

Friday and Saturday Evening, May 19–20, 2017, at 8:00

Wynton Marsalis, *Managing and Artistic Director*

Greg Scholl, *Executive Director*

jazz

COUNT MEETS THE DUKE

WYNTON MARSALIS, *Music Director, Trumpet*

JUMAANE SMITH, *Trumpet*

ANTHONY HERVEY, *Trumpet*

RILEY MULHERKAR, *Trumpet*

NOAH HALPERN, *Trumpet*

VINCENT GARDNER, *Trombone*

SAM CHESS, *Trombone*

JEFFERY MILLER, *Trombone*

REBECCA PATTERSON, *Bass Trombone*

PATRICK BARTLEY, *Alto Saxophone*

ZOE OBADIA, *Alto Saxophone*

DAN BLOCK, *Tenor Saxophone, Clarinet*

JULIAN LEE, *Tenor Saxophone*

BEN COHEN, *Baritone Saxophone*

COSIMO L. FABRIZIO, *Guitar*

CHASE POTTER, *Violin*

BRIANNA THOMAS, *Vocals*

JOEL WENHARDT, *Piano*

ISAIAH J. THOMPSON, *Piano*

RODNEY WHITAKER, *Bass*

RUSSELL HALL, *Bass*

SAMMY MILLER, *Drums*

There will be one 15-minute intermission during this performance.

This program is presented as part of the Ertegun Jazz Concert Series.

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Jazz at Lincoln Center

Program

SET I:

BENNY CARTER **Kansas City Suite**

Vine Street Rumble
Katy-Do
Miss Missouri
Jackson County Jubilee
Sunset Glow
The Wiggle Walk
Meetin' Time
Paseo Promenade
Blue Five Jive
Rompin' at the Reno

Intermission

SET II:

DUKE ELLINGTON **Black, Brown & Beige**

Black
Brown
Beige

Notes on the Program

By Will Friedwald

Jazz is virtually the only field of endeavor (unless you count the actual old world monarchies) in which the most respected practitioners have been bestowed titles of royalty; in the words of Malvolio in *Twelfth Night*, they have had “greatness thrust upon them.” The pitcher who throws a no-hitter to win the World Series is not christened a “king,” and the actress who wins the Academy Award is not coronated a “queen.” But a very select few of the absolute top men and women in the resolutely American music known as jazz have come to be regarded internationally as true royalty; Benny Goodman was billed as the “King of Swing” and “Fatha” Hines was The Earl (his actual name, in fact).

Yet the unchallenged rulers—the leaders of the two greatest ensembles in all of American music—were Edward Kennedy Ellington and William James “Bill” Basie, known to history as the Duke and the Count. Tonight, Jazz at Lincoln Center celebrates these two avatars—vivacious symbols of everything worth treasuring in jazz—with an all-star program. The headliners are three current and former members of the Jazz at Lincoln Center Orchestra: trombonist Vincent Gardner, bassist Rodney Whitaker, and trumpeter Wynton Marsalis, Jazz at Lincoln Center’s managing and artistic director, who will lead a remarkable assemblage of young musicians working in the classic jazz style. Also featured will be the established mentor musician, Dan Block.

In the spirit of true *noblesse oblige*, Ellington and Basie coexisted for virtually all of their careers, and yet they were never competitors or rivals. They each ruled their eminent domains for roughly 50 years. Ellington was a major force in jazz from the

mid-1920s until his death in 1974, and Basie reigned from the time he formed his first band circa 1935–36 until his passing in 1984. They were never known to have said a judgmental word about the other, and indeed, there were several major musicians who worked with both bands, like the drummer Rufus “Speedy” Jones and, most famously, the great trumpeter Clark Terry.

The two bandleaders each had their own highly individual styles; even the most casual listener can immediately tell an Ellington arrangement from a Basie track on a blindfold test. And yet ultimately they were more alike than they were different: both were pianists who combined the sounds and experiences from all over America with a very specific kind of New York energy. Ellington was born in D.C. but became the musical poet laureate of Harlem. Basie, a native of New Jersey, learned how to play jazz in Harlem, but first gained traction in the fiery cauldron of jazz that was Kansas City.

