

# Pat Metheny Group

Tuesday, November 12, 8 pm, 2002  
Zellerbach Hall

Pat Metheny, guitar  
Lyle Mays, keyboards  
Steve Rodby, bass  
Richard Bona, background vocals and percussion  
Cuong Vu, trumpet  
Antonio Sanchez, drums

Tonight's program will be announced from the stage.  
There will be no intermission.

Cal Performances' presentation of the Pat Metheny Group  
is sponsored by Bank of America, with additional support by Macy's West.

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Pat Metheny was born in Kansas City on August 12, 1954, into a musical family. Starting on trumpet at the age of 8, Metheny switched to guitar at age twelve. By the age of fifteen, he was working regularly with the best jazz musicians in Kansas City, receiving valuable on-the-bandstand experience at an unusually young age. Metheny first burst onto the international jazz scene in 1974. Over the course of his three-year stint with vibraphone great Gary Burton, the young Missouri native quickly displayed his soon-to-become trademark playing style, which blends the loose and flexible articulation customarily reserved for horn players with an advanced rhythmic and harmonic sensibility—a way of playing and improvising that was modern in conception but grounded deeply in the jazz tradition of melody, swing, and the Blues. With the release of his first album, *Bright Size Life* (1975), he reinvented the traditional “jazz guitar” sound for a new generation of players. Throughout his career, Pat Metheny has continued to redefine the genre by utilizing new technology and constantly working to evolve the improvisational and sonic potential of his instrument. Metheny's versatility is almost nearly without peer on any instrument. Over the years, he has performed with artists as diverse as Steve Reich, Ornette Coleman, Herbie Hancock, Jim Hall, Milton Nascimento, and David Bowie. He has been part of a writing team with keyboardist Lyle Mays for more than 20 years—an association that has been compared to the Lennon/McCartney and Ellington/Strayhorn partnerships by critics and listeners alike. Metheny's body of work includes compositions for solo guitar, small ensembles, electric and acoustic instruments, large orchestras, and ballet pieces, with settings ranging from modern jazz to rock to classical. Metheny has also participated in the academic arena as a music educator. At 18, he was the youngest teacher ever at the University of Miami. At 19, he became the youngest teacher ever at the Berklee College of Music, where he also received an honorary doctorate more than 20 years later (1996). He has also taught music workshops all over the world, from the Dutch Royal Conservatory to the Thelonius Monk Institute of Jazz to clinics in Asia and South America. He has also been a true musical pioneer in the realm of electronic music, and was one of the very first jazz musicians to treat the synthesizer as a serious musical instrument. Years before the invention of MIDI technology, Metheny was using the Synclavier as a composing tool. He has also been

instrumental in the development of several new kinds of guitars, including the soprano acoustic guitar, the 42-string Picasso guitar, and a variety of other custom instruments. Over the years, Metheny has won countless polls as "Best Jazz Guitarist," as well as numerous awards, including three gold records for (Still Life) Talking, Letter from Home, and Secret Story. He has also won 14 Grammy Awards spread out over a variety of different categories, including Best Rock Instrumental, Best Contemporary Jazz Recording, Best Jazz Instrumental Solo, and Best Instrumental Composition. The Pat Metheny Group won an unprecedented seven consecutive Grammy Awards for seven consecutive albums. Metheny has spent most of his life on tour, averaging 120-240 shows a year since 1974. At the time of this writing, he continues to be one of the brightest stars of the jazz community, dedicating time to both his own projects and those of emerging artists and established veterans alike, helping them to reach their audience as well as realize their own artistic visions.

Lyle Mays has been an integral part of the Pat Metheny Group since its inception (in 1977) and has co-written much of the consistently engaging music for the multi-Grammy-winning group's albums. Lyle's sense of melody, crystal clear virtuosity, and almost cinematic scope of orchestration has clearly distinguished the group's sound. Music has been a large part of Lyle's life for as long as he can remember. Born (1953) into a musical family in Wausaukee, Wisconsin, he was always encouraged to explore new forms of expression. As a teenager, he attended jazz summer camps and studied with such talents as Rich Matteson and Marian McPartland. He then studied composition and arrangement at North Texas State University before touring with Woody Herman's Thundering Herd. While appearing at the 1975 Wichita Jazz Festival, Lyle met a 20-year-old guitarist named Pat Metheny. Lyle moved to Boston in 1977, and the two formed a musical alliance that has proven to be among the most artistically successful of the past two decades. In addition to winning nine Grammy Awards with the Pat Metheny Group, Lyle has been nominated four times for his own work.

