

Friday and Saturday Evening, April 1–2, 2016, at 8:00

Wynton Marsalis, *Managing and Artistic Director*

Greg Scholl, *Executive Director*



SPACES BY WYNTON MARSALIS

Jazz at Lincoln Center Orchestra

WYNTON MARSALIS, *Music Director, Trumpet*

RYAN KISOR, *Trumpet*

KENNY RAMPTON, *Trumpet*

MARCUS PRINTUP, *Trumpet*

VINCENT GARDNER, *Trombone*

CHRIS CRENSHAW, *Trombone*

ELLIOT MASON, *Trombone*

SHERMAN IRBY, *Alto Saxophone*

TED NASH, *Alto Saxophone*

DAN BLOCK, *Tenor Saxophone*

WALTER BLANDING, *Tenor Saxophone*

PAUL NEDZELA, *Baritone Saxophone*

DAN NIMMER, *Piano*

CARLOS HENRIQUEZ, *Bass*

ALI JACKSON, *Drums*

with

DAMIEN SNEED, *Conductor*

LIL BUCK, *Dance*

JARED GRIMES, *Dance*

and Choreographic Consulting by DAMIAN WOETZEL



The World Premiere of Spaces is made possible, in part, by a leadership gift from Jody and John Arnold and a generous grant from the Howard Gilman Foundation.

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Jazz at Lincoln Center's
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Frederick P. Rose Hall
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The Program

Order subject to change

Spaces

Wynton Marsalis

Ch-Ch-Ch-Chicken
Monkey In A Tree
Pachyderm Shout
Leap Frogs
Mr. Penguin Please

Intermission

Like a Snake
Those Sanctified Swallows
A Nightingale
King Lion
Bees Bees Bees

Notes on the Program

By Charmaine Patricia Warren

If there is one thing these vanguards—Wynton Marsalis (musician), Charles “Lil Buck” Riley (jookin), and Jared Grimes (tap and hip-hop/street dance)—have in common, it is improvisation; their instinctual understanding is proof. Jookin originated on the streets of Memphis; tap hails from a blend of African rhythms and Irish clog dance in lower Manhattan; hip-hop grew from the complex blend of MCing, DJing, graffiti, and breakdancing in the Bronx; and jazz was born deep in New Orleans. Jazz, tap, and the many shades of street dance are American-born art forms, central to the theme for this season at Jazz at Lincoln Center. Because the deep-seated history of improvisation grounds all three, there is no doubt that it will have a place in Marsalis’ new work, *Spaces*. Marsalis began work on *Spaces* before pulling Riley and Grimes into the mix, knowing that they would help to “...convey how essential movement is to jazz, and how it reflects a natural expression of life itself.” Riley and Grimes joined without hesitation. Marsalis’ self-described “animal ballet” promises to capture “...the natural fascination we have with the sounds and movements of animals” vis-à-vis their brand of music and movement-inventiveness inspired by the way animals move.

When either Riley or Grimes is paired with Marsalis, the organic way they respond to each other is electric. To start, an intense dance of the eyes happens before anyone moves. Then, a signal from one or the other begins a back-and-forth exchange of rhythms. In between their riffing, there’s hand clapping, scatting, and oftentimes a supportive call—“*You got it!*” Finally, when any session is over, they share an infectious smile.

For *Spaces*, a decidedly American-born mix, all three will meld phrasing, syncopation, the human metronome, and myriad other

ingredients peppered by improvisation because it just makes sense. In a 1998 article for the *New York Times*, Marsalis affirms “...when improvisation works so well that it can stand on its own as composition...This is what jazz musicians raised to an art.” Riley insists that improvisation plays a huge role in Memphis jookin, but “...the process of learning the fundamentals of the style is very detailed and approximate.” Audiences still get a rise, upwards of six years since the viral takeover of Riley’s duet with cellist Yo-Yo Ma to Camille Saint-Saëns’ “The Swan,” which began as a high school improvisation. Grimes is also lauded for his ease with improvisation; writer Cynthia Bond Perry noted, “It’s hard to describe how...he is so spontaneous night after night.” To that he says, “...you see an artist’s true colors through improvisation...it captures the moment.”

On- and off-stage, Marsalis and others acknowledge the individual genius of Riley and Grimes. In turn, they recognize Marsalis’ mark in the world of jazz: listening to his teachings and following his lead. Grimes says Marsalis was the first person whose comments about his work he respected: “...he is my school; my degree.” Grimes calls Marsalis “professor.” “[Marsalis’]...knowledge of music and the arts is inspiring, especially for young people like myself,” adds Riley. “He’s one of the best role models, and on top of that, he’s downright fun!” “OG” [Original Gangsta] is Riley’s name for Marsalis. Their rich and complementary history is what shapes their process. Regarding process, and the genius behind process, Marsalis notes, “Genius always manifests itself through attention to fine detail. Works of great genius sound so natural they appear simple, but this is the simplicity of elimination, not the simplicity of ignorance.” For *Spaces*, expect detail from three geniuses at work, but also expect good fun drawn from ease, expertise, and, of course, improvisation.

