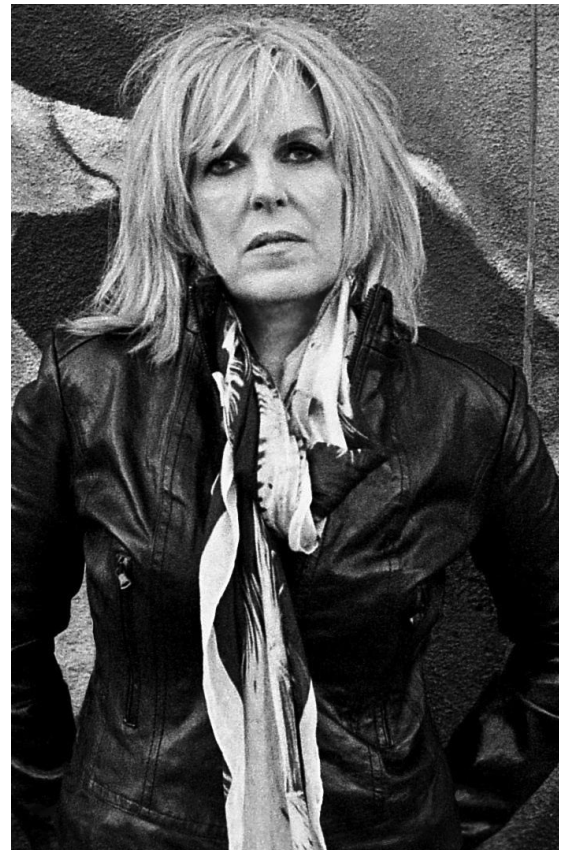


Charles Lloyd and the Marvels

With Special Guest Lucinda Williams

WHEN:
FRIDAY,
SEPTEMBER 21, 2018
7:30 PM

VENUE:
BING
CONCERT HALL



Artists

Charles Lloyd, *saxophone*

Lucinda Williams, *vocals*

The Marvels

Bill Frisell, *guitar*

Eric Harland, *drums*

Greg Leisz, *pedal steel guitar*

Reuben Rogers, *bass*

Program

Tonight's program will feature selections from their new album
Vanished Gardens.

This program is generously supported by the Koret Foundation.

*The Koret Jazz Project is a multiyear initiative to support, expand, and
celebrate the role of jazz in the artistic and educational programming of Stanford Live.*

KORET
JAZZ PROJECT

PROGRAM SUBJECT TO CHANGE. Please be considerate of others and turn off all phones, pagers, and watch alarms.
Photography and recording of any kind are not permitted. Thank you.

About the Program

When Lucinda Williams joined Charles Lloyd and the Marvels at UCLA's Royce Hall in April 2017, the musicians beamed with unbridled joy. Same for the fans fortunate to witness, to share the depths of the artistry and exploration happening on stage. There were tears, too, as Williams reached inside herself for expressions of love, longing and loss in equal measures. But the image that remains strongest from this remarkable night is of Lloyd, radiant and enchanted, at times not even playing, just taking in the wonders of this grouping that had come together around him.

That same energy and elation buzzed through the compact sessions in a Los Angeles studio that brought us the luminescent music heard on *Vanished Gardens*, the radiant new album featuring Lloyd and Williams with the singular set of talents that comprise The Marvels: Bill Frisell on guitar, Greg Leisz on pedal steel guitar, Reuben Rogers on bass and Eric Harland on drums—musicians who just as Lloyd and Williams have done have set their own courses, found their own ways of expression and exploration, while thriving most profoundly in sparks-filled collaborative settings.

Upcoming Events

***More jazzy nights
in the Bing Studio***

Tickets and information:
live.stanford.edu



Jon Cleary
Sep 22 • 7:00 & 9:00 PM
Bing Studio



The Baylor Project
Two-time GRAMMY® Nominees
Sep 23 • 7:00 PM • Bing Studio

About the Artists

CHARLES LLOYD

Born in Memphis, Tennessee, in 1938, Lloyd was immersed in that city's rich musical life and was exposed to jazz. He began playing the saxophone at the age of nine. Pianist Phineas Newborn became his mentor, and took him to Irvin Reason for lessons. His closest friend in high school was trumpeter, Booker Little. Lloyd worked in Phineas Sr's band, and became a sideman in the Blues bands of B.B. King, Howlin' Wolf, Johnnie Ace, Bobbie "Blue" Bland, and others.

