Chick Corea and Béla Fleck 10.3.15 at 8:00 p.m.
Conrad Tao, piano 10.16.15 at 8:00 p.m.
An Evening with Bassists 10.30.15 at 8:00 p.m.
Christian McBride and Edgar Meyer
David Finckel, cello; Wu Han, piano; and Philip Setzer, violin
Julian Bliss Septet: 2.6.16 at 8:00 p.m.
A Tribute to Benny Goodman
The Knights with Gil Shaham, violin 2.20.16 at 8:00 p.m.
Nathan Gunn, baritone 3.18.16 at 8:00 p.m.

AN EVENING WITH BASSISTS
CHRISTIAN MCBRIDE AND EDGAR MEYER
Friday, October 30, 8:00 p.m.
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Tonight’s program will be announced from the stage.

Christian McBride and Edgar Meyer are two singular voices in the double bass universe. Both are based in well-known traditions, but they desire to move these templates ahead to the present day. They played an impromptu concert in 2007, and it was clear that it needed to happen again. This setting provides a chance to hear each of them with a level of intimacy and detail that is rare in larger settings. Playing a stylistically diverse program including new original music for the two of them, they will explore previously unimagined possibilities for the double bass.

This program is made possible by a generous gift from the late Flora Glenn Candler, a friend and patron of music at Emory University.
CHRISTIAN MCBRIDE

Four-time Grammy–winning jazz bassist Christian McBride can be likened to a force of nature, fusing the fire and fury of a virtuoso with the depth and grounding of a seasoned journeyman. Powered by a relentless energy and a boundless love of swing, McBride’s path has described a continuous positive arc since his arrival on the scene. With a career now blazing into its third decade, the Philadelphia native has become one of the most requested, most recorded, and most respected figures in the music world today.

Raised in a city steeped in soul, McBride moved to New York in 1989 to pursue classical studies at The Juilliard School. There he was promptly recruited to the road by saxophonist Bobby Watson. Call it a change in curriculum: a decade’s worth of study through hundreds of recording sessions and countless gigs with an ever-expanding circle of musicians. He was finding his voice, and others were learning to listen for it.

In 2000, the lessons of the road came together in the formation of what would become his longest running project, the Christian McBride Band (CMB). Praised by writer Alan Leeds as “one of the most intoxicating, least predictable bands on the scene today,” the CMB—saxophonist Ron Blake, keyboardist Geoffrey Keezer, and drummer Terreon Gully—have been collectively evolving McBride’s all-inclusive, forward-thinking outlook on music through their incendiary live shows, as chronicled on 2006’s Live at Tonic. Part excursion, part education, the CMB is a vehicle built on a framework of experience and powered by unfettered creativity: a mesmerizing dance on the edge of an electro-acoustic fault line.

In 2009, McBride began focusing this same energy through a more traditional lens with the debut of his critically acclaimed Inside Straight quintet, and again with the Christian McBride Big Band, whose 2012 release, The Good Feeling, won the Grammy for Best Large Ensemble Jazz Album. As his career entered its third decade, McBride added the role of mentor, tapping rising stars pianist Christian Sands and drummer Ulysses Owens Jr. for the Christian McBride Trio’s Grammy–nominated album Out Here.

He is also a respected educator and advocate, first noted in 1997 when he spoke on former President Bill Clinton’s town hall meeting “Racism in the Performing Arts.” He has since been named artistic director of the Jazz Aspen Snowmass Summer Sessions (2000), codirector of the National Jazz Museum in Harlem (2005), and the second creative chair for jazz of the Los Angeles Philharmonic Association (2005).
In 1998, McBride composed *The Movement, Revisited*, a four-movement suite dedicated to four of the major figures of the civil rights movement: Rosa Parks, Malcolm X, Muhammad Ali, and Dr. Martin Luther King Jr. The piece was commissioned by the Portland (Maine) Arts Society and the National Endowment for the Arts, and performed throughout New England in fall 1998 with McBride’s quartet and a thirty-piece gospel choir. For its tenth anniversary, *The Movement, Revisited* was expanded, rewritten, and revamped to feature an eighteen-piece big band and four actors/speakers in addition to the gospel choir. It was performed in Los Angeles at Walt Disney Concert Hall and praised by the *Los Angeles Times* as “a work that was admirable—to paraphrase Dr. King—for both the content of its music and the character of its message.”