Meet the Artists



JOE MARTINEZ

Wynton Marsalis

Wynton Marsalis (*Music Director, Trumpet*) is the managing and artistic director of Jazz at Lincoln Center and a world-renowned trumpeter and composer. Born in New Orleans, Louisiana in 1961, Marsalis began his classical training on trumpet at age 12, entered The Juilliard School at age 17, and then joined Art Blakey and the Jazz Messengers. He made his recording debut as a leader in 1982, and has since recorded more than 60 jazz and classical recordings, which have won him nine Grammy Awards. In 1983 he became the first and only artist to win both classical and jazz Grammys in the same year and repeated this feat in 1984. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of U.S. universities and colleges. He has written six books; his most recent are *Squeak, Rumble, Whomp! Whomp! Whomp!*, illustrated by Paul Rogers and published by Candlewick Press in 2012, and *Moving to Higher Ground: How Jazz Can Change Your Life* with Geoffrey C. Ward, published by Random House in 2008. In 1997 Marsalis became the first jazz artist to be awarded the prestigious Pulitzer Prize in music for his oratorio *Blood on the Fields*, which was commissioned by Jazz at Lincoln Center. In 2001 he was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and he has also been designated cultural ambassador to the United States of America by the U.S. State Department through their CultureConnect program. Marsalis was instrumental in the *Higher Ground Hurricane Relief* concert, produced by Jazz at Lincoln

Center. The event raised more than \$3 million for the Higher Ground Relief Fund to benefit the musicians, music industry-related enterprises, and other individuals and entities from the areas in Greater New Orleans who were impacted by Hurricane Katrina. Marsalis helped lead the effort to construct Jazz at Lincoln Center's home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.

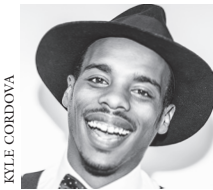


COURTESY OF THE ARTIST

Damien Sneed

A sought-after pianist, organist, vocal coach, conductor, composer, arranger, lecturer, and producer, Damien Sneed (*Conductor*) is a native of Augusta, Georgia. Sneed's professional affiliations (as a professor, performer, artistic consultant, and more) include the City University of New York (CUNY), The Juilliard School, the Martina Arroyo Foundation, Jazz at Lincoln Center, New Brunswick Theological Seminary, and Yamaha. He served as musical director for season four of BET's Gospel singing competition, *Sunday Best*. Sneed has been accompanist and arranger for Jessye Norman, most notably on Abraham Lincoln's bicentennial, attended by President and Mrs. Obama, and at the International AIDS Conference at the Kennedy Center. He has served as music director for Rhonda Ross, including in 2013 at the second Inaugural Ball for President Barack Obama. Sneed led the world premiere of Wynton Marsalis' *Abyssinian Mass* with the Jazz at Lincoln Center Orchestra and 150-voice choir at Jazz at Lincoln Center in 2008. He also led a performance of *Abyssinian Mass* at London's Barbican Centre and throughout an historic tour of the full production across the United States. Sneed has performed in

Europe, Japan, the United States, Virgin Islands, and South America. He was nominated for a 2010 Grammy Award for traditional gospel music album for his extensive work on Vickie Winans' *How I Got Over*. In December 2012 he made his Carnegie Hall debut as featured soloist in Diogo Pereira's *Fier Herzog* and performed with the Spain's Coro do Gospel de Madrid. Sneed recently joined Lawrence Brownlee for a recital of arias, art songs, and spirituals, and he recorded *Spiritual Sketches*, a CD of African-American spirituals, released in June 2013 on his label, LeChateau Earl Records. Sneed also conducted Nkeiu Okoye's new opera *Harriet Tubman* at SUNY-Albany. His latest recording, *LIVE in Baltimore*, featuring his group The Levites, was released in 2013. Sneed also conducted the live performance of *Abyssinian Mass* that was recently released as a double-album on Jazz at Lincoln Center's Blue Engine Records.



KYLE CORDOVA

Lil Buck

Charles "Lil Buck" Riley (*Dance*) was born on May 25, 1988 in Chicago, IL. At an early age, his family moved to Memphis, TN, where he spent the majority of his youth. While growing up in Memphis, Buck was introduced to an urban street dance style called Memphis Jookin. Always loving to dance, Buck became a great local dancer involved in groups such as Subculture Royalty and Heal The Hood, and he also studied at New Ballet Ensemble. Like many dancers in the internet era, Buck was seen on YouTube, and at 19 he moved to Los Angeles to pursue a full-time career in dance. Since then, the sky has been the limit. In 2011 Damian Woetzel met Lil Buck and paired him with famous cellist Yo-Yo Ma in a performance of "The Swan" that went viral on YouTube. Since then he's

performed with artists from Wynton Marsalis to Madonna. In 2016 Buck released a pair of shoes with Versace. He has performances scheduled all around the globe, is a part of the President's Committee of Arts, and is in the creation stages of his own Broadway show.

