

in free improvisation (with Marc Ribot, Anthony Coleman, Eugene Chadbourne), Jewish music (David Krakauer, Roberto Rodriguez), alternative country (Sue Garner, Laura Cantrell), and rock and roll (Paul Simon, Sam Phillips, Shivaree). In the process he founded a concert series at alt.coffee and became the original curator of Tonic. Reichman's work as a composer includes the critically acclaimed albums "Emigré" (Tzadik 2003), "My Ears are Bent" (Skirl 2006) and the original scores to the films "Rick," "René and I," "States of Unbelonging," and "The Memory Thief."

One of the leading saxophonists and clarinetists of his generation, **Chris Speed** has appeared on over ninety records and has been voted Rising Star Clarinetist by *DownBeat* three years in a row. The legions of artists he has worked with include Jim Black, Tim Berne (Bloodcount), Uri Caine, Ben Perowsky, and John Zorn. Speed is a member of Alas No Axis, The Clarinets, and the recently reunited Human Feel (with Jim Black, Andrew D'Angelo, and Kurt Rosenwinkel). In 2006, Speed founded Skirl Records, a new record label focusing on Brooklyn music.

Since basing himself in New York City in June of 2002, jazz organist, pianist, and accordionist **Gary Versace** (Special Guest) has quickly become one of the busiest and most versatile musicians on the scene, often featured in bands led by musicians such as John Scofield, John Abercrombie, Maria Schneider, Matt Wilson, Lee Konitz, Eliot Zigmund, Scott Wendholt, Joe Magnarelli, Danny Gottlieb, Seamus Blake, John Hollenbeck, Andy LaVerne, Adam Nussbaum, Brad Shepik, Ingrid Jensen, Tim Ries and many others. Versace was voted a "rising star" on the Hammond organ in the last three *DownBeat* Critics Polls, and was the subject of a feature article in the July 2004 issue of *Keyboard* magazine. Versace has been a featured soloist on several critically acclaimed recordings of recent years: accordionist on Maria Schneider's Grammy-winning recordings "Concert in the Garden" and "Sky Blue" and as the pianist on John Hollenbeck's Grammy-nominated large ensemble recording, "A Blessing." Over the past five years, Versace has appeared as a leader for the Criss Cross and SteepleChase labels, and as a sideman on over 50 recordings with artists on various labels including Palmetto, ACT, Omnitone, Songlines, Pirouet, High Note, Justin Time, ArtistShare, Fresh Sound, Kind of Blue, and many others. As a pianist, Versace performed in a two-piano recital with Marian McPartland, and in April of 1999 appeared on her acclaimed National Public Radio program, "Piano Jazz." McPartland has called him "...endlessly inventive... (Versace) really has an extraordinary talent." Gary Versace has a Master's degree in music performance from the Eastman School of Music, and spent eight years as a tenured associate professor in the jazz studies department at the University of Oregon. He remains active as a clinician and guest soloist both nationally and around the world.

UPCOMING EVENTS AT REDCAT

October 30–31: *The Golem* with a live score by Brian LeBarton

November 6–8: *Ramayana: An Indian Epic*: Balinese music and dance

November 4: Dancing on Site and on Camera: A conversation and screening with Joanna Haigood, Stephen Koplowitz and David Rousseve

THE CLAUDIA QUINTET

October 28, 2009

8:30 pm

presented by

REDCAT

Roy and Edna Disney/CalArts Theater

California Institute of the Arts

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THE CLAUDIA QUINTET

Wednesday, Oct. 28, 2009

REDCAT (Roy and Edna Disney/CalArts Theater)

PROGRAM

Selected from the following:

keramag
urimat
zurn
sphinx
Royal Toast
For Frederick Franck
Ideal Standard
Be Happy
Pass
they point....
H2O

The Claudia Quintet

John Hollenbeck, composer/drums
Drew Gress, acoustic bass
Matt Moran, vibraphone/percussion
Ted Reichman, accordion
Chris Speed, clarinet/tenor saxophone
Special Guest: Gary Versace, piano