In 1956 Lloyd moved to Los Angeles and earned Master's degree from the University of Southern California. During this period Lloyd played in Gerald Wilson's big band, and formed his own group that included Billy Higgins, Don Cherry, Bobby Hutcherson, and Terry Trotter. Lloyd joined Chico Hamilton in 1960. His influence as a composer quickly pushed the group in a more progressive post-bop direction when Hamilton asked him to be the group's music director. In 1964, Lloyd left Hamilton's group to join alto saxophonist Cannonball Adderly. He recorded two albums as a leader for Columbia Records, *Discovery* and *Of Course, Of Course*; his sidemen included Gabor Szabo, Don Friedman, Herbie Hancock, Ron Carter, Tony Williams, and Pete La Roca. In 1965 Lloyd formed a quartet with pianist, Keith Jarrett, bassist, Cecil McBee, drummer, Jack DeJohnette. It was a meeting of straight-ahead post-bop, Free jazz, rock, and world music. Their music quickly caught the attention of jazz fans and critics. They achieved crossover success with young rock fans and became the first jazz group to play in the famed Fillmore. The

album *Forest Flower, Live at Monterey*, sold over one million copies.

Disillusioned with the music business world, Lloyd retreated to Big Sur for 10 years. Following a near death experience in 1986, Lloyd decided to rededicate himself to music. In 1989, Lloyd reestablished an active touring schedule and began recording for ECM Records. Noteworthy albums include *Fish Out of Water*, *Canto*, *Voice In the Night*, *The Water Is Wide* (featuring Brad Mehldau, John Abercrombie, Larry Greadier, and Billy Higgins) *Sangam* with Zakir Hussain and Eric Harland. *Rabo de Nube* and *Mirror* are highly acclaimed recordings with his New Quartet with Jason Moran, Reuben Rogers and Eric Harland.

Commissioned by Jazztopad in Wroclaw, Poland to write a new composition to premiere at their 2013 festival, Lloyd wrote "Wild Man Dance Suite" for piano, bass, drums, cimbalom and lyra, released on Blue Note Records in 2015. Lloyd formed a new group called the Marvels featuring Bill Frisell, Reuben Rogers, Eric Harland and Greg Leisz. They released "I Long To See You" in 2016 (Blue Note Records) and their most recent album released in June 2018 *Vanished Gardens* (Blue Notes Records) is a collaboration with the great American singer and poet, Lucinda Williams.

LUCINDA WILLIAMS

Three-time Grammy Award winner, Lucinda Williams has been carving her own path for more than three decades now. Born in Lake Charles, Louisiana, Williams had been imbued with a "culturally rich, economically poor" worldview. Several years of playing the hardscrabble clubs gave her a solid

enough footing to record a self-titled album that would become a touchstone for the embryonic Americana movement—helping launch a thousand musical ships along the way.

For the past 30 years, Lucinda Williams has channeled her perspective as a proud but vulnerable Southern female into a string of stellar albums, each of which weave rock, country, folk and blues so tightly that each of the elements seems to disappear. *Lucinda Williams* (1988) was her breakthrough disc, but her magnum opus, 1998's *Car Wheels on a Gravel Road*, sealed the her reputation as a formidable singer-songwriter. Ruminating on disappointments, fretting over lost friends, and celebrating the subtlest of life's joys, it was an obvious masterpiece that resounds with immediacy. *Car Wheels* also earned the singer a Grammy for Best Contemporary Folk Album and became the first commercially successful record of her career, going gold within a year of its release.

Through her work with guitarists Bill Frisell and Greg Leisz, Williams was introduced to jazz legend, Charles Lloyd. They immediately felt a connection through their Southern routes and have joined each other in concert and in recording. Williams' newest release, *This Sweet Old World* on Highway 20 Records, is a remake of the album on its 25th anniversary.

BILL FRISELL

Born in Baltimore, Bill Frisell's interest in guitar began with his exposure to pop music on the radio. Soon, the Chicago Blues became a passion through the work of Otis Rush, B.B. King, Paul Butterfield and Buddy Guy. In high school, he played in bands

covering pop and soul classics, James Brown and other dance material. Later, Bill studied music at the University of Northern Colorado before attending Berklee College of Music in Boston where he studied with John Damian, Herb Pomeroy and Michael Gibbs. In 1978, Frisell moved for a year to Belgium where he concentrated on writing music. In this period, he toured with Michael Gibbs and first recorded with German bassist Eberhard Weber.