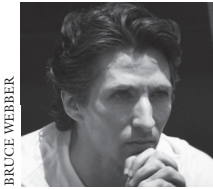


SHELBY CHAN

Jared Grimes

Jared Grimes (*Dance*) is a quadruple threat who is making his mark in singing, dancing, acting, and choreographing. He has danced alongside legends such as Wynton Marsalis, Gregory Hines, Ben Vereen, Jerry Lewis, and Fayard Nicholas, and has performed for President Barack Obama and Ted Kennedy at the Kennedy Center. Grimes has also toured with Mariah Carey under the choreography of Marty Kudelka and danced for artists such as Common, Salt-N-Pepa, En Vogue, Busta Rhymes, and The Roots. His theater credits include *After Midnight* on Broadway, *Twist*, *Babes in Arms*, and *Gentlemen Prefer Blondes* (directed by John Rando at Encores and self-directed at Broadway Underground). Grimes has appeared in commercials for Coca-Cola, Subway, MTV, and such television shows as CBS' *Star Search*, *Showtime at the Apollo*, ABC Family's *Dance Fever*, and *The Jerry Lewis Telethon*. His television acting credits include Fox's *Fringe* and HBO's *Boardwalk Empire*. He made his choreography debut in Cirque Du Soleil's *Banana Shpeel* off-Broadway, choreographed commercials for Chili's, and assisted choreography with Kristin Denehy for Macy's popular Kidz Bop commercial. He recently choreographed for *After Midnight* on Broadway and was associate choreographer for *Holler If Ya Hear Me*. His feature film credits include *The Marc Pease Experience* starring Ben Stiller,

Little Manhattan, and *First Born*, starring Elizabeth Shue. Grimes was a lead in the *Radio City Spring Spectacular* produced by Harvey Weinstein, and he recently choreographed the feature film *Breaking Brooklyn* with director Paul Becker.



BRUCE WEBBER

Damian Woetzel

Damian Woetzel (*Choreographic Consultant*) has taken on multiple roles in arts leadership since retiring from a 20-year career as principal dancer with New York City Ballet. He currently serves as the artistic director of the Vail International Dance Festival and director of the DEMO series at the Kennedy Center, which he launched in fall 2015. Since June 2011 Woetzel has also been the director of the Aspen Institute Arts Program, where he creates programs that aim to further the value of the arts in society. Outside these roles, he is an independent director and producer. Recent projects have included the award-winning show *Lil Buck* at (le) Poisson Rouge, tributes to ballerinas Natalia Makarova and Patricia McBride for the 2012 and 2014 Kennedy Center Honors, and numerous events and collaborations with cellist Yo-Yo Ma. In November 2009 President Obama appointed Woetzel to the President's Committee on the Arts and Humanities, where he has focused on arts education, helping to create the national Turnaround Arts program. Woetzel holds a master in public administration degree from Harvard's Kennedy School of Government and he has taught as a visiting professor at Harvard Law School. In April 2015 he was awarded the Harvard Arts Medal.

Walter Blanding

Walter Blanding (*Tenor Saxophone*) was born into a musical family on August 14,

1971, in Cleveland, Ohio. He began playing the saxophone at age six and by age 16 he was performing regularly with his parents at the Village Gate. Blanding attended Fiorello H. LaGuardia High School of Music & Art and Performing Arts and continued his studies at the New School for Social Research where he earned a B.F.A. in 2005. His 1991 debut release, *Tough Young Tenors*, was acclaimed as one of the best jazz albums of the year, and his artistry began to impress listeners and critics alike. He has been a member of the Jazz at Lincoln Center Orchestra since 1998 and has performed, toured and/or recorded with his own groups and with such renowned artists as the Cab Calloway Orchestra, Roy Hargrove, Hilton Ruiz, Count Basie Orchestra, Illinois Jacquet Big Band, Wycliffe Gordon, Marcus Roberts, Wynton Marsalis Quintet, Isaac Hayes, and many others. Blanding lived in Israel for four years and had a major impact on the music scene while touring the country with his own ensemble and with U.S. artists such as Louis Hayes, Eric Reed, Vanessa Rubin, and others invited to perform there. He taught music in several Israeli schools and eventually opened his own private school in Tel Aviv. During this period, *Newsweek International* called him a "Jazz Ambassador to Israel."