Steve Rodby was born in 1954, in Joliet, Illinois. He began studying classical orchestral bass at age 10 and quickly developed an intense interest in jazz and pop music. A graduate of Northwestern University, with a degree in classical bass performance, Steve studied with Warren Benfield (of the Chicago Symphony Orchestra) and the renowned jazz bassist Rufus Reid. He has performed with a wide range of jazz greats, including Joe Henderson, Roy Haynes, Tony Bennett, Teddy Wilson, Milt Jackson, Art Farmer, Sonny Stitt, George Coleman, Ira Sullivan, Zoot Sims, Lee Konitz, James Moody, Johnny Griffin, and Monty Alexander. In addition to performing with the Pat Metheny Group for the past 22 years, Steve has conducted orchestras, recorded with many other artists, and lately has spent much of his time producing. His most recent work as a producer includes Oregon In Moscow, which was nominated for four Grammy Awards (in which the group Oregon recorded with the Moscow Tchaikovsky Symphony Orchestra), and a soon-to-be-released live record of Oregon at Yoshi's. Since the PMG last toured, Steve has done production work on several projects with Pat Metheny, including the Jim Hall & Pat Metheny duo record, the two live Pat Metheny Trio records, the soundtrack from A Map Of The World, and Michael Brecker's latest, Nearness Of You. He also edited the video and the audio for the latest Pat Metheny Group DVD, Imaginary Day Live.

Richard Bona, a vocalist, multi-instrumentalist, and composer, is the newest addition to the Pat Metheny Group, and has lived a life of adventure, ingenuity, and accomplishment. Born in 1967 in the village of Minta in East Cameroon, Richard grew up in a home filled with music. His grandfather was a noted percussionist and singer. His mother, also a singer, noticed something interesting about her son from a very early age. "When I was about three years old, I used to cry a lot for no reason," says Bona. "And then one day, someone brought a balafon to my house and was playing it, and I stopped crying, and just sat and listened to it for hours." An industrious youngster, Richard soon constructed his own balafon out of wood he found around the village; he would practice his new instrument eight to 12 hours a day.

Richard began to perform in public at the age of five, singing in the village church with his mother and four sisters. Musical instruments were hard to come by, so Richard often had to build his own. He crafted a variety of wooden flutes and percussion instruments, and soon he had even constructed his own 12-string guitar. The biggest problem he faced, of course, was that there was no local music shop at which he could purchase guitar strings. So, Richard came up with a creative solution: "I would hang out near the bicycle repair shops," he recalls, "and when no one was looking, I would steal the bicycle brake cables to make my strings!"

Word of this prodigious young musician quickly spread throughout the village, and Richard was soon asked to sing and play at baptisms, weddings, and other church functions. Before long, however, he felt the big city calling. He moved to Douala to live with his father and immediately began working as a musician. "I learned quickly that the guitar was the hip instrument that you had to play," he says. Richard soon realized that he was able to learn virtually any instrument simply by watching it being played. Renting a professional-style guitar to replace his homemade model, he began playing gigs at the age of 11.

Richard's life would change in 1980 when a Frenchman came to his town and established a jazz club in a local hotel. This club owner heard about the young local prodigy and hired him to assemble a band. "I didn't know anything about jazz," Richard says, "but the gig paid really well so I took it." The hotel provided the instruments, so Richard would spend his entire day there, learning to play all of the instruments and teaching himself to read and write music. The club owner had his collection of 400-500 jazz LPs sent to the club, and he told Bona to start learning the music on those albums. Purely by chance, the first record Richard pulled out of the collections was the self-titled album by the virtuoso of the electric bass guitar, Jaco Pastorius, which included "Portrait of Tracy," a performance that would literally change Bona's life. "Before I heard Jaco," Bona said, "I'd never even considered playing bass. But when I heard that music, I had to check the turntable to make sure that the pitch was right! I thought it might have been fast!" Captivated by Jaco's sound and style, Richard immediately began to play bass and set about learning to play in that style. He explored the music of Weather Report and other jazz recordings, moving from fusion back into more traditional styles. After the loss of his father when he was 17, Richard realized the time for another move was approaching, and at the age of 22, he packed his belongings and flew to Paris.

"I arrived in Paris in the winter," he recalls. "But in Cameroon, I never knew winter. So I show up in Paris and they open the plane and I'm wearing shorts and a light shirt and I'm freezing. There is snow everywhere, which I'd never seen before. I was terrified; I wanted to turn around and go home right away! A kindly airplane steward gave Richard his sweater and convinced him to give the city a chance, and within two months, Bona was working regularly with such leading French musicians as Didier Lockwood and Marc Ducret, as well as African stars such as Manu Dibango and Salif Keita. During seven years in Paris, Richard enrolled in a music school to refine his writing skills and immersed himself in the work of such artists as Miles Davis, Chet Baker, and Ben Webster. On a visit to Senegal, the American flutist Colette Michaan invited Richard to come to New York for a "four-day visit that ended up lasting two weeks." Bona didn't know any English, but Colette made all the necessary introductions, and Bona's music did the speaking for him. The local music community was quick to embrace him, and Richard quickly realized that this was where he belonged.

Bona moved to New York in late 1995. He contacted Joe Zawinul, whom he had originally met and played with in Paris, and joined him for the recording of the album *My People*, and a subsequent world tour. Returning to New York, Bona lived the life of the busy working musician. It was in a club that he was heard by Jake Holmes, a songwriter for Harry Belafonte. Richard subsequently became Belafonte's bandleader and musical director for more than a year. He continued to work with the likes of Larry Coryell, Michael and Randy Brecker, Steve Gadd, and Branford Marsalis.