Ultimately, it was the same thing that made both bands great: the way they showcased the imperative of the composer, represented by pre-written compositions, and balanced it with the needs of the soloist, the great individual contributors to each tune whose brilliant statements were mostly improvised in the magic of the moment. Further, it was each band’s approach to rhythm, the way that they played for dancers without being shackled to inflexible tempos; they could swing in a way that literally elevated lindy hoppers high above the dancefloor. In a sense, well before ambitious works like Ellington’s *Black, Brown & Beige* and Basie’s *Kansas City Suite*, their music already belonged to both the ballroom and the concert hall.

Their music represents a particular kind of African American ambition and achievement, and yet it belongs to all Americans,

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and indeed, all citizens of the world. It is not the property of any one group. Both band-leaders were inclusive more than exclusive and were champions of civil rights long before it was socially acceptable. Both employed musicians of all races and creeds even during segregation.

Their combined impact is such a dominating and yet liberating force that it is literally impossible to imagine the history of jazz, with particular regard to jazz composition

and the whole of large-format improvised music, without them. There certainly would have never been a Jazz at Lincoln Center without the Duke and Count. As the music that they helped create goes forward into its second century, we are all the beneficiaries of their amazing dual legacy. The depth of feeling in these compositions speaks across generations, and the dedication and immense talent of the young musicians on stage represent the vital and tasteful continuation of this timeless art.

Jazz at Lincoln Center gratefully acknowledges

Mica and Ahmet Ertegun

for their gift of the Atrium, for their extraordinary generosity to Jazz at Lincoln Center, and for their indelible impact on the world of jazz.

The Erteguns' advocacy for jazz and their tireless support for Jazz at Lincoln Center have advanced the art form, and sustained the master musicians who perform it.

Ahmet Ertegun, founder of Atlantic Records, brought the world the legendary work of luminaries such as John Coltrane and Ray Charles. His leadership as a founding member of Jazz at Lincoln Center and its Board of Directors and his strong support of maintaining a house orchestra were vital to the organization's early development, and to the creation of the Nesuhi Ertegun Jazz Hall of Fame, named for his brother.

Mica Ertegun joined Jazz at Lincoln Center's Board of Directors in 2006. Her continued stewardship as a valued leader is carrying her husband's vision forward.

jazz

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.

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.

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Rodney Whitaker

Renowned bassist and educator Rodney Whitaker (*Bass*) is the professor of jazz bass and the director of jazz studies at Michigan State University. He is also the artistic director of the Michigan State University Professors of Jazz, former artistic advisor of jazz at Wharton Center, director of Detroit Symphony Orchestra's Civic Jazz Orchestra, and a former member of the Jazz at Lincoln Center Orchestra. Whitaker received his first national recognition performing with the Harrison/ Blanchard Quintet. Whitaker has since earned international recognition as one of the finest jazz bassists and educators. He completed a seven-year tenure as bassist with the Wynton Marsalis Septet and the Jazz at Lincoln Center Orchestra (then the LCJO). He has performed internationally for the past 25 years, working with legends such as Jimmy Heath, Eric Reed, Cyrus Chestnut, Vanessa Rubin, Kathleen Battle, Dianne Reeves, Cassandra Wilson, Diana Krall, Benny Golson, Regina Carter, Pat Metheny, Nicholas Payton, Jimmy Cobb, Joshua Redman, Stefon Harris, Johnny O'Neal, Branford Marsalis, Greg Hutchinson, Carl Allen, Herlin Riley, Jeff "Tain" Watts, as a member of the Roy Hargrove Quintet; with the late greats Dizzy Gillespie, Mulgrew Miller, Tommy Flanagan, John Lewis, Marian McPartland, Donald Walden, Joe Henderson, Hank Jones, Frank Morgan, and Betty Carter; and with leading symphony orchestras worldwide. He has also appeared and presented master classes at the International Association of Jazz Educators conferences and at top universities worldwide. Featured on over 100 recordings, Whitaker has recorded with musicians, including Roy Hargrove, Pat Metheny, and Wynton Marsalis and on such film scores as *China* and *Malaria and Malawi: Fighting to Save the Children* (PBS). The latter earned Whitaker an Emmy Award for Best Original Music. He also released the DVD *Inside Jazz*, featuring Michigan State University's jazz department, and two

