

MOSS ARTS CENTER



Tuesday, September 27, 2022, 7:30 PM

Redman • Mehldau • McBride • Blade

A MoodSwing Reunion

Moss Arts Center
Street and Davis Performance Hall
Anne and Ellen Fife Theatre



FALL SEMESTER

at a glance

Wed., Oct. 5, 7:30 PM

**Rhiannon Giddens with
Francesco Turrisi**

Tues., Nov. 8, 7:30 PM

Broadway in Blacksburg
Anastasia

Wed., Oct. 12-Thurs., Oct. 13, 7:30 PM

Makuyeika Colectivo Teatral
Andares

Sat., Nov. 12, 7:30 PM

Āhuti
Nrityagram Dance Ensemble

Sun., Oct. 23, 2 PM

Acrobuffos
Air Play

Thurs., Nov. 17, 7:30 PM

Soweto Gospel Choir
*Hope: It's Been a Long
Time Coming*

Fri., Oct. 28, 7:30 PM

Farruquito
Íntimo

Sat., Dec. 3, 4 PM

Roanoke Symphony Orchestra
Holiday Pops Spectacular

Fri., Nov. 4, 7:30 PM

Danish String Quartet

Tickets are available now at the box office and online. See the complete schedule of performances, exhibitions, and engagement activities at artscenter.vt.edu.

REDMAN · MEHLDAU · MCBRIDE · BLADE

A MoodSwing Reunion

Joshua Redman, saxophones
Brad Mehldau, piano
Christian McBride, bass
Brian Blade, drums

Program to be announced from the stage.

This performance is supported in part by a gift from Libby Drapeau.

Biographies

JOSHUA REDMAN, *saxophones*

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. In 1991 Redman graduated from Harvard College *summa cum laude* and had already been accepted by Yale Law School, but deferred entrance for what he believed was only going to be one year. Instead, he moved to New York City and immediately found himself immersed in the city's burgeoning jazz scene. Five months later Redman was named winner of the prestigious Thelonious Monk International Saxophone Competition. Since then, Redman has worked and played with a vast array of jazz luminaries, released 20 albums (Warner and Nonesuch), and has garnered top honors in critics' and readers' polls of *DownBeat*, *Jazz Times*, *The Village Voice*, and *Rolling Stone*.

BRAD MEHLDAU, *piano*

One of the most lyrical and intimate voices of contemporary jazz piano, Brad Mehldau has forged a unique path that embodies the essence of jazz exploration, classical romanticism, and pop allure. From critical acclaim as a bandleader to major international exposure in collaborations with Pat Metheny, Renée Fleming, and Joshua Redman, Mehldau continues to garner numerous awards and admiration from both jazz purists and music enthusiasts alike. His forays into melding musical idioms, in both trio (with Larry Grenadier on bass and Jeff Ballard on drums) and solo settings, has seen brilliant reworkings of songs by contemporary songwriters like The Beatles, Cole Porter, Radiohead, Paul Simon, Gershwin, and Nick Drake alongside the ever evolving breath of his own significant catalogue of original compositions. With his self-proclaimed affection for popular music and classical training, "Mehldau is the most influential jazz pianist of the last 20 years" (*The New York Times*).

CHRISTIAN MCBRIDE, *bass*

Christian McBride is an eight-time Grammy-winning bassist, composer, and bandleader. McBride is the artistic director of the historic Newport Jazz Festival, the New Jersey Performing Arts Center (NJPAC), the TD James Moody Jazz Festival, and the National Jazz Museum in Harlem. He is also a respected educator and advocate for youth and serves as artistic director of Jazz House KiDS and the Jazz Aspen Snowmass Summer Sessions. In addition to artistic directing and consistent touring with his ensembles, he hosts NPR's *Jazz Night in America* and *The Lowdown: Conversations With*

Christian on SiriusXM. Whether behind the bass or away from it, McBride is always part of the music. From jazz to R&B, pop/rock and hip-hop/neo-soul to classical, he is a luminary with one hand ever reaching for new heights, and the other extended in fellowship—and perhaps the hint of a challenge—inviting us to join him.

