



JOSHUA REDMAN/BRAD MEHLDAU DUO

Friday, September 23, 2016, at 7:30pm

Tryon Festival Theatre

PROGRAM

JOSHUA REDMAN/BRAD MEHLDAU DUO

Joshua Redman, saxophone
Brad Mehldau, piano

The program will be announced from the stage.

This performance will last for approximately 90 minutes and will be presented with no intermission.

Saxophonist Joshua Redman and pianist Brad Mehldau first performed together in Redman's renowned quartet which gained prominence during the '90s "young jazz lion" period. Over the next two decades, both Grammy-nominated musicians grew as extraordinary leaders in their own ensembles, reaching international and critical acclaim while forging their own distinctive voices as modern-day icons in the jazz/contemporary music vernacular. In 2011, the two finally converged their shared musical genius, skill, and simpatico to unequivocal critical acclaim.

In 2016, by popular demand, Redman and Mehldau renew their longstanding musical relationship and join as an intimate duo creating music that swings and deeply connects to the spirit. A new live album from their recent European tour was released on Nonesuch Records in September 2016.

*The Joshua Redman/Brad Mehldau Duo appears by arrangement with:
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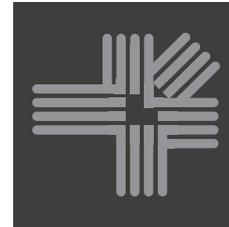
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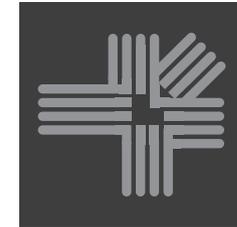
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NONESUCH RECORDS RELEASES NEARNESS

Nonesuch Records released saxophonist Joshua Redman and pianist Brad Mehldau's *Nearness*, the longtime friends' and collaborators' first duo album, on September 9, 2016. *Nearness*, a selection of duets recorded live during their recent European tour, is available now at iTunes and in the Nonesuch Store, where an instant download of the album track "Ornithology" is included with purchase. For all the latest tour details, visit nonesuch.com/on-tour.

Brad Mehldau first came to prominence as a member of Joshua Redman's quartet in the 1990s before becoming a bandleader himself. The pair first reunited in 2010 when Redman was featured on Mehldau's album *Highway Rider*. In 2013, Mehldau was featured as a performer and producer on Redman's *Walking Shadows*.

"It's like one of those friendships where you don't see someone for a long stretch and then you fall right back where you left off," Mehldau told the *Ottawa Citizen* when he and Redman performed at the city's jazz festival in 2011. According to the *Citizen's* Peter Hum, these two friends are "among the most potent and influential jazz instrumentalists of their generation, and what Mehldau calls 'picking up' is in fact world-class improvising before rapt audiences."

Each artist has recorded extensively for Nonesuch, with a wide variety of collaborators. Brad Mehldau's label debut was the 2004 solo disc *Live in Tokyo* and includes six records with his trio: *House on Hill*, *Day Is Done*, *Brad Mehldau Trio*

Live, *Ode*, *Where Do You Start*, and *Blues and Ballads*. His collaborative records on the label include *Love Sublime*, *Highway Rider*, *Metheny Mehldau*, *Metheny Mehldau Quartet*, *Modern Music*, and *Mehliana: Taming the Dragon*. Mehldau's additional solo albums on Nonesuch include *Live in Marciac* and last year's eight-LP/four-CD *10 Years Solo Live*, which *The New York Times* says "contains some of the most impressive pianism he has captured on record."

Joshua Redman's first album on Nonesuch was the Grammy-nominated *Momentum*, released in 2005. His other releases on the label include *Back East*, *Compass*, and *Trios Live*, all of which explore the trio format; *MoodSwing*, originally released in 1994 with Redman's own band, including Mehldau, and re-released by Nonesuch in 2009; *Walking Shadows*, his first recording to include an orchestral ensemble, from 2013; and *The Bad Plus Joshua Redman*, his 2015 collaboration with the acclaimed trio, which *The New York Times* called "a knockout" and NPR called "a roaring and beautiful summit meeting." In 2004, he was a founder of the SFJAZZ Collective, an eight-piece, multi-generational ensemble of accomplished musicians. Since 2009, Redman has been performing with a new collaborative group called James Farm, whose members also include pianist Aaron Parks, bassist Matt Penman, and drummer Eric Harland. The group has two releases on Nonesuch: their self-titled album from 2011, and *City Folk*, released in 2014.