new Mack Avenue albums: *Get Ready and Word To Do*. He is also a consultant with the Detroit Symphony Orchestra in the development of the jazz education department and has served on the faculties of University of Michigan and The Juilliard Institute for Jazz Studies. He was nominated for a 2006 Juno Award for his work on *Let Me Tell You About My Day* (Alma Records).

Dan Block

Dan Block (*Tenor Saxophone, Clarinet*) 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, Ann Hampton Callaway, 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 (The Juilliard School, class of 1980), and he has played genres including salsa, Caribbean music, and klezmer, which have come together to form his own unique sound.

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Patrick Bartley

Patrick Bartley (*Alto Saxophone*) is a Grammy Award-nominated and award-winning saxophonist, multi-instrumentalist, composer, and arranger from Fort Lauderdale, Florida, now gaining recognition as an emerging artist in New York City. He has recorded and performed alongside such renowned musicians as Louis Hayes, Jonathan Batiste, Mulgrew Miller, Jeff Coffin, and Wynton Marsalis, and has performed at such world-renowned venues as the Staples Center, Madison Square Garden, and the Black Sea Jazz Festival. Throughout his secondary and post-secondary educational years, he has been featured as a member of the Grammy Jazz Ensemble, Next Generation Jazz Orchestra, and Vail Jazz Workshop All-Stars, and he has received two *DownBeat* Student Awards in the jazz soloist category. Bartley also enjoys performing in a wide range of musical styles, including classical, Afro-Cuban, Japanese music, and various types of electronic music. He strives to further his lifelong study in the various ways that melody and rhythm affect and unite people. This encourages him to deeply explore the plethora of multicultural music from around the world and let it affect him personally. In addition to building his career as a performer and composer, Bartley intends to pursue his passion for Japanese music and continue his original music project, the J-MUSIC Ensemble, which focuses on bringing new perspectives to modern Japanese pop and art music.

Sam Chess

Sam Chess (*Trombone*) is a current trombone student at The Juilliard School. Growing up in Tucson, Arizona, he was exposed to a lot of jazz and blues, being the grandson of Chess records' cofounder, Phil Chess. Chess got his start playing with the Tucson Jazz Institute, a non-profit extracurricular music school. Through this organization, he played at many jazz festivals, including the Monterey Jazz Festival and Jazz at

Lincoln Center's *Essentially Ellington* Festival, which inspired him to move to New York and study music. Chess continues to study with members of the Jazz at Lincoln Center Orchestra, attend Juilliard, and play trombone in the New York area.

Ben Cohen

Ben Cohen (*Baritone Saxophone*), 18, is a senior at LaGuardia High School in Manhattan. He began playing saxophone in fourth grade and joined Jazz at Lincoln Center's youth program in seventh grade. He is a member of LaGuardia High School's Senior Jazz Band, led by Kevin Blancq, and the Jazz at Lincoln Center Youth Orchestra, led by Vincent Gardner. He also participates in the Manhattan School of Music Precollege Division, where he studies with Vito Chivuzzo. For the past two years, Cohen has participated in Jazz at Lincoln Center's Summer Jazz Academy, where he worked with saxophonist Ted Nash, bassist Rodney Whitaker, and others. Cohen has had the privilege of studying with baritone saxophonists Joe Temperley and Gary Smulyan, and he currently studies with Alastair Ottesen and Dan Block.

