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SAXOPHONIST JOSHUA REDMAN AND THE BAD PLUS OPEN 2015/16 SYMPHONY CENTER PRESENTS JAZZ SERIES

October 16, at 8:00 p.m.

CHICAGO—The 2015/16 Symphony Center Presents (SCP) Jazz series opens Friday, October 16, at 8:00 p.m., with a new collaboration between jazz saxophonist Joshua Redman and the famed jazz trio, The Bad Plus. Redman has been a regular guest artist on the SCP Jazz series since 1995. The Bad Plus returns for their first performance on the series since 2005.

The Bad Plus—composed of Ethan Iverson on piano, Reid Anderson on bass, and David King on drums—has been recognized as an adventurous trio for nearly 20 years. After the group’s 2003 major label debut, These Are The Vistas, The Bad Plus has continued to attract attention for their diverse repertoire that spans from Nirvana to ABBA and to Stravinsky. The trio has regularly garnered international critical acclaim for their fresh interpretations of rock, funk, and classical themes in jazz settings. Their most recent studio album, Inevitable Western (2014), was filled with original compositions inspired by a blend of classic melodies and pop, blues and folk tunes and prompted The New York Times to praise the project as “avant-garde populism.”

Joshua Redman is an equally iconic figure in the jazz world as one of the leading saxophonists of our time. In addition to his numerous solo projects, Redman has recorded with such distinguished artists as Branford Marsalis, Yo-Yo Ma, Stevie Wonder, The Jazz at Lincoln Center Orchestra and Wynton Marsalis, The Dave Matthews Band, Christian McBride, and many others.

These innovative artists first joined forces to form a supergroup earlier in 2015 and recently recorded the album, The Bad Plus Joshua Redman, which was released by Nonesuch Records in May 2015. National Public Radio has praised The Bad Plus Joshua Redman for “offering glimpses of a new frontier.” The album has been critically acclaimed for charting new territory in modern jazz performance by effectively combining Redman’s distinctive free improvisation techniques with The Bad Plus’ eclectic style.
Tickets for all Symphony Center Presents Jazz series concerts can be purchased by phone at 800-223-7114 or 312-294-3000; online at cso.org, or at the Symphony Center box office: 220 S. Michigan Ave., Chicago, IL 60604. For group rates, please call 312-294-3040.

Artists, programs and prices are subject to change.

The Symphony Center Presents Jazz Series is sponsored by Exelon.

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**Symphony Center Presents**

**Friday, October 16, 2015, 8:00 p.m.**

**The Bad Plus Joshua Redman**

- The Bad Plus
- Reid Anderson, bass
- Ethan Iverson, piano
- David King, drums
- Joshua Redman, saxophones

Tickets: $28-$89

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**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 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 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. 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 & 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 (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.

Starting in late 2009, Joshua will be performing with a new collaborative band 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.

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 2 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.

The Bad Plus

The Bad Plus’ 10th studio recording, Inevitable Western, sees bassist Reid Anderson, pianist Ethan Iverson, and drummer David King further honing the same conceptual base that fired their inception. Yet again they continue to explore myriad musical forms born of jazz along with any sonic source that forwards music that is uniquely The Bad Plus. Inevitable Western is an album where pop, blues, and folk meld with classic melodies and rhythmic innovation into that rarest of hybrids: intelligent music for the masses.

Says Anders on, “It’s interesting to talk about how this band is evolving, but what’s more interesting is the sense of clarity that reveals itself over time, and what constitutes the essence of The Bad Plus.” Adds King, “I’m not waiting for AC/DC’s ballads record; you listen to certain artists because they do a thing no one else does.

The Bad Plus came together at the end of the 20th century and has avoided easy categorization ever since, garnering critical acclaim and a legion of fans worldwide with their creativity, idiosyncratic personality, and flair for live performance. Based in New York City, the deeply collaborative trio constantly searches for rules to break and boundaries to cross, bridging genres and techniques while exploring infinite possibilities of three exceptional musicians working in perfect sync.

“This is a band with three leaders,” Iverson says. “No single person has the final say. The stuff that gets played at gigs and makes it onto the records has been vetted by three very opinionated guys — and that keeps the music fresh. This is a fairly unique thing in the improvisational music landscape.”

