



Thursday, December 6, 2018, 8pm
Zellerbach Hall



Charles Lloyd & The Marvels
with special guest Lucinda Williams
featuring Bill Frisell, Greg Leisz, Reuben Rogers, and Eric Harland

*This evening's concert will be performed without an intermission
and will last approximately 90 minutes.*

Cal Performances' 2018–19 season is sponsored by Wells Fargo.

When the incomparable Lucinda Williams joined Charles Lloyd and The Marvels at UCLA's Royce Hall in April 2017, the musicians beamed with unbridled joy. The same could be said for the fans fortunate enough to witness the concert, to share the depths of the artistry and musical exploration taking place on stage. There were tears, as well, as Williams reached inside herself for powerful expressions of love, longing, and loss in equal measure. But the image that remains strongest from this remarkable night is of Lloyd—radiant and enchanted, at times not even playing—simply taking in the wonders of the collaboration that had formed around him.

That same energy buzzed through the recording sessions in a Los Angeles studio that resulted in *Vanished Gardens*, the new album featuring Lloyd, Williams, and the singular mix of talent that comprises The Marvels: Bill Frisell on guitar, Greg Leisz on pedal steel guitar, Reuben Rogers on bass, and Eric Harland on drums—musicians who have, just like Lloyd and Williams, set their own unique courses and found their own personal forms of expression and exploration, while always thriving in collaborative settings.

Charles Lloyd was born in Memphis, Tennessee, in 1938. By an early age he had been exposed to jazz music and was immersed in that city's rich musical life. Lloyd began playing the saxophone at the age of nine. Pianist Phineas Newborn became his mentor, and took him to Irvin Reason for lessons. Lloyd's closest friend in high school was trumpeter Booker Little. He 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, where he studied at and graduated from the University of Southern California. During this period he played in Gerald Wilson's big band and formed his own group, which included Billy Higgins, Don Cherry, Bobby Hutcherson, Scott LaFaro, and Terry Trotter. Lloyd joined Chico Hamilton in 1960, and 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 Adderley. He recorded two albums as a leader for Columbia Records—*Discovery* and *Of Course, Of Course*—where 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, and drummer Jack DeJohnette in a meeting of straight-ahead post-bop, free jazz, rock, and world music. Their music quickly caught the attention of jazz fans and critics, and they achieved crossover success with young rock fans, becoming the first jazz group to play in the famed Fillmore. The album *Forest Flower, Live at Monterey* sold over one million copies.

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

Commissioned by Jazztopad in Wrocław, Poland to write a new composition for its 2013 festival, Lloyd wrote *Wild Man Dance Suite*, released on Blue Note Records in 2015. He then formed The Marvels, featuring Bill Frisell, Reuben Rogers, Eric Harland, and Greg Leisz. Together they released *I Long To See You* in 2016 (Blue Note Records). The group's most recent album, released last June, is *Vanished Gardens* (Blue Notes Records), a collaboration with the great American singer and poet Lucinda Williams.

Lucinda Williams, a three-time Grammy winner, has been forging her own unique 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 hard-scrabble clubs gave her the confidence 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, 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 distinct elements seems to disappear. *Lucinda Williams* (1988) was her breakthrough disc, but 1998’s *Car Wheels on a Gravel Road* assured her reputation as a formidable singer-songwriter. Ruminating on disappointments, fretting over lost friends, and celebrating life’s subtlest joys, *Car Wheels* earned Williams a Grammy Award 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 roots and have gone on to join each other for concerts and recordings. Williams’ newest release, *This Sweet Old World* on Highway 20 Records, is a remake of her earlier album on its 25th anniversary.

Bill Frisell was born in Baltimore, and his interest in guitar began with his boyhood exposure to the pop music he heard 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, Frisell played in bands covering pop and soul classics, James Brown, and other dance material. Later, he studied music at the University of Northern Colorado before attending the 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 composition. During 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 many others.

The word “ubiquitous” is usually placed before pedal steel player and guitarist **Greg Leisz’s** name. With good reason—the man’s resume is daunting, including spots with Joni Mitchell, Sheryl Crow, Peter Case, Paul Westerberg, Me’Shell Ndegeocello, Victoria Williams, Joe Cocker, Dave Alvin, k.d. lang, Lucinda Williams, Bruce Cockburn, Shawn Colvin, Paula Cole, and the Ventures, to name a few. So as to avoid being pigeonholed as only a roots musician, 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 artists—comes from an open-minded approach to lap and pedal steel, an approach that casts aside Nashville references. Leisz is also somewhat of a stylistic chameleon: you can’t pin him down to a single style because he chooses to serve and accompany a song rather than place his own mark on it. Leisz’s creativity and open-mindedness as a musician have allowed him to roam freely from genre to genre, a talent not usually found in steel players. During the 1990s, Leisz also began making a name for himself as a producer, helming releases by such performers as Rosie Flores, Dave Alvin, Tom Russell, and Lisa Mednick.

Reuben Rogers was raised in the Virgin Islands, where he was exposed to a wide variety of music, including Calypso, Reggae, jazz, Latin, and gospel. Encouraged by his parents, Rogers was motivated to explore the full range of 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 bass player, Rogers has won numerous awards. He received 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 at the Berklee College of Music's five-week summer program in Boston, after which he was awarded a scholarship to attend the college. After enrolling in 1992, he won several student awards, including a scholarship from the Fish Middleton Jazz Society. Rogers earned his bachelor's of music degree from Berklee College in 1997.

Since attending Berklee, Rogers has had the opportunity to work 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.

Eric Harland is currently a member of Sangam, the Charles Lloyd New Quartet, Charles Lloyd and The Marvels, James Farm, and Aziza. Harland also has his own group, Voyager, which has recorded two albums: *Voyager*, *Live By Night* and *Vipassana*.

In *DownBeat's* 65th annual readers poll, Harland was selected for the short list of drummers, in the company of masters like Roy Haynes and the late Elvin Jones. In 2008 he was voted *DownBeat's* "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 of Houston, Texas to attend the Manhattan School of Music on full scholarship. After music school, he studied at Houston Baptist University (College of Biblical Studies) and became an ordained minister.

Performing live is one of Harland's greatest pleasures and the pull of music cut short his career as a preacher. Harland has played with many jazz and music greats, including Betty Carter, Joe Henderson, Joshua Redman, Wynton Marsalis, Terence Blanchard, McCoy Tyner, Michael Brecker, the Red Hot Chili Peppers, and John Mayer.