Cosimo L. Fabrizio

Cosimo L. Fabrizio (*Guitar*), 17, lives in South Orange, NJ and is a junior at Newark Academy in Livingston, NJ. He started playing classical guitar as a student of the Juilliard MAP Pre-College Program in sixth grade and picked up jazz in seventh grade when he joined Jazz House Kids' Upstart Ensemble. In eighth grade, Fabrizio began playing with the Newark Academy Chameleon Big Band, with whom he performed last week as part of Jazz at Lincoln Center's *Essentially Ellington* Competition & Festival. Fabrizio has been named a 2017 National YoungArts Winner on Jazz Guitar and also received an Outstanding Soloist award from the National Charles Mingus High School Jazz Competition. He has had the privilege of studying or performing with great musicians

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such as Joe Farnsworth, Kenny Washington, James Chirillo, Paquito D’Rivera, and Wynton Marsalis. Fabrizio currently studies with saxophonist Julius Tolentino.

Russell Hall

Originally from Kingston, Jamaica, bassist and composer Russell Hall (*Bass*) has been hailed as one of the most promising artists of his generation. His musical instruction began at the renowned Dillard Center for the Arts in Fort Lauderdale, Florida, where he honed his skills and met older musicians in the South Florida area. Hall participated in the *Essentially Ellington* High School Jazz Band Festival and Competition and placed second in 2010 and first in 2011 and 2012. Hall was cited by Wynton Marsalis as “one of the leaders of his generation.” With Marsalis, he also participated in the Emmy Award nominated HBO program *Wynton Marsalis: A YoungArts Masterclass*. Since moving to New York City, Hall has performed and recorded with Branford Marsalis, Wynton Marsalis, Cyrus Chestnut, Herlin Riley, Ali Jackson, Joshua Redman, Harold Mabern, Terence Blanchard, Russell Malone, Jon Batiste, Michael Mwenso, Aaron Diehl, and many more in venues throughout the United States and abroad. Hall graduated from The Juilliard School in 2016, where he studied under the tutelage of master bassist Ron Carter.

Noah Halpern

Noah Halpern (*Trumpet*) is a New York-based trumpeter and composer. Originally from Seattle, WA, Halpern grew up involved in youth jazz programs, where his passion for the music began. While at Roosevelt High School, Halpern was a member of the Next Generation Jazz Orchestra, the Brubeck Jazz Colony, and was a participant in the *Essentially Ellington* High School Jazz Band Competition & Festival, where he was awarded Outstanding Trumpet Soloist. He received the “Waldo King Most Inspirational Award” from his high school

upon graduation. Since moving to New York, Halpern has been fortunate to play around the city at venues including Dizzy’s Club *Coca-Cola*, Smalls, Blue Note, Club Bonafide, and Shapeshifter Lab, among others. He has shared the stage with a wide variety of artists including Matt Wilson, Eric Harland, James Morrison, the Jazz at Lincoln Center Orchestra with Wynton Marsalis, and Bill Frisell, among others. Halpern is currently a student at The Juilliard School, where he is working towards a bachelor’s degree in music.

Anthony Hervey

19-year-old Anthony Hervey (*Trumpet*) is a second-year student at The Juilliard School of Music, where he is majoring in Jazz Studies. While in high school at Dillard Center for the Arts in Fort Lauderdale, Florida, he received an outstanding soloist award for four consecutive years and the 2015 Ella Fitzgerald award at Jazz at Lincoln Center’s *Essentially Ellington* High School Jazz Band Festival and Competition. Through a competitive selection process, he was chosen to participate in the 2015 Grammy Jazz Band and the 2014 and 2015 Next Generation Jazz Orchestra. In addition, Hervey is a 2014 Vail Jazz All-Star and a 2016 YoungArts Finalist for Jazz Trumpet. He has performed with notable musicians such as Wynton Marsalis, Rodney Whitaker, Wycliffe Gordon, Marquis Hill, Stephen Scott, Eric Harland, and Ira Sullivan. Hervey performed alongside Wynton Marsalis with the Young Jazz All-Stars at the 2016 Marciac Jazz Festival in France and onstage in a horn section behind Rihanna at the 2016 Video Music Awards. He was also a featured soloist with the Igor Butman Jazz Orchestra at the 2016 Future of Jazz Festival in Moscow, Russia.

