



Joshua Redman Quartet

Friday
October 9, 2026
7:30pm

Tryon Festival Theatre



THE ACT OF GIVING

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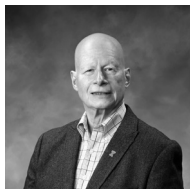
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Joshua Redman Quartet

JOSHUA REDMAN, saxophone

PAUL CORNISH, piano

PHILIP NORRIS, bass

NAZIR EBO, drums

This evening's 90-minute performance is presented without an intermission.

WORDS FALL SHORT

For Redman, the shifting moods of wistfulness, sadness, and resolve contained in *Words Fall Short* signify his embrace of what he describes as "the beauty of human imperfection."

"We face huge questions about what the future of humanity looks like," he stresses. "At heart, I'm a humanist, and I believe in the shadows of the words, the things you can't crunch with technology." *Words Fall Short* is Redman's latest exploration of the words—and the shadows.



PROGRAM NOTES

Joshua Redman acknowledges that the title of his new Blue Note album, *Words Fall Short*, could be viewed ironically. His previous and widely acclaimed *where are we* was his first to pair a vocalist with one of his many monumental Quartets; yet, *Words Fall Short* is anything but a comment on the saxophonist's last triumph. More accurately, his latest offering is an organic next step, a collection of previously unheard originals brought to life by inspiring new collaborators. "It's impossible for me to will a project into being," he says of the wide-ranging adventures he has embarked upon in what is now his fourth decade as a recording artist. "This album came out of a working environment that inspired me to dig into compositions that hadn't found a home yet."

The process began as the first leg of Redman's *where are we* tour concluded, and pianist Aaron Parks, bassist Joe Sanders, and drummer Brian Blade each left to honor other commitments. In building a new rhythm section, Redman found himself drawn to younger players he had recently encountered. Bassist Philip Norris and drummer Nazir Ebo came aboard first, and Redman quickly knew he had made the right moves. "Not since Christian McBride can I recall experiencing an acoustic jazz bassist who seemingly has it all together at such a young age," he says of Norris, "and Nazir has groove in spades, a groove that is super-flexible, in the flow of the moment, and with an innate sense of architecture that always serves the song." By the summer of 2023, pianist Paul Cornish had completed the quartet's transformation. "Paul is the perfect balance of empathy and contrarian, challenging everyone to break away from established patterns while still always making the music feel good and natural in the moment."

As the new quartet performed steadily over the next several months, Redman felt a vibe developing, one brought to fruition by a stack of music the saxophonist

created during the pandemic. "My dry writing periods lead me to question whether I'm really a 'Composer,'" he confesses. "I might not have a gig for months, but I touch my horn every day. I don't compose regularly, but during the pandemic I had nothing but time to develop ideas....Still, until I can play a tune with other human beings, it remains more theory than a reality."

Redman's unheard new music made the transition in September 2024, when his new quartet had logged almost a year of performances. "We were at a soundcheck, and I decided to try one of the tunes. It felt good, and I said, 'Let's try another.' After we ran through maybe three more in 10 minutes, I realized that we were 'ready.'"

Cornish, Norris, and Ebo impress on each of the album's eight tracks. While they have moments to emerge and take the spotlight, they also provide a distinctive ensemble personality, one in which spontaneity and sensitivity keep the music fluid yet coherent. They are a rhythm section with character, one in sync with the priorities of their leader. "My approach to bandleading is unchanged," Redman says. "Play with the best musicians I can find, virtuosos who have mastered all the different jazz vocabularies, but who are also great listeners and collaborators—who know how to express their individual brilliance through group improvisation and collective interaction."

That description applies equally well to the guest artists heard on three tracks. Two of those, "So It Goes" and "Icarus," grew out of Redman the Composer's desire to give each piece added depth. "I was sort of struggling with the melody to 'So It Goes,'" he says of the track featuring Blue Note labelmate Melissa Aldana, "and immediately thought of Melissa, who has such a gift for lyrical expression...the way she uses breath and air and contour to really give melodies shape and make them

come alive...I sent her the tune...and once I knew she was game, I began to rethink the overall approach as more conversational." As to the misguided perception that any encounter between two tenors is a "battle," he adds that "I've never been a fan of that sort of thing. I realize of course that it's part of the so-called 'tradition.' So, yeah, I'll bring my axe if I must, but I prefer to come in peace!.... I really feel like what Melissa and I created here is the antithesis of conflict."