Dan Block

Dan Block (*Tenor Saxophone*) has a dual reputation as a mainstream jazz musician and a specialist in traditional jazz. He adapts to a host of musical genres on numerous instruments. He has worked as a sideman with Toshiko Akiyoshi, Frank Wess, Richard Wyands, the Jazz at Lincoln Center Orchestra with Wynton Marsalis, Harry Allen, Jerry Dodgion, and Howard Alden. On the more traditional side, he has worked frequently with Vince Giordano, Marty Grosz, and Judy Carmichael. Much of his work has been with singers like Michael Feinstein, Natalie Cole, Anne Hampton Calloway, Bobby Short, Linda Ronstadt, and Rosemary

Clooney. Block is a regular on the jazz party circuit, playing every year at Chautauqua and the past three years at Norwich, as well as the Atlanta, Wilmington, Elkhart, and San Diego festivals. His clarinet and saxophone has been heard in such films as *The Aviator*, *The Good Shepherd*, *Revolutionary Road*, and, most recently, HBO's series *Boardwalk Empire*. He has also played on countless radio and television commercials. Block has recorded as a leader for Arbors Records, Concord, and Music Minus One. His latest album, *Almost Modern*, and a subsequent record, *Nostalgia*—both on Sackville Recording—received excellent reviews internationally. Block is classically trained (Juilliard 1980), and he has played genres including salsa, Caribbean music, and klezmer, which have come together to form his own unique sound.

Chris Crenshaw

Chris Crenshaw (*Trombone*) was born in Thomson, Georgia on December 20, 1982. Since birth, he has been driven by and surrounded by music. When he started playing piano at age three, his teachers and fellow students noticed his aptitude for the instrument. This love for piano led to his first gig with Echoes of Joy, his father Casper's group. He picked up the trombone at age 11 and hasn't put it down since. He graduated from Thomson High School in 2001 and received his bachelor's degree with honors in jazz performance from Valdosta State University in 2005. He was awarded Most Outstanding Student in the VSU music department and College of Arts. In 2007 Crenshaw received his master's degree in jazz studies from The Juilliard School where his teachers included Dr. Douglas Farwell and Wycliffe Gordon. He has worked with Gerard Wilson, Jiggs Whigham, Carl Allen, Marc Cary, Wessell Anderson, Cassandra Wilson, Eric Reed, and many more. In 2006 Crenshaw joined the Jazz at Lincoln Center Orchestra and in 2012 he composed "God's Trombones," a spiritually focused work

which was premiered by the orchestra at Jazz at Lincoln Center.

Vincent Gardner

Vincent Gardner (*Trombone*) was born in Chicago in 1972 and was raised in Hampton, Virginia. After singing and playing piano, violin, saxophone, and French horn at an early age, he decided on the trombone at age 12. He attended Florida A&M University and the University of North Florida. He soon caught the ear of Mercer Ellington, who hired Gardner for his first professional job. After graduating from college, he moved to Brooklyn, New York, completed a world tour with Lauryn Hill in 2000, then joined the Jazz at Lincoln Center Orchestra. Gardner has served as instructor at The Juilliard School, as visiting instructor at Florida State University and Michigan State University, and as adjunct instructor at The New School. He has contributed many arrangements to the Jazz at Lincoln Center Orchestra and other ensembles. In 2009 he was commissioned by Jazz at Lincoln Center to write "The Jesse B. Semple Suite," a 60-minute suite inspired by the short stories of Langston Hughes. Gardner is featured on a number of notable recordings and has recorded five CDs as a leader for Steeplechase Records. He has performed with The Duke Ellington Orchestra, Bobby McFerrin, Harry Connick, Jr., The Saturday Night Live Band, Chaka Khan, A Tribe Called Quest, and many others.

Carlos Henriquez

Carlos Henriquez (*Bass*) was born in 1979 in the Bronx, New York. He studied music at a young age, played guitar through junior high school and took up the bass while enrolled in The Juilliard School's Music Advancement Program. He entered Fiorello H. LaGuardia High School of Music & Art and Performing Arts and was involved with the LaGuardia Concert Jazz Ensemble which went on to win first place in Jazz at Lincoln Center's *Essentially*

Ellington High School Jazz Band Competition and Festival in 1996. In 1998, swiftly after high school, Henriquez joined the Wynton Marsalis Septet and the Jazz at Lincoln Center Orchestra, touring the world and recording on more than 25 albums. Henriquez has performed with artists, including Chucho Valdés, Paco De Lucia, Tito Puente, the Marsalis Family, Willie Nelson, Bob Dylan, Stevie Wonder, Lenny Kravitz, Marc Anthony, and many others. He has been a member of the music faculty at Northwestern University School of Music since 2008, and was music director of the Jazz at Lincoln Center Orchestra's cultural exchange with the Cuban Institute of Music with Chucho Valdés in 2010. His debut album as a bandleader, *The Bronx Pyramid*, comes out September 18 on Jazz at Lincoln Center's Blue Engine Records.