Julian Lee

Julian Lee (*Tenor Saxophone*) is in his final year of undergraduate studies at The Juilliard School. He is the host of Late Night

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Session at Dizzy's Club *Coca-Cola*. In March 2017 he was awarded the Lincoln Center Emerging Artist Award. Lee's versatility as a tenor, alto, and baritone saxophonist, as well as a clarinetist and flautist, has led him to play in some of the world's finest bands, including the Jazz at Lincoln Center Orchestra, Mingus Big Band, Christian McBride Big Band, Jon Batiste and Stay Human, Michael Mwenso and the Shakes, and the the Dizzy Gillespie All-Star Big Band. In August 2016 he performed with Wynton Marsalis and the Young Stars of Jazz at the Marciac Jazz Festival. Beginning his studies at Juilliard in 2013, Lee had the honor of working with the legendary Joe Temperley and currently studies with Ted Nash. He has performed at multiple New York City venues as a leader and sideman, most notably at Jazz at Lincoln Center's Rose Theater, The Appel Room, and Dizzy's Club *Coca-Cola*. He regularly performs at The Jazz Standard, Smalls Jazz Club, and has played major festivals including the Newport Jazz Festival and the Charlie Parker Festival. Lee is actively engaged in educational outreach. For the past two years, he has been awarded the Gluck Community Service Fellowship at Juilliard, which allows him to perform at healthcare facilities across the five boroughs. He also performs in workshops in schools across the country with Bryan Carter and the Young Swangers. Lee grew up in a musical household and began playing piano at age four. At age seven, he took up the saxophone and studied privately with his father, Mike Lee, a professional saxophonist and educator.

Jeffery Miller

At the age of 15, New Orleans-bred jazz trombonist and singer Jeffery Miller (*Trombone*) first performed at Carnegie Hall as a part of the Preservation Hall Jazz Band's 50th Anniversary, and since then, the 21-year-old has continued to perform on prestigious stages and venues including the Apollo Theater, the New Orleans Jazz

Heritage Festival, and Vail Jazz Festival. He was a member of the 2014 Grammy Band and was selected as part of the 2016 Disneyland Resort All American College Band. Miller has performed alongside jazz greats such as Christian McBride, Donald Harrison Jr., and Herlin Riley. He has been featured with the Louisiana Philharmonic Orchestra and the Wynton Marsalis Septet. For three years, he was featured on the acclaimed HBO series *Treme*, playing the role of a music student of Antoine Batiste (portrayed by Wendell Pierce). He has received mentorship from Ellis, Delfeayo, and Wynton Marsalis, Wycliffe Gordon, Reggie Young, and Curtis Fuller. Miller is currently a member of Delfeayo Marsalis' Uptown Jazz Orchestra (since age 14) and a leader of his own Quintet. Miller was hand-picked by Jon Batiste to lead International Jazz Day 2017 at the National Jazz Museum in Harlem. Miller is currently on full scholarship at The Juilliard School, where he is a student of Steve Turre.

Sammy Miller

A native of Los Angeles, Sammy Miller (*Drums*) has become known for his unique maturity and relentless focus on making music that feels good as a drummer, singer, and bandleader. Upon completing his master's degree at The Juilliard School, Miller formed his ensemble, The Congregation. As a band they focus on sharing the power of community through their music—joyful jazz. And while independently the band members have performed and recorded with notable artists including Wynton Marsalis, O.A.R, Iron and Wine, Joshua Redman, Lee Fields, and Jason Moran, and at venues including the White House, Lincoln Center, and the Hollywood Bowl, The Congregation has opted to stick together and create globally conscious music with the intention to spread joy throughout the world. They can often be found at Dizzy's Club *Coca-Cola* for Late Night Sessions.