Currently McBride hosts and produces *The Lowdown: Conversations with Christian* on SiriusXM satellite radio and National Public Radio’s *Jazz Night in America*, a weekly radio show and multimedia collaboration between WBGO, NPR, and Jazz at Lincoln Center, showcasing outstanding live jazz from across the country. With his staggering body of work, McBride is the ideal host, drawing on history, experience, and a gift for storytelling to bridge the gap between artist, music, and audience. He brings that same breadth of experience to bear as artistic adviser for jazz programming at the New Jersey Performing Arts Center.

Completing the circle is his work with Jazz House Kids, the nationally recognized community arts organization founded by his wife, vocalist Melissa Walker. Exclusively dedicated to educating children through jazz, the Jazz House concept brings internationally renowned jazz performers to teach alongside a professional staff, offering students a wide range of creative programming that develops musical potential, enhances leadership skills, and strengthens academic performance. This shared endeavor cultivates tomorrow’s community leaders and global citizens while preserving its rich legacy for future generations.

Whether behind the bass or away from it, McBride is always of the music. From jazz (Freddie Hubbard, Sonny Rollins, J.J. Johnson, Ray Brown, Milt Jackson, McCoy Tyner, Roy Haynes, Chick Corea, Herbie Hancock, and Pat Metheny), to R & B (Isaac Hayes, Chaka Khan, Natalie Cole, Lalah Hathaway, and the one and only Godfather of Soul himself, James Brown), to pop/rock (Sting, Paul McCartney, Carly Simon, Don Henley, and Bruce Hornsby), to hip-hop/neo-soul (The Roots, D’Angelo, and Queen Latifah), to classical (Kathleen Battle, Edgar Meyer, Shanghai Quartet, and Sonus Quartet), 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.
In demand as both a performer and a composer, Edgar Meyer has formed a role in the music world unlike any other. Hailed by the *New Yorker* as “… the most remarkable virtuoso in the relatively unchronicled history of his instrument,” Meyer’s unparalleled technique and musicianship in combination with his gift for composition have brought him to the fore, where he is appreciated by a vast and varied audience. His uniqueness in the field was recognized by a MacArthur Award in 2002.

As a solo classical bassist, Meyer can be heard on a concerto album with the St. Paul Chamber Orchestra conducted by Hugh Wolff featuring Bottesini’s *Gran Duo* with Joshua Bell, Meyer’s own Double Concerto for Bass and Cello with Yo-Yo Ma, Bottesini’s Bass Concerto No. 2, and Meyer’s own Concerto in D for Bass. He has also recorded an album featuring three of Bach’s Unaccompanied Suites for Cello. In 2006, he released a self-titled solo recording on which he wrote and recorded all of the music, incorporating piano, guitar, mandolin, dobro, banjo, gamba, and double bass. In 2007, recognizing his wide-ranging recording achievements, Sony/BMG released a compilation of *The Best of Edgar Meyer*. In 2011, Meyer joined cellist Yo-Yo Ma, mandolinist Chris Thile, and fiddler Stuart Duncan for the Sony Masterworks recording *The Goat Rodeo Sessions*, which was awarded the 2012 Grammy Award for Best Folk Album. Meyer was honored with his fifth Grammy Award in 2015 for Best Contemporary Instrumental album for his *Bass & Mandolin* collaboration with Chris Thile.