Sherman Irby

Sherman Irby (*Alto Saxophone*) was born and raised in Tuscaloosa, Alabama. He found his musical calling at age 12 and in high school he played and recorded with gospel immortal James Cleveland. He graduated from Clark Atlanta University with a B.A. in music education. In 1991 he joined Johnny O'Neal's Atlanta-based quintet. In 1994 he moved to New York City and recorded his first two albums, *Full Circle* (1996) and *Big Mama's Biscuits* (1998), on Blue Note. Irby toured the U.S. and the Caribbean with the Boys Choir of Harlem in 1995, and was a member of the Jazz at Lincoln Center Orchestra from 1995 to 1997. During that tenure he also recorded and toured with Marcus Roberts and was part of Betty Carter's Jazz Ahead Program and Roy Hargrove's ensemble. After a four-year stint with Roy Hargrove, Irby focused on his own group in addition to being a member of Elvin Jones' ensemble in 2004 and then Papo Vazquez' Pirates Troubadours after Jones' passing. From 2003–11 Irby was the regional director for JazzMasters Workshop, mentoring young children, and

he has served as artist-in-residence for Jazz Camp West and an instructor for Monterey Jazz Festival Band Camp. He is a former board member for the CubaNOLA Collective. He formed Black Warrior Records and released *Black Warrior*, *Faith*, *Organ Starter*, *Live at the Otto Club*, and Andy Farber's *This Could Be the Start of Something Big*. Since rejoining, Irby has arranged much of the Jazz at Lincoln Center Orchestra's music, and he has been commissioned to compose new works, including *Twilight Sounds* and his Dante-inspired ballet, *Inferno*.

Ali Jackson

Ali Jackson (*Drums*) developed his talent on drums at an early age. In 1993 he graduated from Cass Tech High School and in 1998 was the recipient of Michigan's prestigious Artserv Emerging Artist award. As a child, he was selected as the soloist for the "Beacons Of Jazz" concert which honored legend Max Roach at New School University. After earning an undergraduate degree in music composition at the New School University for Contemporary Music, he studied under Elvin Jones and Max Roach. Jackson has been part of Young Audiences, a program that educates New York City youth on jazz. He has performed and recorded with artists including Wynton Marsalis, Dee Dee Bridgewater, Aretha Franklin, George Benson, Harry Connick, Jr., KRS-1, Marcus Roberts, Joshua Redman, Vinx, Seito Kinen Orchestra conductor Seiji Ozawa, Diana Krall, and New York City Ballet. His production skills can be heard on George Benson's GRP release *Irreplaceable*. Jackson is also featured on the Wynton Marsalis Quartet recordings *The Magic Hour* (Blue Note, 2004) and *From the Plantation to the Penitentiary* (Blue Note, 2007). Jackson collaborated with jazz greats Cyrus Chestnut, Reginald Veal, and James Carter on *Gold Sounds* (Brown Brothers, 2005), which transformed songs by indie alternative rock band Pavement into unique

virtuosic interpretations with the attitude of the church and juke joint. He has been a member of the Jazz at Lincoln Center Orchestra since 2005. Jackson currently performs with the Wynton Marsalis Quintet, Horns in the Hood, and leads the Ali Jackson Quartet. He also hosted "Jammin' with Jackson," a series for young musicians at Jazz at Lincoln Center's Dizzy Club *Coca-Cola*. He is also the voice of "Duck Ellington," a character in the Penguin book series *Baby Loves Jazz* that was released in 2006.

Ryan Kisor

Ryan Kisor (*Trumpet*) was born on April 12, 1973, in Sioux City, Iowa, and began playing trumpet at age four. In 1990 he won first prize at the Thelonious Monk Institute's first annual Louis Armstrong Trumpet Competition. Kisor enrolled in Manhattan School of Music in 1991 where he studied with trumpeter Lew Soloff. He has performed and/or recorded with the Mingus Big Band, the Gil Evans Orchestra, Horace Silver, Gerry Mulligan, Charlie Haden's Liberation Music Orchestra, the Carnegie Hall Jazz Band, the Philip Morris Jazz All-Stars, and others. In addition to being an active sideman, Kisor has recorded several albums as a leader, including *Battle Cry* (1997), *The Usual Suspects* (1998), and *Point of Arrival* (2000). He has been a member of the Jazz at Lincoln Center Orchestra since 1994.

Elliot Mason

Elliot Mason (*Trombone*) was born in England in 1977 and began trumpet lessons at age four with his father. At age seven he switched his focus from trumpet to trombone. At age 11 he was performing in various venues, concentrating on jazz and improvisation. By 16, Mason left England to join his brother Brad Mason at the Berklee College of Music on a full tuition scholarship. He has won the following awards: *Daily Telegraph* Young Jazz Soloist (under 25)

Award, the prestigious Frank Rosolino Award, the International Trombone Association's Under 29 Jazz Trombone competition, and Berklee's Slide Hampton Award in recognition of outstanding performance abilities. He moved to New York City after graduation and in 2008 Mason joined Northwestern University's faculty as the jazz trombone instructor. He has performed with Count Basie Orchestra, the Mingus Big Band, the Maria Schneider Orchestra, and the Maynard Ferguson Big Bop Nouveau. A member of the Jazz at Lincoln Center Orchestra since 2006, Mason also continues to co-lead the Mason Brothers Quintet with his brother. The Mason Brothers released their debut album, *Two Sides, One Story* in 2011.