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Riley Mulherkar

Riley Mulherkar (*Trumpet*) has been recognized in publications like the *New York Times* and the *Wall Street Journal* as a smart young musician to watch. Born and raised in Seattle, Mulherkar moved to New York in 2010 to study at The Juilliard School, where he completed his bachelor's degree in 2014 and his master's in 2015, receiving the Knowles Prize for Jazz and the Peter Mennin Prize for outstanding achievement and leadership in music. He is also an inaugural recipient of Juilliard's Marks Fellowship. In 2011 Mulherkar was named a "rising jazz artist" by Wynton Marsalis in *JET* magazine and in 2014 was the first recipient of the Laurie Frink Career Grant at the Festival of New Trumpet Music. Mulherkar has performed at the Umbria Jazz Festival, Jazz à Vienne, and Carnegie Hall, and has shared the stage with Wynton Marsalis, Leonard Slatkin, and Dave Douglas, among others. He is a founding member of The Westerlies, a new music brass quartet that has premiered over 50 original works since its inception in 2011. Their debut album, *Wish the Children Would Come on Home*, received top critical accolades and was named Debut Album of the Year by NPR Music's Francis Davis. Mulherkar is actively engaged in educational outreach. He has taught at Harlem School of the Arts and founded the music program at StART Osceola, a summer arts intensive in Florida, where he has taught for the past five years. He has also facilitated master classes in Brazil, Mexico, and across the United States.

Zoe Obadia

Zoe Obadia (*Alto Saxophone*) is an alto saxophonist from Glen Ridge, New Jersey. She is currently studying at The Juilliard School with saxophonists Steve Wilson and Ted Nash. She began playing the saxophone at age nine and became immersed in a community of great jazz musicians and educators based in New Jersey. In high school, she participated in the *Essentially Ellington*

and Mingus festivals with the Jazz House Kids Big Band and was a 2014 Grammy Jazz Band member, a 2014 Young Arts Jazz Finalist, and a *DownBeat* High School Soloist winner. Obadia has performed with the Mingus Big Band, Wynton Marsalis, Christian McBride, Antonio Hart, James Carter, Victor Lewis, and others. She also performed at the Pittsfield Jazz Festival in 2014 as the featured young artist and at the Caramoor Jazz Festival with her own group. She is a teaching assistant at Jazz at Lincoln Center's Middle School Jazz Academy and the Jazz House Kids Summer Workshop and Chica Power program.

Rebecca Patterson

Rebecca Patterson (*Bass Trombone*) is in high demand as a low brass artist on the New York City music scene, and she has performed with premiere groups such as Arturo O'Farrill's Afro-Latin Jazz Orchestra, Christian McBride Big Band, Chris Potter Big Band, and the Mingus Big Band. She also actively subs on Broadway shows and with various orchestras and chamber groups. Patterson leads her own jazz quintet and co-leads a dynamic big band with trombone and vocal giant Ron Wilkins that features her compositions. She has performed at various venues around New York, including the world-famous Birdland Jazz Club. Patterson is an artist with Shires trombones and Giddings Mouthpieces.

Chase Potter

Chase Potter (*Violin*) is becoming more well known in the world of music for his violin playing, multi-instrumental abilities, output as a singer/songwriter, and for being versed in many different genres, including jazz, country, bluegrass, rock, blues, and R&B. He has played with names such as Julian Lage, Wess "Warmdaddy" Anderson, Mike Marshall, Casey Driessen, Lalah Hathaway, and Christian Howes. He has also played with rapper Machine Gun Kelly and has performed multiple times with Scottish indie

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rock group Belle and Sebastian. Potter received a Presidential Scholarship to attend Berklee College of Music in 2011 and studied with guitar legend Mick Goodrick, tenor saxophonist George Garzone, violinist Matt Glaser, and others. He graduated in 2015 with a degree in violin performance. Potter is currently based in Brooklyn, NY and plays violin and guitar full-time with eclectic art rock project Chameleon Culture, which just released its debut album, *The Universe Is A New Year's Day Parade*.