JOSHUA REDMAN/BRAD MEHLDAU ON TOUR

Sep 23

Krannert Center
Urbana, IL

Sep 24

Dalton Center Recital Hall
Kalamazoo, MI

Sep 30

Rose Theater, Lincoln Center
New York, NY

Oct 6-9

Miner Auditorium, SFJAZZ Center
San Francisco, CA

Oct 31

Victoria Hall
Geneva, Switzerland

Nov 2

Jazznojazz Festival
Zurich, Switzerland

Nov 3

Teatro Regio
Parma, Italy

Nov 4

Jazzfest Berlin
Berlin, Germany

Nov 9

Philharmonie Essen
Essen, Germany

Nov 11

Muziekgebouw
Amsterdam, Netherlands

Nov 12

London Jazz Festival
London, United Kingdom

Nov 13

Auditorium de Lyon
Lyon, France

Nov 14

Philharmonie Paris
Paris, France

PROFILES

JOSHUA REDMAN is one of the most acclaimed and charismatic jazz artists to have emerged in 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 nine 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, Dewey Redman, 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 BA 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. He toured extensively with Metheny throughout the latter half of that year. 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. A later edition of this ensemble included guitarist Peter Bernstein, pianist Peter Martin, bassist Chris Thomas, and 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. Joshua's

second acclaimed quartet, featuring pianist Aaron Goldberg, bassist Reuben Rogers, and drummer Gregory Hutchinson, was formed in 1998 and made its recorded debut on the 2000 album *Beyond*. The dynamic interplay and uncommon rapport of this group inspired Redman to write and record his first long-form composition, *Passage of Time*, which was released in 2001.

A year later, 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 2000, Redman was named Artistic Director for the Spring Season of the non-profit jazz-presenting organization SFJAZZ. Redman and SFJAZZ Executive Director Randall Kline had an idea that *The New York Times* called a "eureka moment": the creation of the SFJAZZ Collective, an ensemble distinguished both by the creativity of its members and a unique primary emphasis on composition. Inaugurated in 2004, the eight-piece band consists of a multi-generational cast of accomplished musicians. The Collective's repertoire features both commissioned works and new arrangements of the work of great modern jazz composers. In March 2007, Redman announced that he was taking a hiatus from both the SFJAZZ Artistic Directorship and the SFJAZZ Collective in order to focus on new projects.

The following month, Nonesuch released Redman's first ever piano-less trio record, *Back East*, featuring Joshua alongside three stellar bass and drum rhythm sections (Larry Grenadier and Ali Jackson, Christian McBride and Brian Blade, Reuben Rogers and Eric Harland) and three very special guest saxophonists (Chris Cheek, Joe Lovano, and Dewey Redman). On *Compass*, released in January 2009 (Nonesuch), Joshua continues to explore the expansive trio format, and with a group of collaborators as intrepid as he is—bassists Larry Grenadier and Rueben 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.

Since 2009, Joshua has performed with a collective called James Farm featuring pianist Aaron Parks, bassist Matt Penman, and drummer Eric Harland. The band infuses traditional acoustic jazz quartet instrumentation with a progressive attitude and modern sound, creating music that is rhythmically and technically complex and at the same time harmonically rich, melodically satisfying, and emotionally compelling.

Joshua's most recently released recording is *Trios Live* (Nonesuch, 2014), documenting his live piano-less trio performances. In 2013, an album of ballads titled *Walking Shadows* was released (Nonesuch, 2013), Redman's first recording to include an orchestral ensemble. Always craving new musical exploration, Redman currently continues his role as Artistic Director of Wigmore Hall's Jazz Series in London; performs globally with his Quartet; tours with his Trio; pushes musical boundaries with The Bad Plus; and continues his work with the collaborative band James Farm.

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, and Sam Yahel. Joshua Redman has been nominated for two 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*.

www.joshuaedman.com

BRAD MEHLDAU (jazz pianist) has recorded and performed extensively since the early 1990s. Mehldau's most consistent output over the years has taken place in the trio format. Starting in 1996, his group released a series of five records on Warner Bros. entitled *The Art of the Trio*. Mehldau also has a solo piano recording entitled *Elegiac Cycle*, and a record called *Places* that includes both solo piano and trio songs. *Elegiac Cycle* and *Places* might be called "concept" albums. They are made up exclusively of original material and have central themes that hover over the compositions. Other Mehldau recordings include *Largo*, a collaborative effort with the innovative musician and producer Jon Brion, and *Anything Goes*—a trio outing with bassist Larry Grenadier and drummer Jorge Rossy.