Redman first heard trumpeter Skylar Tang, added for the funky, nine-meter "Icarus," when she was just a sophomore in high school. "She had huge ears," he recalls, "and she already had tremendous patience, a deep maturity and sensitivity...Every note had a meaning." Tang is now a student in a joint Columbia University/Juilliard School program. When Redman invited her to attend a soundcheck before the quartet's Jazz at Lincoln Center concert, he texted her the sheet music for "Icarus" on a whim the night before. "She came in the next day with the whole thing memorized...She played it perfectly...and sounded like she understood the song better than I did! Once again, I heard how that melody benefitted from the presence of another voice, and we recorded it with her a few weeks later."

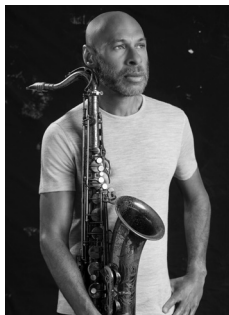
The final track, "Era's End" (a lyrical recasting of the instrumental album opener "A Message To Unsend"), finds vocalist Gabrielle Cavassa matching her stunning contribution to *where are we* on only the second recorded composition with both words and lyrics by Joshua Redman. "Writing lyrics is tough," he emphasizes, "and I can't be satisfied until someone like Gabrielle convinces me that they work. I said 'never again' when I finished writing "After Minneapolis" for the last album, and that was clearly not the case...I could tell early on as the music for "Era's End" emerged that it would not be a walk in

the park, and then the lyrics that followed were just so dark...but Gabrielle's gift for expressing melancholy really found the beauty (and perhaps also the hope) in the tune's darkness. Maybe the lyrics describe the end of a love affair ...Maybe they are a metaphor for another sort of loss or mourning or resolution...."

Several of the titles are borrowed from passages Redman admires in books by Cormac McCarthy ("Borrowed Eyes"), W.G. Sebald ("Over the Jelly-Green Sea"), and Kurt Vonnegut ("So It Goes"). The album's title track is taken from Yiyun Li's PEN/Jean Stein Award-winning *Where Reasons End*. "The novel is short and incisively beautiful, a conversation the author imagines with a son who recently committed suicide," Redman explains. "She grapples with language and how to understand the incomprehensible; and at the end she tells her son that 'Words fall short, yes, but sometimes their shadows can reach the unspeakable.' That's also true of notes, of ideas, of actions....Any attempt to express our meanings and feelings will never fully succeed, as perfection is unattainable. But it's that struggle, that fallibility, that makes us so marvelously and exquisitely human."

For Joshua Redman, the shifting moods of wistfulness, aspiration, sadness, and resolve contained in *Words Fall Short* signify his embrace of what he describes as "the beauty of human imperfection. We face huge questions about what our future looks like," he stresses, "and a mathematical approach to language has even left us questioning what it means to be 'intelligent' or 'productive' or 'creative.' At heart, I'm a humanist, and I believe in the shadows of the words, the things you can't crunch with technology." *Words Fall Short* is Redman's latest exploration of the words—and the shadows.

PROFILES



JOSHUA REDMAN

Joshua Redman's name resonates deeply in the jazz world as a gifted improviser, a charismatic performer, and an insightful thinker on the nature and meaning of music. The son of legendary saxophonist Dewey Redman and Renée

Shedroff, a dancer and librarian, Joshua's childhood was steeped in music, movement, storytelling, and the written word. That influence is evident in the remarkable path he's carved, blending emotion and intellect into a sound and style unmistakably his own.

After graduating *summa cum laude* from Harvard University and deferring his acceptance to Yale Law School, Redman moved to New York City, immersing himself once again in the world of the arts. Giggling and recording with some of the greatest musicians of all time—Charlie Haden, Elvin Jones, Jack DeJohnette, Joe Lovano, McCoy Tyner, Clark Terry, Milt Jackson, and his father, Dewey Redman, to name just a few—he found himself at the epicenter of the city's thriving jazz scene. It was there that a true calling began to emerge.