Ted Nash

Ted Nash (*Alto Saxophone*) was born into a musical family in Los Angeles. His father, Dick Nash, and uncle, the late Ted Nash, were both well-known jazz and studio musicians. The younger Nash exploded onto the jazz scene at 18, moved to New York and released his first album, *Conception* (Concord Jazz). He is co-leader of the Jazz Composers Collective and is constantly pushing the envelope in the world of "traditional jazz." His group Odeon has often been cited as a creative focus of jazz. Many of Nash's recordings have received critical acclaim, and have appeared on the "best-of" lists in the *New York Times*, *New Yorker*, *Village Voice*, *Boston Globe*, and *Newsday*. His recordings, *The Mancini Project* (Palmetto Records) and *Sidewalk Meeting* (Arabesque Recordings), have been placed on several "best-of-decade" lists. His album *Portrait in Seven Shades* was recorded by the Jazz at Lincoln Center Orchestra and was released in 2010. The album is the first composition released by the JLCO featuring original music by a band member other than bandleader Wynton Marsalis. *Chakra*, Nash's most recent big band recording, came out in late 2013.

Paul Nedzela

Paul Nedzela (*Baritone Saxophone*) was born in New York City in 1984 and has quickly become one of the top baritone saxophone players around. After graduating with honors and a degree in mathematics from McGill University in 2006, Nedzela received the Samuel L. Jackson scholarship and continued his musical studies at The Juilliard School. He has studied with baritone saxophone legends Joe Temperley, Gary Smulyan, and Roger Rosenberg, and has played with renowned artists and ensembles, including Wess Anderson, Paquito D'Rivera, Benny Golson, Roy Haynes, Christian McBride, and The Temptations. Nedzela also performed in Twyla Tharp's Broadway show, *Come Fly Away*, as well as at major festivals, such as The Monterey Jazz Festival and The Banff Music Festival.

Dan Nimmer

Dan Nimmer (*Piano*) was born in 1982 in Milwaukee, Wisconsin. With prodigious technique and an innate sense of swing, his playing often recalls that of his own heroes Oscar Peterson, Wynton Kelly, Erroll Garner, and Art Tatum. Nimmer studied classical piano and eventually became interested in jazz. He began playing gigs with renowned saxophonist and mentor Berkley Fudge. Nimmer studied music at Northern Illinois University and became one of Chicago's busiest piano players. A year after moving to New York City, he became a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Quintet. Nimmer has worked with Norah Jones, Willie Nelson, Dianne Reeves, George Benson, Frank Wess, Clark Terry, Tom Jones, Benny Golson, Lewis Nash, Peter Washington, Ed Thigpen, Wess "Warmdaddy" Anderson, Fareed Haque, and many more. He has appeared on *The Tonight Show with Jay Leno*, *The Late Show with David Letterman*, *The View*, *The Kennedy Center Honors*, *Live from*

Abbey Road, and PBS' *Live From Lincoln Center*, among other broadcasts. He has released four of his own albums on the Venus label (Japan).

Marcus Printup

Marcus Printup (*Trumpet*) was born and raised in Conyers, Georgia. His first musical experiences were hearing the fiery gospel music his parents sang in church. While attending the University of North Florida on a music scholarship, he won the International Trumpet Guild Jazz Trumpet competition. In 1991 Printup's life changed when he met his mentor, the great pianist Marcus Roberts. Roberts introduced him to Wynton Marsalis, which led to Printup's induction into the Jazz at Lincoln Center Orchestra in 1993. Printup has recorded with Betty Carter, Dianne Reeves, Eric Reed, Madeline Peyroux, Ted Nash, Cyrus Chestnut, Wycliffe Gordon, and Roberts, among others. He has recorded several records as a leader: *Song for the Beautiful Woman*, *Unveiled*, *Hub Songs*, *Nocturnal Traces*, *The New Boogaloo*, *Peace in the Abstract*, *Bird of Paradise*, *London Lullaby*, *Ballads All Night*, and *A Time for Love*. He made his screen debut in the 1999 movie *Playing by Heart* and recorded on the film's soundtrack. August 22 has been declared "Marcus Printup Day" in his hometown of Conyers, Georgia.