As a composer, Meyer has carved out a remarkable and unique niche in the musical world. One of his most recent compositions is the Double Concerto for Double Bass and Violin, which received its world premiere in July 2012 with Joshua Bell at the Tanglewood Music Festival with the Boston Symphony Orchestra. Meyer and Bell have also performed the work at the Hollywood Bowl with the Los Angeles Philharmonic, the Aspen Music Festival, and with the Nashville and Toronto symphony orchestras. In the 2011–2012 season, Meyer was composer in residence with the Alabama Symphony where he premiered his third concerto for double bass and orchestra. Meyer has collaborated with Béla Fleck and Zakir Hussain to write a triple concerto for double bass, banjo, and tabla, which was commissioned for the opening of the Schermerhorn Symphony Center in Nashville. The triple concerto was recorded with
the Detroit Symphony Orchestra under Leonard Slatkin and featured on the 2009 recording, *The Melody of Rhythm*, a collection of trio pieces all co-composed by Meyer, Fleck, and Hussain. Meyer has performed his second double bass concerto with the Los Angeles Chamber Orchestra and his first double bass concerto with Edo de Waart and the Minnesota Orchestra. Other compositions of Meyer’s include a violin/piano work that has been performed by Joshua Bell at New York’s Lincoln Center, a quintet for bass and string quartet premiered with the Emerson String Quartet and recorded on Deutsche Grammophon, a Double Concerto for Bass and Cello premiered with Yo-Yo Ma and the Boston Symphony Orchestra under Seiji Ozawa, and a violin concerto written for Hilary Hahn, which was premiered and recorded by Hahn with the St. Paul Chamber Orchestra led by Hugh Wolff.

Collaborations are a central part of Meyer’s work. His longtime collaboration with fellow MacArthur Award recipient Chris Thile most recently brought the two genre bending artists on a nationwide tour in 2014 supporting their Grammy winning Nonesuch Records disc, which was a follow up to their very successful 2008 CD/DVD on Nonesuch. Meyer’s previous performing and recording collaborations include a duo with Béla Fleck; a quartet with Joshua Bell, Sam Bush, and Mike Marshall; a trio with Béla Fleck and Mike Marshall; and a trio with Yo-Yo Ma and Mark O’Connor. The latter collaborated for the 1996 *Appalachia Waltz* release, which soared to the top of the charts and remained there for sixteen weeks. *Appalachia Waltz* toured extensively in the United States, and the trio was featured both on the *David Letterman Show* and the televised 1997 Inaugural Gala. Joining together again in 2000, the trio toured Europe, Asia, and the United States extensively and recorded a follow-up recording to *Appalachia Waltz*, *Appalachian Journey*, which was honored with a Grammy Award. In the 2006–2007 season, Meyer premiered a piece for double bass and piano performed with Emanuel Ax. Meyer also performs with pianist Amy Dorfman, his longtime collaborator for solo recitals featuring both classical repertoire and his own compositions; Mike Marshall in duo concerts; and the trio with Béla Fleck and Zakir Hussain, which has toured the United States, Europe, and Asia together.

Meyer began studying bass at age five under the instruction of his father and continued further study with Stuart Sankey. In 1994, he received the Avery Fisher Career Grant and in 2000, he became the only bassist to receive the Avery Fisher Prize. Currently, he is visiting professor of double bass at the Curtis Institute of Music in Philadelphia.
McBride on Meyer

“I first became aware of Edgar about twenty-five years ago through the late, great Ray Brown. Ray asked if I’d heard Edgar play. When I said “no,” Ray immediately took me into his lab and showed me a video that he made with Edgar and Victor Wooten. I instantly became Edgar’s biggest fan. I’ve followed his career with a magnifying glass ever since, and he’s unquestionably one of the greatest virtuosos who’s ever touched the double bass. I think of him along the same lines as a legend like Gary Karr or Scott LaFaro. However, his singular projects and musical endeavors have moved him into his own realm. I’m very excited about playing alongside my inspirational friend.”

—Christian McBride

Meyer on McBride

“The first time I heard Christian, I loved the way that he played. From then on I wished that I could play like that and would periodically ask for lessons to no avail. In 2007, we played a concert together and THAT was a lesson. It seemed like the only way to get the learning that I desired was to play some more concerts together, so that’s what we are going to do.”