In 1991, shy and reluctant, but encouraged by friends, Redman entered and won the Thelonious Monk Institute of Jazz International Competition, widely regarded as the preeminent event of its kind. The industry quickly took notice. In 1992, he signed with Warner Bros. Records and a year later released his eponymous debut album, earning him a Grammy nomination—the first of ten across a distinguished career.

Redman's first Quartet featured pianist Brad Mehldau, bassist Christian McBride, and drummer Brian Blade—some of the most influential musicians of their generation, who would go on to shape the future of the art form. Throughout the 1990s and well into the new century, Redman continued to refine his craft and expand his vision, releasing a string of acclaimed albums—some notable highlights being *Wish* (1993), *Moodswing* (1994), *Spirit of the Moment* (1995), *Freedom in the Groove* (1996), *Elastic* (2000), *Back East* (2007), *Still Dreaming* (2018), and *where are we* (2023). His apprenticeships and collaborations read like a who's who of musical giants: Pat Metheny, Chick Corea, Roy Haynes, Roy Hargrove, Stevie Wonder, Meshell Ndegeocello, Quincy Jones, Herbie Hancock, The Rolling Stones, the Dave Matthews Band, Umphrey's McGee, The Bad Plus, Brad Mehldau....A true testament to his versatility and wide respect among elders and peers alike.

Redman's creative reach extends beyond the stage and studio. His music has been featured in film and television, broadening his impact on the cultural landscape. He composed the original score for Louis Malle's *Vanya on 42nd Street* (1994), contributed to Clint Eastwood's *Midnight in the Garden of Good and Evil* (1997), and appeared in Robert Altman's *Kansas City* (1996) and Ken Burns' documentary series *Jazz* (2000-2001). In 1997, Redman brought his love of jazz to a new generation when he was featured on the beloved children's show *Reading Rainbow*; and again, in 1999, when he voiced the character Uncle Josh on PBS's *Arthur*, alongside legendary cellist Yo-Yo Ma.

As the Artistic Director of the SFJAZZ Spring Season (2000-2007), Redman ventured into the world of programming, presenting, and curation. And within that same time span, as a founding member and musical director of the SFJAZZ Collective (2004-2007), Redman helped formulate and fulfill the group's mission: to honor and celebrate great works of the modern jazz era, while at the same time serving as an essential incubator for the creation, development, and performance of new music.

In 2019, Joshua Redman joined Stanford University as a Visiting Artist and in 2025, was appointed Artist-in-Residence. Often eschewing conventional teaching methods, Redman encourages spontaneity, authenticity, and freedom of expression, all while respecting the enduring norms and exacting standards of an ever-evolving jazz language.

With a career spanning over three decades, Joshua Redman remains a vital force in contemporary jazz, a bridge between tradition and innovation, performance and mentorship, intellect and emotion. His music continues to invite listeners into a world where every note tells a story and every beat becomes a shared moment of human connection.

PAUL CORNISH

Los Angeles-based pianist and composer Paul Cornish strives to inspire freedom and collaboration in his music and community. Hailing from Houston, where he was a

student at the prestigious High School for the Performing and Visual Arts, Cornish was one of seven jazz prodigies worldwide selected to be awarded a full fellowship to attend the esteemed Herbie Hancock Institute of Jazz at UCLA. There, he completed his master's degree, studied, and performed with such renowned artists as Herbie Hancock, Billy Childs, Robert Hurst, and Walter Smith III. Cornish released his debut album with Blue Note Records, *You're Exaggerating*, in August 2025. He was a finalist in the 2023 American Pianists Awards and the Herbie Hancock International Jazz Piano Competition. In 2021, he won First Prize in the Jacksonville Jazz Piano Competition and received 18th Street Arts Center's (Los Angeles) Make Jazz Fellowship. Cornish has performed extensively across the globe with notable artists such as Louis Cole, Mark Guiliana, HAIM, Snoh Aalegra, Terrace Martin, Kanye West, and many more.

PHILIP NORRIS

Originally from Winnipeg, Manitoba, Philip Norris currently resides in New York City, having recently graduated from The Juilliard School of Music with both bachelor's and master's degrees in Jazz Studies. He first began his path in music in his hometown of Raleigh, North Carolina, on the piano and French horn before developing his passion for bass at age 13. His collaborations encompass esteemed names such as Wynton Marsalis, the Jazz at Lincoln Center Orchestra, Joshua Redman, David Sanborn, Veronica Swift, and more recently, Emmet Cohen. In a continuum of artistic expression, Norris pursues his passion for music

PROFILES

both in collaboration with celebrated peers and in his independent musical endeavors.

