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For Immediate Release:

**PAT METHENY & BRAD MEHLDAU**  
With Jeff Ballard and Larry Grenadier  
**IN CONCERT!**  
**Saturday, April 14 at the Boston Opera House**  
Hosted by WGBH 89.7 FM's Eric Jackson

**TICKETS ON SALE NOW**

Two extraordinary icons of jazz, guitarist **Pat Metheny** and pianist **Brad Mehldau** are touring with drummer Jeff Ballard and bassist Larry Grenadier to support their recently released Nonesuch CD, *Metheny Mehldau* and *Quartet* which is due to be released March 13.

HT Productions will present **Pat Metheny & Brad Mehldau with Jeff Ballard and Larry Grenadier** in their only Boston appearance on Saturday, April 14 at 8 pm at the elegant and opulent Boston Opera House, located at 539 Washington Street in Boston's Theatre District. The gilded setting of this historic theatre is certain to enhance the significance of this extraordinary duo's performance. In addition, this concert will be hosted by WGBH 89.7 FM's Eric Jackson. Tickets at \$75.00, \$50.00 and \$40.00 [price includes \$2.50 building facility charge] are on sale now at the Boston Opera House Box Office, at all Ticketmaster outlets, at [ticketmaster.com/patmetheny](http://ticketmaster.com/patmetheny) or by calling: 617/508-931-2000. For more information, call: (617) 880-2442.

Nonesuch is releasing the second collaboration between guitarist Pat Metheny and pianist Brad Mehldau—*Quartet*—on March 13, 2007. The record features seven tracks written by Metheny, three by Mehldau, and one jointly written tune. Mehldau's bandmates, drummer Jeff Ballard and bassist Larry Grenadier, play on seven of the songs, while the remaining three are duets. The four musicians go on a 27-city North American tour—including stops in Los Angeles, Berkeley, Chicago, Boston, Washington, and New York—March 15–April 15.

*Quartet* follows the 2006 release *Metheny Mehldau*, which primarily was a duet record (with Ballard and Grenadier on two tracks), and also featured original compositions by Pat Metheny and Brad Mehldau. *Jazzwise* (UK) called that album "the jazz event of the year by some distance."

Also on March 27, Nonesuch will release *The Complete Metheny Mehldau Sessions*; the three-disc set will include *Metheny Mehldau* and *Quartet*, plus a disc of bonus tracks with an embedded link to free online downloads of live performances from the North American tour concerts.

"While I was on tour with Joshua Redman in the mid-'90s, he came to a gig one night and said, "I just heard a piano player that I am going to hire. I think you are really, really going to like him when you hear him," says Pat Metheny.

That was an understatement.

"A few months later when Josh's record *Moodswing* came out, I heard the track "Chill" on the radio while driving somewhere. When the piano solo started, the playing was so compelling that I had to pull over to the side of the road to listen. It was incredibly strong and original, and exuded a confidence and point of view that I had been hungering to hear from a new player."

"I have followed Brad's career closely as he has emerged as the major young jazz musician of his generation," Metheny says. "Brad has evolved a playing style that encompasses a universe of his own design, where he is somehow able to reconcile the larger jazz tradition with a playing language that is informed by the major aspects of the piano's evolution within the world of western classical music while making up-to-date reports on the current state of the world all at the same time.

"Somehow it always seemed like we would do something together," he continues. "We met each other a few times and it was almost unspoken that that was on the agenda. Finally we just set a date. From the first note of the first take of the first tune we played, we both could just play pretty much full out."

Mehldau agrees: "When you do a collaborative project with someone, one thing that you hope is that neither of you will have to adjust too radically—to the point of erasing part of your personal style—to make the other person comfortable. In this situation with Pat, it was the opposite—really a first for me: I felt that by strongly being ourselves and asserting our own identities unapologetically, we strengthened the overall statement and supported each other all the more."

"Having the chance to make music with Pat Metheny has been nothing short of a dream come true for me," he continues. "Pat is one of the musicians who made me want to play jazz from an early age. I've had a myriad of influences over the years, and in my formative years I absorbed a bunch of music. Pat was there early on and has always remained. I always go back to his records, for the sheer joy I get from listening to them."

**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 12. By the age of 15, 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 already displayed his soon-to-become trademarked playing style, which blended 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 re-define 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 to Ornette Coleman to Herbie Hancock to Jim Hall to Milton Nascimento to David Bowie. He has been part of a writing team with keyboardist Lyle Mays for more than twenty 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. As well as being an accomplished musician, 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 twenty 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 also been instrumental in the development of several new kinds of guitars such as the soprano acoustic guitar, the 42-string Picasso guitar, Ibanez's PM-100 jazz guitar, and a variety of other custom instruments.

**Brad Mehldau**, born August 23, 1970, is a jazz pianist who has recorded and performed extensively since the early 1990s. He has worked primarily with the same trio since 1995, featuring bassist Larry Grenadier and drummer Jorge Rossy. Mehldau's most consistent output over the years has taken place in that band, due in no small part to the rapport between the three musicians, and the constant creative inspiration he receives from Grenadier and Rossy. Since 1996, they have released a series of five records on the Warner Bros. label entitled, *The Art of the Trio*. Mehldau also has a solo piano recording entitled *Elegiac Cycle*, and a record called *Places* that includes both solo piano and trio songs. *Elegiac Cycle* and *Places* might be called 'concept' albums. They are made up exclusively of

original material and have central themes that hover over the compositions. There is *Largo* a collaborative effort with the brilliant musician and producer Jon Brion. Mehlau's most recent release, *Anything Goes*, is a return to the trio with Grenadier and Rossy.

Mehlau has performed around the world at a steady pace since the mid-nineties, with his trio, and as a solo pianist. His performances convey a wide range of expression. There is often an intellectual rigor to the continuous process of abstraction that may take place on a given tune, and a certain density of information. That could be followed by a stripped down, emotionally direct ballad. Mehlau favors juxtaposing extremes. He has attracted a sizeable following over the years, one that has grown to expect a singular, intense experience in his performance.