BRIAN BLADE, *drums*

Brian Blade was born and raised in Shreveport, Louisiana. The first music Blade experienced was the Gospel and songs of praise at the Zion Baptist Church where his father, Brady L. Blade Sr., has been pastor since 1961. In elementary school, music appreciation classes were an important part of his development, and at age nine, he began playing the violin. Inspired by his older brother, Brady L. Blade Jr., who had been the drummer at Zion Baptist Church, Brian shifted his focus to the drums throughout middle and high school. During high school, while studying with Dorsey Summerfield Jr., Blade began listening to the music of John Coltrane, Charlie Parker, Miles Davis, Art Blakey, Thelonious Monk, Elvin Jones, and Joni Mitchell. By the age of 18, Blade moved to New Orleans to attend Loyola University. From 1988 through 1993, he was able to study and play with most of the master musicians living in New Orleans, including John Vidacovich, Ellis Marsalis, Steve Masakowski, Bill Huntington, Mike Peller, John Mahoney, George French, Emile Vinette, Germaine Bazzle, David Lee Jr., Alvin Red Tyler, Tony Dagradi, and Harold Battiste. In 1997 Blade formed the Fellowship Band with pianist Jon Cowherd. The band members are bassist Chris Thomas and saxophonists Myron Walden and Melvin Butler. The Fellowship Band has released five recordings, beginning with its debut in 1998, *Perceptual* (2000), *Season of Changes* (2008), *Landmarks* (2014), and *Body and Shadow* (2017). While continuing to work with the Fellowship Band, Blade has been a member of the Wayne Shorter quartet since 2000. He has recorded with Daniel Lanois, Joni Mitchell, Kenny Garrett, Redman, Ellis Marsalis, Chick Corea, Marianne Faithfull, Norah Jones, Emmylou Harris, and Bob Dylan.

This is the first performance at the Moss Arts Center for Redman, Mehldau, McBride, and Blade.

Tell Us What You Think!

We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to Farruquito on Friday, October 28, 2022.



bit.ly/moodswing-feedback

Engagement Event

TUESDAY, SEPTEMBER 27, 2022, 6 PM

PRE-PERFORMANCE TALK: MOODSWING, THEN AND NOW

Preceding the performance of *A MoodSwing Reunion*, jazz musician, arts leader, and School of Performing Arts faculty member Cyrus Pace guided audiences through an exploration of the enduring legacy of the quartet's originating album and current state of the industry.

Special thanks to Kyle Hutchins and Cyrus Pace

Go Deeper

It's been nearly 30 years since Joshua Redman, Brad Mehldau, Christian McBride, and Brian Blade recorded the album *MoodSwing*. What's the significance of their performing this work today? How have the musicians' individual explorations and evolutions in the intervening years influenced their playing and our hearing of *MoodSwing* now?

Did You Know?

The Moss Arts Partners (MAPs) are ambassadors and advocates who help advance and guide the mission of the Moss Arts Center, including furthering the center's development goals and strategies and helping increase community awareness of the center's programs and impact, through philanthropy, strategic partnerships, and outreach. See page 7 for a full list of our current partners.

K-12 Programs at the Moss



Experiences with the arts cultivate the next generation of creative thinkers, engage learners of diverse backgrounds, and foster community dialogue. The Moss Arts Center has been dedicated to providing K-12 students in the region with free, high-quality, and exciting arts programming since opening our doors in 2013. Through school-day matinee programs, gallery tours, in-school performances, and workshops with artists, we are passionate about serving our youngest community members, school members, and schools. Learn more at bit.ly/moss-k12.

Land Acknowledgement and Labor Recognition

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

Health and Wellness

The Moss Arts Center adheres to the guidelines of the Virginia Department of Health and Virginia Tech in its operations, including protocols for distancing, face coverings, and cleaning and sanitation. Our status may change according to changes in university operating procedures. Find the most up to date information at artscenter.vt.edu/ visit.

We ask patrons to do their part in keeping our community healthy. If you feel unwell, please stay home.

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