The **Claudia Quintet**'s music demonstrates that "innovative jazz does not have to be harsh, angry, loud, shrill or grating; it can be delicate, witty, ethereal and radiantly lyric..." (*Chicago Tribune*). Formed by composer/drummer/arranger John Hollenbeck in 1997, this NYC ensemble's sound explores the edge without alienating the mainstream, proving that genre-defying music can be for everyone. Over the past decade, the group has released four CDs that are critically acclaimed worldwide and whose appeal extends well beyond, as well as including traditional jazz audiences. The group's first album, "The Claudia Quintet," was released on the Blueshift CRI record label. The group has since established a long-time relationship with the Cuneiform label.

Since Hollenbeck first presented the band in an internet cafe on Avenue A in Manhattan in 1997, the Claudia Quintet has amazed audiences from Alabama to the Amazon. Their unique

sound has inspired dancing hippie girls at a New Mexico noise festival, the avant-garde cognoscenti in the concert halls of Vienna and São Paulo, and a generation of young musicians worldwide. In the course of the thousands of miles they have traveled together and hundreds of concerts they've played, the Claudia Quintet has evolved and grown, developing a dynamic live sound based on trust and spontaneity. They bring this powerful energy into the studio, where they record the old-fashioned way, live, playing as a band.

Genre-crossing composer/percussionist **John Hollenbeck**, renowned in both the jazz and new-music worlds, has gained widespread recognition as the driving force behind the unclassifiable Claudia Quintet and the ambitious John Hollenbeck Large Ensemble, groups with roots in jazz, world music, and contemporary composition. He is well known in new-music circles for his longtime collaboration with Meredith Monk, composing and performing the percussion scores for her *Magic Frequencies*, *Mercy*, and *The Impermanence Project*. He has been commissioned by the Bang on a Can All-Stars, Gotham Wind Symphony, Ethos Percussion Group, the Painted Bride Art Center (Philadelphia), and others. John Hollenbeck's journey has been one of the most remarkable in contemporary music, building on a wealth of experience in jazz and world styles as well as a deep interest in contemporary composition and spiritual.

Drew Gress is one of the world's most in-demand bassists, currently working with John Abercrombie, Tim Berne, Uri Caine, Ravi Coltrane, Fred Hersch, Ralph Alessi, Marc Copland, and many others. He has also played and/or recorded with Don Byron, Dave Douglas, Ray Anderson, Erik Friedlander, Ellery Eskelin, and many more. As a composer, Gress has received grants from the National Endowment for the Arts, Meet the Composer, and Chamber Music America. He has released three albums as a leader: "Spin and Drift" (Premonition), "Heyday" (Soul Note), and the recent, critically acclaimed "7 Black Butterflies" (Premonition).

Vibraphonist **Matt Moran** has a revolutionary approach to the instrument, creating new sounds and techniques, expanding the vibraphone's sonic palette. He has performed and recorded with a diverse range of artists including Joe Maneri, Theo Bleckmann, Mat Maneri, Nate Wooley, Saban Bajramovic, Merita Halili, Combustible Edison, and Lionel Hampton. Also a percussionist, he leads the brass band Slavic Soul Party!, playing new music inspired by Balkan and American brass traditions. He has released five albums, including "Sideshow" (songs of Charles Ives) on the CRI label, and three Slavic Soul Party! albums on the Knitting Factory and Barbès Records labels. In 2006 Moran placed in the "Rising Star" category for vibraphone in the *DownBeat* Critics Poll.

Born in Aroostook County, Maine, **Ted Reichman**'s musical explorations started on an upright piano on a bean farm. At Wesleyan University, he studied with Alvin Lucier and Anthony Braxton, who hired Reichman to play accordion when he was nineteen. Reichman went on to record eight albums with Braxton, including "Duo (Leipzig) 1992" and the early documents of Ghost Trance Music. After moving to New York, Reichman became involved