The Bad Plus has a well-earned reputation for daring deconstruction, pushing the limits on what is expected of a piano-bass-drums trio. The past 15 years have seen the genre-smashing band creating a distinctive repertoire of inventive and exciting original music, along with iconoclastic covers of artists as divergent as Nirvana and Neil Young, Aphex Twin and Ornette Coleman. Earlier this year, the acclaimed trio took on one of the most influential works of the 20th century, Igor Stravinsky’s The Rite of Spring (Sony Masterworks). Said Jon Pareles in the New York Times, “They found it: the heartbeat. This is a true connection, one that makes the piece newly vivid.

“The Rite of Spring took a lot of thought and energy,” says Anderson. “The next project definitely needed to be a set of original music.”

Produced by The Bad Plus at The Terrarium in Minneapolis in the winter of 2014, Inevitable Western carries on the trio’s commitment to what they’ve dubbed ‘avant-garde populism’ – the idea that serious music can be as engaging and accessible as it is forward-thinking and provocative. New pieces like Iverson’s odd time romp, “Mr. Now” and Anderson’s polyrhythmic “I Hear You” are lithe and inventive while never veering so far out into the wilderness as to lose their melodic purpose and human heart.

Inevitable Western’s restless narratives and propulsive cinematic vision touch deep chords of memory while conjuring unexpected images. The lonesome twang and intense emotional acuity of artists like Franz Kline and Edward Hooper permeates King’s “Adopted Highway” while the Iverson composition which gives the album its title evokes a wide-open milieu redolent of Wim Wenders’ Paris, Texas and the American west of Richard Avedon, dusty and spacious, weathered but free.

King suggests The Bad Plus is a “mixed media band at heart,” noting, “We have conversations which are so stimulating as if we’re in an art salon. I’ve never experienced that in other bands. In The Bad Plus, we’ll talk about a conductor or symphony for hours and then switch over to muscle car films from the 60s. In our music, we believe high and low can be mixed together without seeming precious.”
A genuinely leaderless trio, The Bad Plus is equal in every respect, from composition to performance to production. The interplay between these collaborators has marked the group’s work from the jump, infusing it with carefully considered spontaneity, subtlety, style, and depth. *Inevitable Western* is The Bad Plus at their best, affirming them as one of the most audacious and imaginative musical collectives of this or any other era.

“There’s still tons to do,” says King. “We feel every record we put out is better than the last — and when that stops, that’s when we take a long look at each other.”

The Chicago Symphony Orchestra: [www.cso.org](http://www.cso.org) and [www.csosoundsandstories.org/](http://www.csosoundsandstories.org/)

Founded in 1891, the Chicago Symphony Orchestra is consistently hailed as one of the greatest orchestras in the world. Since 2010, the preeminent conductor Riccardo Muti has served as its 10th music director. Pierre Boulez is the CSO’s Helen Regenstein Conductor Emeritus, Yo-Yo Ma is its Judson and Joyce Green Creative Consultant, and Samuel Adams and Elizabeth Ogonek are its Mead Composers-in-Residence.

From baroque through contemporary music, the CSO commands a vast repertoire. Its renowned musicians annually perform more than 150 concerts, most at Symphony Center in Chicago and, each summer, at the suburban Ravinia Festival. They regularly tour nationally and internationally. Since 1892, the CSO has made 58 international tours, performing in 29 countries on five continents.

People around the globe listen to weekly radio broadcasts of CSO concerts and recordings on the WFMT radio network and online at [cso.org/radio](http://cso.org/radio). Recordings by the CSO have earned 62 Grammy Awards, including two in 2011 for Muti’s recording with the CSO and Chorus of Verdi’s *Messa da Requiem* (Muti’s first of four releases with the CSO to date). Find details on these and many other CSO recordings at [www.cso.org/resound](http://www.cso.org/resound).

The CSO is part of the Chicago Symphony Orchestra Association, which also includes the Chicago Symphony Chorus (Duain Wolfe, Director and Conductor) and the Civic Orchestra of Chicago, a training ensemble for emerging professionals. Through its prestigious Symphony Center Presents series, the CSOA presents guest artists and ensembles from a variety of genres—classical, jazz, world, and contemporary.

The Negaunee Music Institute at the CSO offers community and education programs that annually engage more than 200,000 people of diverse ages and backgrounds. Through the Institute and other activities, including a free annual concert with Muti and the CSO, the CSO is committed to using the power of music to create connections and build community.

The CSO is supported by thousands of patrons, volunteers and institutional and individual donors. Bank of America is the Global Sponsor of the CSO. The CSO’s music director position is endowed in perpetuity by a generous gift from the Zell Family Foundation. The Negaunee Foundation provides generous support in perpetuity for the work of the Negaunee Music Institute.