Over the years, Frisell has contributed to the work of such collaborators as Paul Motian, John Zorn, Elvis Costello, Ginger Baker, the Los Angeles Philharmonic, Suzanne Vega, Loudon Wainwright III, Van Dyke Parks, Vic Chesnutt, Rickie, Lee Jones, Ron Sexsmith, Vinicius Cantuária, Marc Johnson (in "Bass Desires"), Ronald Shannon Jackson and Melvin Gibbs (in "Power Tools"), Marianne Faithful, John Scofield, Jan Garbarek, Lyle Mays, Vernon Reid, Julius Hemphill, Paul Bley, Wayne Horvitz, Hal Willner, Robin Holcomb, Rinde Eckert, The Frankfurt Ballet, film director Gus Van Sant, David Sanborn, David Sylvian, Petra Haden, and numerous others.

ERIC HARLAND

Eric Harland is destined to become a great drummer in jazz history. Internationally prominent, Harland is currently a member of Sangam, Charles Lloyd New Quartet, Charles Lloyd and the Marvels, James Farm and AZIZA. Harland also has his own group Voyager, with two recordings: *Voyager, Live By Night* and *Vipassana*.

In *Down Beat's* 65th Annual Readers Poll, he was on the short list of drummers, in company of masters like Roy Haynes and the late Elvin Jones. In 2008 he was voted *Downbeat* Reader's poll 'Rising Star Drummer'.

During a high school workshop, Wynton Marsalis discovered Harland

and encouraged him to study in New York City. Harland left his hometown Houston, Texas to go to the Manhattan School of Music on full scholarship. After music school, Harland studied at Houston Baptist University (College of Biblical Studies) and became an ordained minister.

The pull of music was strong and cut short his career as a preacher. He has played with many jazz and music greats including Betty Carter, Joe Henderson, Joshua Redman, Wynton Marsalis, Terence Blanchard, McCoy Tyner, Michael Brecker, Red Hot Chili Peppers, and John Mayer.

GREG LEISZ

The word "ubiquitous" is usually placed in front of pedal steel player and guitarist Greg Leisz's name. With good reason—the man's résumé is daunting, boasting spots with Joni Mitchell, Sheryl Crow, Peter Case, Paul Westerberg, Me'Shell NdegeOcello, Victoria Williams, Joe Cocker, Dave Alvin, k.d. lang, Wilco, Lucinda Williams, Bruce Cockburn, Shawn Colvin, Paula Cole, and the Ventures...to name a few. Not to be pigeonholed in just roots music, Leisz (pronounced "Lees") has also played with the likes of Beck, Matthew Sweet, Bad Religion, the Smashing Pumpkins, and Brian Wilson.

Leisz spent his younger years catching acts like the Byrds and the Flying Burrito Brothers in Southern California clubs. Part of his universal appeal—which certainly draws on the experimental nature of those influences—comes from an open-minded approach to lap and pedal steel, an approach that casts aside Nashville references. Leisz chooses to serve and accompany a song rather than place his mark on it. His creativity and open-mindedness as a musician have allowed him a genre roving

usually not accorded renowned steel players. During the 1990s, Leisz also began making a name for himself as a producer, helming releases by such folks as Rosie Flores, Dave Alvin, Tom Russell, and Lisa Mednick.

REUBEN ROGERS

Raised in the Virgin Islands, Rogers exposed to a wide variety of music including Calypso, Reggae, Jazz, Latin, and Gospel. Encouraged by his parents, Rogers was motivated to explore his exceptional musical talent. His first instrument was the clarinet. He then experimented with the piano, saxophone, drums and guitar before finding his true love in the bass at the age of 14.

As a result of playing the bass, Rogers was awarded numerous awards. He received various grants and scholarships from the St. Thomas Arts Council and other local organizations. He was chosen to study at Interlochen Arts Camp in Michigan and Berklee College of Music five-week summer program in Boston. Upon completing Berklee's summer program, Rogers was awarded a scholarship to the College of Music. After enrolling in 1992, he was the recipient of several outstanding student awards including a scholarship from the Fish Middleton Jazz Society. Rogers earned his Bachelor of Music degree from Berklee College in 1997.

Since attending Berklee, Rogers has had the opportunity to work extensively with such jazz notables as Wynton Marsalis, Roy Hargrove, Joshua Redman, Marcus Roberts, Branford Marsalis, Nicholas Payton, Carl Allen, Billy Pierce, Betty Carter, Danilo Perez, Johnny Griffin, Phil Woods, Donald Harrison, Mulgrew Miller, Jackie McLean, Benny Green, Mark Whitfield, Cyrus Chestnut, Tom Harrell, George Duke, Marlena Shaw, and Dianne Reeves.