NAZIR EBO
.....

Nazir Ebo is a premier multi-instrumentalist from Philadelphia who has played with Christian McBride, Wynton Marsalis, Logan Richardson, Kenneth Whalum, and Bootsy Collins, just to name a few. Born into a talented musical family, Ebo has been performing since he was nine years old, taking the stage as part of the Clef Club Youth Ensemble and Kimmel Center Creative Music Program. He now shares his gift with the next generation, teaching young players on the quest toward greater mastery of the idiom and the development of their own musical voice.

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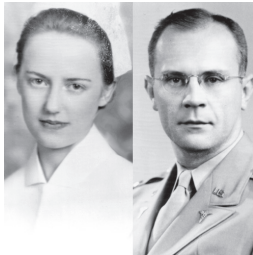
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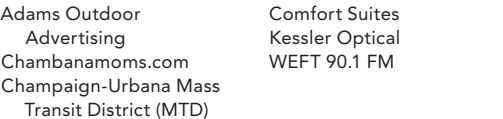
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Jastina Washington	
Trey Weitner	

KRANNERT CENTER STAFF

Mike Ross, Director
Cheryl Snyder, Director of Advancement
Terri Anne Ciofalo, Director of Production
Lindsay Dalrymple, Assistant Director for Operations
Julieanne Ehre, Assistant Director for Programming
and Engagement
Craig Miles, Assistant Director for Marketing and
Communications

EVENTS

Jordan Lingreen, Events Director
Daniell Brown, Production Coordinator for Events
Carla Sanches, Production Coordinator for Events
Rachel Gladd, Performing Arts Events Coordinator

PROGRAMMING AND ENGAGEMENT

Julieanne Ehre, Assistant Director for Programming
and Engagement
Jason Finkelman, Artistic Director of Global Arts
Performance Initiatives
Emily Laugesen, Director of Community Engagement
Sam Smith, Director of Civic Engagement and
Social Practice
Nick Wurl, Engagement and Programming Coordinator

ADVANCEMENT

Cheryl Snyder, Director of Advancement
Naomi Friedman, Assistant Director of Advancement
David Drake, Advancement Team Assistant
Maddie Waller, FAA Annual Giving Officer

OPERATIONS

Lindsay Dalrymple, Assistant Director for Operations

Director's Office

Vanessa Lane, Office Manager

Building Operations

Tony Mapson, Facility Manager
Joe Butsch, Building Electrician
Steven Lessor, Assistant Chief Building Operations
Engineer
Scott Butler, Eric Carr, Emmett Catlin, Austin Dearth,
Sara Dietrich, John Ekstrom, Jessica Fancher, Bryan
Franzen, Salatheo Kindle, Jacob Lerch, Chabu Nsokoshi,
Chad Schwenk, Robert Shaw, Attendants

Food Services

Amy Thomas, Food Services Director
Michael Bunting, Hospitality Supervisor
Elizabeth Henke, Stage 5 Bar Manager
John Ingalls, Intermezzo Kitchen Lead

MARKETING AND COMMUNICATIONS

Craig Miles, Assistant Director for Marketing and
Communications
Sean Kutzko, Assistant Communication Director
Nicholas Mulvaney, Art Director
Amanda Mabry-Flynn, Marketing Communications
Associate