His first record for Nonesuch, *Brad Mehldau Live in Tokyo*, was released in September 2004. After ten rewarding years with Rossy playing in Mehldau's September 2004. After ten rewarding years with Rossy playing in Mehldau's regular trio, drummer Jeff Ballard joined the band in 2005. The label released its first album from the Brad Mehldau Trio—*Day is Done*—on September 27, 2005. An exciting double live trio recording entitled *Brad Mehldau Trio Live* (Nonesuch) was released on March 25, 2008, to critical acclaim. On March 16, 2010, Nonesuch released a double disc of original work entitled *Highway Rider*, the highly anticipated follow up to *Largo*. The album is Mehldau's second collaboration with renowned producer Jon Brion and features performances by Mehldau's trio—drummer Jeff Ballard and bassist Larry Grenadier—as well as percussionist Matt Chamberlain, saxophonist Joshua Redman, and a chamber orchestra led by Dan Coleman.

Mehldau's musical personality forms a dichotomy. He is first and foremost an improviser and greatly cherishes the surprise and wonder that can occur from a spontaneous musical idea that is expressed directly, in real time. But he also has a deep fascination for the formal architecture of music, and it informs everything he plays. In his most inspired playing, the actual structure of his musical thought serves as an expressive device. As he plays, he listens to how ideas unwind, and the order in which they reveal themselves. Each tune has a strongly felt narrative arch, whether it expresses itself in a beginning, an end, or something left intentionally open ended. The two sides of Mehldau's personality—the improviser and the formalist—play off each other, and the effect is often something like controlled chaos.

Mehldau has performed around the world at a steady pace since the mid-1990s, with his trio and as a solo pianist. His performances convey a wide range of expression. There is often an intellectual rigor to the continuous process of abstraction that may take place on a given tune, and a certain density of information. That could be followed by a stripped down, emotionally direct ballad. Mehldau favors juxtaposing extremes. He has attracted a sizeable following over the years, one that has grown to expect a singular, intense experience in his performance.

In addition to his trio and solo projects, Mehldau has worked with a number of great jazz musicians, including a rewarding gig with saxophonist Joshua Redman's band for two years, recordings and concerts with Pat Metheny, Charlie Haden and Lee Konitz, and recording as a sideman with the likes of Michael Brecker, Wayne Shorter, John Scofield, and Charles Lloyd. For more than a decade, he has collaborated with several musicians and peers whom he respects greatly,

including the guitarists Peter Bernstein and Kurt Rosenwinkel and tenor saxophonist Mark Turner. Mehldau also has played on a number of recordings outside of the jazz idiom, like Willie Nelson's *Teatro* and singer-songwriter Joe Henry's *Scar*. His music has appeared in several movies, including Stanley Kubrick's *Eyes Wide Shut* and Wim Wender's *Million Dollar Hotel*. He also composed an original soundtrack for the French film, *Ma Femme Est Une Actrice*. Mehldau recently composed two new works commissioned by Carnegie Hall for voice and piano, *The Blue Estuaries* and *The Book of Hours: Love Poems to God*, which were performed in the spring of 2005 with the acclaimed classical soprano Renée Fleming. These songs were recorded with Fleming and released in 2006 on the *Love Sublime* record; simultaneously, Nonesuch released an album of Mehldau's jazz compositions for trio entitled *House on Hill*. In March 2007, Mehldau debuted the piano concerto "The Brady Bunch Variations for piano and orchestra" at Théâtre du Châtelet in Paris with Orchestre national d'Ile-de-France.

Mehldau was appointed as curator of an annual four-concert jazz series at London's prestigious Wigmore Hall during its 2009-10 and 2010-11 seasons, with Mehldau appearing in at least two of the four annual concerts. In late January 2010, Carnegie Hall announced the 2010-11 season-long residency by Mehldau as holder of the Richard and Barbara Debs Composer's Chair at Carnegie Hall—the first jazz artist to hold this position since it was established in 1995. Previous holders include Louis Andriessen (2009-2010), Elliott Carter (2008-2009), and John Adams (2003-2007).

www.bradmehldau.com