Kenny Rampton

Kenny Rampton (*Trumpet*) joined the Jazz at Lincoln Center Orchestra in 2010. He also leads his own sextet in addition to performing with the Mingus Big Band, The Mingus Orchestra, The Mingus Dynasty, George Gruntz' Concert Jazz Band, and The Manhattan Jazz Orchestra (under the direction of Dave Matthews). In 2010 Rampton performed with The Scottish National Jazz Orchestra at the Edinburgh International Festival, and was the featured soloist on the Miles Davis/Gil Evans classic

version of *Porgy and Bess*. He toured the world with The Ray Charles Orchestra in 1990 and with the legendary jazz drummer Panama Francis, The Savoy Sultans, and The Jimmy McGriff Quartet, with whom he played for ten years. As a sideman, Rampton has performed with Mingus Epitaph (under the direction of Gunther Schuller), Bebo Valdez' Latin Jazz All-Stars, Maria Schneider, the Afro-Latin Jazz Orchestra, Charles Earland, Dr. John, Lionel Hampton, Jon Hendricks, Illinois Jacquet, Geoff Keezer, Christian McBride, and a host of others. Most recently, he was hired as the trumpet voice on *Sesame Street*. Some of his Broadway credits include *Finian's Rainbow*, *The Wiz*, *Chicago: The Musical*, *In The Heights*, *Hair*, *Young Frankenstein*, and *The Producers*.

Jazz at Lincoln Center

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As of December 1, 2015

UPCOMING EVENTS

Jazz at Lincoln Center's Frederick P. Rose Hall

April 2016

ROSE THEATER and THE APPEL ROOM

Steve Miller:

Out of This World with Jimmie Vaughan

Ma Rainey Meets Miles Davis

April 6 at 7:30pm in Rose Theater

April 9 at 7pm & 9:30pm in The Appel Room

Renowned blues-rock guitarist, multi-platinum selling singer/songwriter, 2016 Rock and Roll Hall of Fame inductee, and life-long jazz fan, Steve Miller hosts a wide-ranging musical-and-beyond revue. From his stylized guitar and vocals—backed by an all-star jazz quintet—to comedy, high energy boogie-woogie, and much more, the evening promises a dizzying number of surprises and high-level performances. Miller will be joined by guitarist Jimmie Vaughan, pianist and music director Shelly Berg, vocalist Brianna Thomas, trumpeter Mike Rodriguez, B-3 Hammond organist Mike Flanigin, bassist Yasushi Nakamura, drummer Eric Harland, and saxophonists Patrick Bartley and Craig Handy.

ROSE THEATER

Bill Charlap: Broadway to Harlem

April 8–9 at 8pm

Bill Charlap is a talented architect of the keys widely recognized for his crisp style, undeniable talent, and supreme virtuosity. For this special evening, Charlap will be joined by his longstanding trio of drummer Kenny Washington and bassist Peter Washington. In addition, special guest vocalists include 2016 Grammy Award-winner Cécile McLorin Salvant and the unparalleled Freddy Cole. Soulful saxophonist Houston Person and virtuoso clarinetist Ken Peplowski join this ensemble for an unforgettable night of George Gershwin, Duke Ellington, Irving Berlin, Fats Waller, Eubie Blake, and other icons of American songwriting. Join Charlap on a swinging tour through the heart of New York City via musical theater, jazz, and the blues.

Free pre-concert discussion nightly at 7pm

THE APPEL ROOM

Michael Feinstein: The Great Jazz Standards

April 13 at 7pm

April 14 at 7pm & 9pm

Michael Feinstein begins the *Jazz & Popular Song* series by illuminating the significant role of jazz in sustaining the popularity of the American Jazz Standard. Songs originally written for film, stage, and nightclub acts became classics through the genius of artists like Coleman Hawkins and Ella Fitzgerald. Experience the evolution of “Body and Soul,” “Stardust,” and “All the Things You Are” from none other than the “Ambassador of the Great American Songbook.” Joining Feinstein will be the Tedd Firth Big Band and three special guest vocalists: cabaret treasure Marilyn Maye, soul sensation Freda Payne, and second-place winner of the 2015 Thelonious Monk International Vocal Competition, Veronica Swift.

ROSE THEATER

World on a String: Swinging Songs of Broadway

April 14–16 at 8pm

The Jazz at Lincoln Center Orchestra with Wynton Marsalis and vocalist Kate Davis pay tribute to Broadway's brightest lights. The famed avenue has been home to some of the most talented, inventive, and sophisticated composers, many with jazz-oriented roots. Harold Arlen wrote over 500 songs, including many for the stage as well as the classic “Over the Rainbow.” Jerome Kern and Irving Berlin are two of the most significant American theatrical composers of the early 20th century, each having been represented on Broadway hundreds of times. The list goes on: Cole Porter, Stephen Sondheim, and Mel Brooks have penned time-tested musical gems that continue to uplift and entertain—both on Broadway and on record. Gutsy songstress Kate Davis shares her own fresh spin on the standards, which are sure to put you in a New York state of mind.

Free pre-concert discussion nightly at 7pm

Except where noted, all venues are located in **Jazz at Lincoln Center's Frederick P. Rose Hall, Time Warner Center, 5th floor.**

Tickets starting at \$10.