Richard signed with Columbia Records in 1998, and released his debut album, *Scenes From My Life*, in August of 1999. Since then, he has toured extensively with his own band throughout Europe, Africa, and the United States. He has performed in Japan with Sadao Watanabe, as well as producing his latest album.

During 2000, he toured throughout Europe, Japan, and the US with the All-Star Band of David Sanborn, Joe Sample, and Brian Blade. In January 2001, Richard participated in a special tribute to

Claude Nobs in Cannes with Herbie Hancock, John McLaughlin, and Joshua Redman. He also recorded with Bobby McFerrin and Chick Corea, and toured with McFerrin throughout Europe. Richard's second album for Columbia was released in September 2001. He continues to make his home in New York City.

Cuong Vu is considered to be "one of the most distinctive stylists on New York's Downtown music scene" (Downbeat), and has been garnering rave reviews as one of the leaders of a new generation of innovative musicians. Most recently, he was mentioned as one of the Top 50 young jazz artists in the British magazine Classic CD. Since moving to New York in 1994, Cuong has been quite active leading his groups JackHouse, Scratcher, Vu-tet, and the Cuong Vu Trio, breaking new musical ground by developing his own unique language in both his improvisations and compositions.

Cuong began playing the trumpet at the age of 11, five years after emigrating to Seattle, Washington, from Vietnam. His intense love for music led him to a full scholarship at the New England Conservatory of Music, where he received his bachelor's degree in jazz studies with a distinction in performance. While at NEC, Cuong was greatly influenced by saxophonist Joe Maneri, who led him to search for a personal sound that not only emphasized originality but also pushed the established sonority and role of the trumpet into areas that he hadn't explored. In addition to Maneri, Cuong was also influenced by the contemporary classical music he encountered at NEC, from which he found new forms and textures to apply to his playing and writing.

Since his arrival in New York, Cuong has toured internationally and performed regularly as a leader and a side-man. He has performed and/or recorded with David Bowie, Laurie Anderson, Gerry Hemingway, Myra Melford, Dougie Bowne, Laurent Brondel, and Holly Palmer, among others. In addition to his many collaborations, Cuong released two recordings as a leader in 2000—Bound (OmniTone) and Pure (Knitting Factory Records)—both among the Top Ten picks for best album of 2000 (Jazziz, May 2001).

A recipient of numerous awards, Cuong recently received the Colbert Award for Excellence: The Downtown Arts Project Emerging Artist Award.

Antonio Sanchez was born in Mexico City in 1971. At age five, he discovered an irresistible attraction towards the drums. It wasn't long before he started studying privately with some of the best teachers in Mexico. After a few years he was performing in a wide variety of musical situations, ranging from rock to jazz to fusion, with several bands in the city's music scene.

At age 17, he enrolled in the National Conservatory of Music in Mexico City, where he pursued a degree in classical piano and composition. Then in 1993, he earned a scholarship to pursue jazz studies at Berklee College of Music in Boston, where he had the chance to study jazz arranging, improvisation, jazz composition, and harmony, among other courses. During his four years at Berklee College, his teachers included Kenwood Dennard, Casey Scheurell, Victor Mendoza, John Ramsay, Ed Uribe, Hal Crook, and Bill Pierce.

Antonio remained very active in the local Boston scene, playing and recording while finishing his studies at Berklee. He became the first-call drummer for some of New England's most active recording studios, where he performed for a wide variety of artists and producers. He also had the privilege of playing with Boston's most renowned musicians, including Gary Burton, Mick Goodrick, and Danilo Perez.

After graduating magna cum laude from Berklee, he obtained a scholarship to study at the New England Conservatory in Boston. There he studied with George Garzone and Danilo Perez. When Paquito D'Rivera called Perez for advice on someone for the drum chair in the late Dizzy Gillespie's United Nation Orchestra (which D'Rivera had taken over after the great trumpet player's death), Antonio was the first recommendation that came to mind. The Orchestra embarked on a long tour, and a few months later, it was Perez who required Antonio's talents for the drum seat in his trio. They toured extensively for a few years and recorded the Grammy-nominated album Motherland. It was in a double-bill concert in Europe that included Danilo's trio playing opposite Pat Metheny's trio where Metheny started taking notice of Antonio's drumming. After a few months of auditions, Antonio was offered the drum chair of the Pat Metheny Group for their upcoming recordings and

tours. Besides playing and recording with the PMG, Antonio has also toured as part of Metheny's acoustic trio.

In addition to playing with Metheny, Perez, and D'Rivera, Antonio Sanchez has performed and recorded in several ensembles led by artists including David Sanchez, John Patitucci, Avishai Cohen, Dave Samuels, Claudia Acuna, Luciana Souza, and Victor Mendoza, among others.

He has also conducted clinics and masterclasses in Europe, Japan, and North and Latin America. He has received several scholarships and awards, including the Buddy Rich Memorial Scholarship, the Zildjian Award, the Boston Jazz Society Scholarship Achievement Award, and Berklee's Most Outstanding Performer award.

Antonio is endorsed by Yamaha Drums, Zildjian Cymbals and Sticks, Evans Drumheads, and Toca Percussion.

He currently resides in New York City.