PRODUCTION

Terri Anne Ciofalo, Director of Production

Audio Department

Rick Scholwin, Audio Director

Alec LaBau, Associate Audio Director and Video
Director

Tyler Knowles, Assistant Audio Director, Live Stream
Engineer

Costume Shop

Andrea Bouck, Costume Director

Richard Gregg, Costume Rentals Director and Associate
Costume Shop Director

Paige Stewart-Rankins, Hair and Makeup Supervisor

Julianna Steitz, First Hand

April McKinnis, EB McTigue, Cutters/Drapers

Kari Little-McKinney, Theatrical Stitcher

Lighting Department

Lisa Kidd, Lighting Director

David Krupla, Associate Lighting Director

Nicole Rataj, Assistant Lighting Director

Properties Department

Adriane Binky Donley, Properties Director

Kira Lyon, Assistant Properties Director

Scene Shop

Ryan Schultz, Technical Director

Tatsuya Ito, Associate Technical Director

Bill Kephart, Office Administrator

Bobby Reynolds, Assistant Technical Director

Rebecca Russell, Assistant Technical Director for Events

Anna Atkinson, Theatrical Scene Shop Assistant

Kayley Woolums, Theatrical Scene Shop Assistant

Joe Reichlin, Stagehand

Ticketing and Patron Services

Whitney Havice, Ticketing and Patron Services Director

Ann-Marie Dittmann, Patron Services Assistant Director

Ty Mingo, Assistant Ticket Services Director

Jon Proctor, Ticket Sales Supervisor

Noah Larson, Ticket Sales Supervisor

Adrian Rochelle, Front of House Performance
Supervisor

PERFORMING ARTS BUSINESS SERVICE CENTER

Jenell Hardy, Director of Business Services

Macauley Allen, Business Services Specialist

Debbie Delaney, Accounting Staff



Productions at Krannert Center
are supported by the skilled
stagehands of IATSE Local 482.

WE'RE SO GLAD YOU'RE AT THE CENTER

We work to create the best possible setting for the experiences you seek and find here.

Necessaries

Restrooms are located in the foyers of Foellinger Great Hall, Tryon Festival Theatre, and Colwell Playhouse; the east entrances on the Lobby level; and gender-neutral restrooms can be found in each elevator lobby on Level 1 and Level 3. Lobby restrooms and one restroom in each elevator lobby are fully accessible and contain baby-changing stations.

Ushers will be happy to provide you cough drops or disposable foam earplugs if the place starts rockin'.

If you or a companion needs medical assistance, contact an usher or other staff member. Please call 911 in case of an emergency.

Please take a moment before the performance to note the exits nearest to you. If it becomes necessary to evacuate the theatre, please remain calm, follow the instructions of the house staff, and exit in an orderly fashion to the appropriate safe meeting location which will be announced to you.

Large bags and backpacks, or any other item deemed to be dangerous or to pose an obstruction will not be able to enter the theatres. Please approach the Patron Services counter for assistance with these items.

Please note that food and drink are not allowed in the theatres, except bottled water.

Phones and Devices

The use of cell phones, cameras, and recording devices during performances is prohibited unless otherwise announced from the stage.

Late Arrivals

As a courtesy to performers and audience members, latecomers will be seated only at times selected in advance by the artist. Should you find that you've arrived late to a performance, our Patron Services staff will keep you informed about the earliest seating opportunity.

Lost Items

If you are in need of Lost and Found, please visit the Patron Services counter. We will do our best to reunite object and owner!

Ticket Returns

If you find you can't attend a performance, please contact the Ticket Office in advance, preferably by 6pm the day before the performance (kran-tix@illinois.edu or 217.333.6280). We never charge a handling fee on ticket transactions.

Accessibility

Krannert Center for the Performing Arts is committed to making experiences accessible for all patrons, and we are delighted to provide a number of services to assist you. Krannert Center is equipped with an assisted listening system, wheelchair-accessible and no-step/few-step seating, and large-print programs, Braille programs, and American Sign Language interpreters are available with three weeks' advance notice.

For assistance regarding your visit please contact patronservices@krannertcenter.illinois.edu or 217.333.9716 or visit go.KrannertCenter.com/Accessibility.

Para ayuda en relación con su visita, favor de enviar un email a:

Pour vous aider dans votre visite, prière de nous envoyer un courriel à:

欢迎! 如若您对您的造访需要帮助, 请发送电子邮件至:

स्वागत हे! अगर आपको अपने रहने के लिए मदद चाहिए, ईमेल कीजिए:

환영합니다! 방문에 관해 도움이 필요하실 때에는 ...
에게 이메일로 문의하시기 바랍니다:

PATRONSERVICES@KRANNERTCENTER.ILLINOIS.EDU
217.333.9716



COME BE MOVED.

Art at Krannert Center isn't something you just watch—it's something you feel.

COME ON IN.
WE'LL SAVE A SEAT FOR YOU.



krannert center

TUE OCT 20 AT 7:30PM



JUPITER STRING QUARTET

WITH BEN ROIDL-WARD, BASSOON



krannert center