To purchase tickets: Visit jazz.org or call CenterCharge: 212-721-6500. The Jazz at Lincoln Center Box Office is located on Broadway at 60th Street, Ground Floor. Hours: Monday-Saturday, 10am-6pm; Sunday, 12pm-6pm.

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UPCOMING EVENTS

Dizzy's Club *Coca-Cola*

Jazz at Lincoln Center's
Frederick P. Rose Hall

April 2016

Uhadi: All-Stars of Johannesburg Jazz

Featuring Jazzmeia Horn

with McCoy Mrubata, Feya Faku, Paul Hanmer,
Herbie Tsoaeli, and Justin Badenhorst

April 1–3

7:30pm & 9:30pm

Brubeck Institute Jazz Quartet

"Dave Brubeck's World" featuring special guest Chad Lefkowitz-Brown

with Max Holm, Emmett Sher, Zane DeBord,
and Timothy Angulo

April 4

7:30pm & 9:30pm

Ryan Kisor Quintet

with Peter Bernstein, Peter Zak, Carlos
Henriquez, and Willie Jones III

April 5–6

7:30pm & 9:30pm

Tierney Sutton Band

with Christian Jacob, Kevin Axt, and Ray Brinker

April 7–10

7:30pm & 9:30pm

Manhattan School of Music Jazz Orchestra

Stan Kenton's Contemporary Concepts: A 60th Anniversary Tribute

with conductor Justin DiCioccio

April 11

7:30pm & 9:30pm

North Carolina Central University Jazz Ensemble

Under the direction of Ira Wiggins

April 12

7:30pm & 9:30pm

Nancy Harms

Ellington at Night

with Jeremy Siskind, Steve Whipple, and Willie
Jones III

April 13

7:30pm & 9:30pm

Edmar Castaneda Trio with special guest

Andrea Tierra

with Marshall Gilkes and Dave Sillima

April 14–15

7:30pm & 9:30pm

Elio Villafranca

Cinque - Suite of the Caribbean

with Vincent Herring, Greg Tardy, Todd Marcus,
Freddie Hendrix, James Burton, Gregg August,
Jaimeo Brown, Arturo Stable, Jonathan
Troncoso, and Liethis Hechavarria

April 16–17

7:30pm & 9:30pm

Purchase Jazz Orchestra conducted by Jon Faddis and Todd Coolman

Featuring Special Guest Gary Bartz

April 18

7:30pm & 9:30pm

*In deference to the artists, patrons of Dizzy's Club Coca-Cola
are encouraged to keep conversations to a whisper during the performance.*

Artists and schedule subject to change.

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jazz at lincoln center

april

steve miller: out of this world
with jimmie vaughan
ma rainey meets miles davis

APR 6 • 7:30PM | ROSE THEATER

APR 9 • 7PM & 9:30PM | THE APPEL ROOM

Guitarist Steve Miller with Jimmie Vaughan, Shelly Berg, Eric Harland, Yasushi Nakamura, Patrick Bartley, and Craig Handy

bill charlap: broadway to harlem

APR 8-9 • 8PM | ROSE THEATER

Pianist Bill Charlap with Cécile McLorin Salvant, Freddy Cole, Houston Person, Ken Peplowski, Kenny Washington, and Peter Washington

michael feinstein: the great jazz standards

APR 13 • 7PM | APR 14 • 7PM & 9PM | THE APPEL ROOM

Michael Feinstein and the Tedd Firth Big Band with vocalists Marilyn Maye and Freda Payne

world on a string: swinging songs of broadway

APR 14-16 • 8PM | ROSE THEATER

Jazz at Lincoln Center Orchestra with Wynton Marsalis and vocalist Kate Davis

catherine russell: sunny side of the street

APR 15-16 • 7PM & 9:30PM | THE APPEL ROOM

Vocalists Catherine Russell, Carolyn Leonhart, and La Tanya Hall perform the music of Sy Oliver

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MILES & 'TRANE Festival May 12-15



**MILES DAVIS:
THE SORCERER AT 90**

MAY 12-14, 8PM

ROSE THEATER

Jazz at Lincoln Center Orchestra
with Wynton Marsalis

**JOE LOVANO: THE SPIRITUAL
SIDE OF COLTRANE**

WITH SPECIAL GUEST

RAVI COLTRANE

MAY 13-14, 7PM & 9:30PM

THE APPEL ROOM

Saxophonist Joe Lovano with
Brian Blade, Geri Allen (5/14 only),
Tom Harrell, Steve Kuhn (5/13 only),
Andrew Cyrille, Reggie Workman,
and special guest saxophonist
Ravi Coltrane

**THE ICONIC MILES DAVIS
CURATED BY KEYON HARROLD**

MAY 13-15, 7:30PM

DIZZY'S CLUB COCA-COLA

**THE TIMELESS JOHN COLTRANE
CURATED BY PATRICK BARTLEY**

MAY 13-15, 9:30PM

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