—Edgar Meyer
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Friday, November 6, 8:00 p.m., The Danielle K. Rabel Memorial Concert, Vega in Vienna, Emory Chamber Music Society of Atlanta (ECMSA) Emerson Series, Emerson Concert Hall, Schwartz Center, free

Saturday, November 7, 3:30 p.m., Matthew Sorrels, student voice recital, Performing Arts Studio, free

Saturday, November 7, 8:00 p.m., David Finckel, cello, Wu Han, piano, and Philip Setzer, violin, Candler Concert Series, Emerson Concert Hall, Schwartz Center, $50/$40/$5

Sunday, November 8, 5:00 p.m., Zoë Pollock, student honors voice recital, Emerson Concert Hall, Schwartz Center, free

Friday, November 13, noon, Emory’s Young Artists, Emory Chamber Society of Atlanta (ECMSA) Cooke Noontime Series, Carlos Museum, free

Sunday, November 15, 4:00 p.m. and 7:00 p.m., Emory Chamber Ensembles, Emerson Concert Hall, Schwartz Center, free

Wednesday, November 18, 8:00 p.m., Emory Youth Symphony Orchestra, Emerson Concert Hall, Schwartz Center, free

Saturday, November 21, 8:00 p.m., Emory University Symphony Orchestra, Emerson Concert Hall, Schwartz Center, free

Sunday, November 22, 4:00 p.m., Emory Mastersingers, Emerson Concert Hall, Schwartz Center, free

Tuesday, December 1, 8:00 p.m., Emory Jazz Ensembles, Emerson Concert Hall, Schwartz Center, free

Friday, December 4, 8:00 p.m., and Saturday, December 5, 4:00 p.m. and 8:00 p.m., A Festival of Nine Lessons and Carols, Glenn Auditorium, $20/$15/$5

Sunday, December 6, 4:00 p.m., Emory Wind Ensemble, Emerson Concert Hall, Schwartz Center, free

Friday, December 11, noon, Ransom Notes, Emory Chamber Music Society of Atlanta (ECMSA) Cooke Noontime Series, Carlos Museum, free
Saturday, December 12, 8:00 p.m. and Sunday, December 13, 4:00 p.m., *Christmas with Atlanta Master Chorale*, Emerson Concert Hall, Schwartz Center, $30/$25/$10 all students

Sunday, December 13, 4:00 p.m., *Santa’s Favorite Chamber Music*, Emory Chamber Music Society of Atlanta (ECMSA) Family Series, Carlos Museum, free

Friday, January 22, noon, Schubert's *Wintereisse*, Emory Chamber Society of Atlanta (ECMSA) Cooke Noontime Series, Carlos Museum, free

Sunday, January 24, 4:00 p.m., *CelloMania!*, Emory Chamber Music Society of Atlanta (ECMSA) Emerson Series, Emerson Concert Hall, Schwartz Center, free

Saturday, January 30, 8:00 p.m., Atlanta Master Chorale, *The Spirit Lives on: Art, Music, and the Mind*, Emerson Concert Hall, Schwartz Center, $20/$15/$10

Sunday, January 31, 4:00 p.m., *Babar the Elephant*, Emory Chamber Music Society of Atlanta (ECMSA) Family Series, Carlos Museum, free

Saturday, February 6, 8:00 p.m., Julian Bliss Septet: A Tribute to Benny Goodman, Candler Concert Series, Emerson Concert Hall, Schwartz Center, $35/$28/$5

Sunday, February 7, 4:00 p.m., The Bach Bowl, Emerson Concert Hall, Schwartz Center, free

Friday, February 12, noon, *Valentine’s Day Love Songs*, Emory Chamber Society of Atlanta (ECMSA) Cooke Noontime Series, Carlos Museum, free

Friday, February 12, 8:00 p.m., Jazz Fest: Anat Cohen with the Gary Motley Trio, Emerson Concert Hall, Schwartz Center, $25/$20/$5

Saturday, February 13, 8:00 p.m., Jazz Fest: Big Band Night, Emerson Concert Hall, Schwartz Center, free

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**BACK COVER PHOTOGRAPHER CREDITS:** Top (left to right): Chick Corea and Béla Fleck, *C. Taylor Crothers*; Conrad Tao: Brantley Gutierrez; David Finckel, Wu Han, and Philip Setzer, Daniel Ashworth. Bottom (left to right): Christian McBride, Andrew Lepley; Edgar Meyer, *Jim McGuire*; Julian Bliss, courtesy of the Julian Bliss Septet; Gil Shaham, Luke Ratray, Nathan Gunn, Gunn Sharkey Photography.
AN EVENING WITH BASSISTS
CHRISTIAN MCBRIDE AND EDGAR MEYER
Friday, October 30, 8:00 p.m.