from the *RoundAgain* recording sessions, plus a live performance of the *MoodSwing* track ‘Rejoice’.

In addition to his own projects, Redman has recorded and performed with musicians such as 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 Lincoln Center Jazz 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, String Cheese Incident, Clark Terry, Toots Thielemans, The Trondheim Jazz Orchestra, Mark Turner, McCoy Tyner, Umphrey's McGee, US3, Bugge Wesseltoft, Cedar Walton, Stevie Wonder, Sam Yahel, and Patrick Zimmerli.

Joshua Redman has been nominated for 8 Grammys 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*.

LARRY GRENADIER

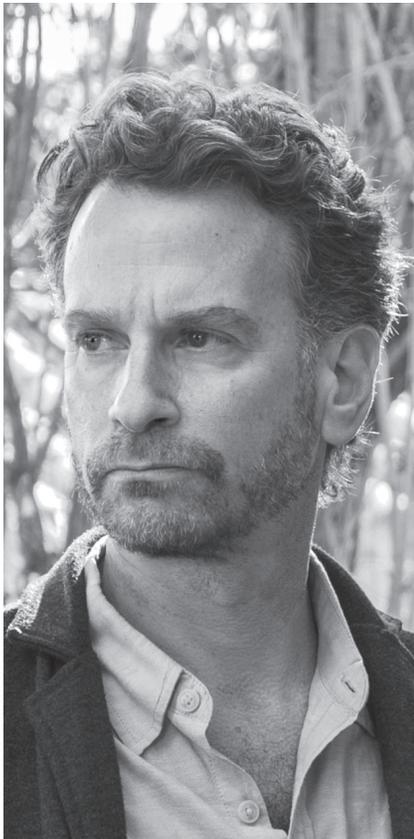
As one of the most admired, accomplished bassists working in jazz today, Larry Grenadier has been praised as “a deeply intuitive” musician by the *New York Times* and as an instrumentalist with a “fluid sense of melody” by *Bass Player* magazine. Grenadier has created an expansive body of work in collaboration with many of the genre's most inventive, influential musicians—from early days playing with sax icons Joe Henderson and Stan Getz to what has been decades performing alongside pianist Brad Mehldau, from extended experiences working with the likes of Paul Motian and Pat Metheny to co-leading the cooperative trio Fly (with Mark Turner and Jeff Ballard) and quartet Hudson (with John Scofield, John Medeski and Jack DeJohnette).

Over a performing and recording career that spans now three decades, it has been not only Grenadier's instrumental virtuosity and instantly recognizable tone that have made him such an in-demand collaborator but also his uncommon artistic sensitivity, imagination, and curiosity. In February 2019, ECM Records released Grenadier's first album of solo bass. Titled *The Gleaners*, it presents a brace of originals by the bassist alongside pieces by George Gershwin, John Coltrane and Motian, as well as a pair of works written especially for Grenadier by guitarist, longtime friend, and fellow ECM artist Wolfgang Muthspiel. Grenadier also includes an instrumental interpretation of a song by his wife and frequent collaborator, singer-songwriter Rebecca Martin.

MARCUS GILMORE

Marcus Gilmore is a multi-Grammy Award-winning drummer/composer. While Marcus can be found performing and recording with a diverse array of the finest musicians in the world such as Chick Corea, Pharoah Sanders, Savion Glover, and Pat Metheny, he has also demonstrated his multifaceted musical talents and personality through long term solo projects with his own groups Actions Speak and Silouhwav. In 2020, he performed his first orchestral composition, titled Pulse, with members of the Cape Town Philharmonic as part of the 2018-2019 annual Rolex Mentor and Protégé Arts Initiative.

Marcus, in all of his playing, integrates a unique style where he is musically expanding rhythm, while supporting the great musicians with whom he plays. He has also performed/recorded with Herbie Hancock, Mulatu Astatke, Ravi Coltrane, Roscoe Mitchell, Common, Thundercat, Vijay Iyer, Wadada Leo Smith, Flying Lotus, Cassandra Wilson, Bilal, Talib Kweli, Queen Latifah, Black Thought, Zakir Hussain, Esperanza Spalding, Roy Hargrove, Nicholas Payton, Robert Glasper, and Taylor McFerrin.



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MARCUS GILMORE



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