Jumaane Smith

Jumaane Smith (*Trumpet*) is a trumpeter and vocalist from Seattle, WA who trained at The Juilliard School of Music (2001–05) and privately with Wynton Marsalis. Over the past 15 years, Smith has established himself as first-call lead trumpeter with performance and recording credits that include collaborations with some of music's most notable artists, including Stevie Wonder, Quincy Jones, Herbie Hancock, and many others. Recordings he has performed on have won five Grammy Awards. Smith has toured and recorded extensively with Michael Bublé for over 12 years and currently performs as lead trumpeter with Harry Connick Jr.'s band. In 2013 Smith toured as guest soloist for Jackie Evancho's *Songs of the Silver Screen* world tour. He released his critically acclaimed debut album, *I Only Have Eyes for You*, in 2014, featuring special guests Michael Bublé, Jackie Evancho, and Naturally 7. Smith's credits also include performances at the White House and the Grammy Awards (with Stevie Wonder), as well as appearances on *The Today Show*, *The Tonight Show*, *Oprah*, and *American Idol*. As a composer, Smith has scored music for the critically acclaimed films *Handsome Harry* and *Being in the World*.

Brianna Thomas

Born and raised in Peoria, Illinois, Brianna Thomas (*Vocals*) made her singing debut

at the age of six with her father Charlie Thomas. By the age of 16 her talents and dedication propelled her to successes including guest performances at the Montreux, North Sea, and Umbria jazz festivals, as well as performances at venues ranging from the Bahamas to Geneva, Switzerland. In 2001 and 2002 she was a resident in the Betty Carter Jazz Ahead Program at The Kennedy Center. In 2006, Thomas had her New York debut at Dizzy's Club *Coca-Cola* during the *Women in Jazz Festival*. In 2007 Thomas attended The New School for Jazz and Contemporary Music. Since moving to New York, Thomas has performed in venues and festivals across the world, including the Sochi Jazz Festival, the St. Petersburg Jazz Festival, and Marians Jazz Club in Bern, Switzerland. Since graduating college in 2011, Thomas has performed in New York City venues including Jazz at Lincoln Center, The Iridium, and 54 Below, plus regular appearances at Smoke Jazz Club. Thomas has performed with artists such as world-renowned musician and composer Wycliffe Gordon, nine-time Grammy Award-winning performer and educator Wynton Marsalis, and she recently toured Europe with The Legendary Count Basie Orchestra. In February 2014, Thomas released her debut album, *You Must Believe in Love*.

Isaiah J. Thompson

From West Orange, NJ, Isaiah J. Thompson (*Piano*) began studying classical piano at age five, eventually branching out to other styles. He began to focus on private jazz studies and was soon performing with programs such as Jazz House Kids and the Jazz at Lincoln Center Youth Orchestra. Isaiah is a three-time winner for Outstanding Achievement from the Music Educators Association and an Outstanding Soloist at both the *Essentially Ellington* and Mingus competitions. In recent years he has participated in the 2014 Vail Jazz Workshop, the 2015 Grammy Jazz Combo,

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was invited to participate in the 2015 inaugural Summer Jazz Academy at Castleton by Wynton Marsalis, and was a jazz piano winner for the National YoungArts Foundation. Thompson has recently traveled to Copenhagen, Denmark, Bern, Switzerland to perform in the Bern Jazz Festival as a member of the New Legacy Quartet and has traveled to Peru with Jazz House Kids as part of a music cultural exchange. Thompson has served on leadership committees and believes that diversity and inclusion is essential in all contexts. He loves all kinds of music and lately has gravitated to greats such as Thelonious Monk, Phineas Newborn, Stevie Wonder, Cedar Walton, and Duke Ellington. After graduating from his former high school, Montclair Kimberley Academy, Thompson began studying at The Juilliard School. Isaiah is now 19 and in his second year in the program.

Joel Wenhardt

California native Joel Wenhardt (*Piano*) is in his third year at The Juilliard School. As a boy growing up with a musician father, he showed tremendous talent at the piano, beginning his lessons on the instrument at age five. This talent soon led him to participate in many extracurricular jazz programs in middle and high school, including the SCSBOA Jazz All-Stars, CBDA All-State Jazz Band, and the Colburn School "Monday" and "Thursday" bands. Since arriving at The Juilliard School, he has gotten a chance to showcase his talent outside of school as a regular at Dizzy's Club *Coca-Cola*, playing with Julian Lee's quintet, Joe Doubleday's tribute to Benny Goodman and Lionel Hampton, and Evan

Sherman's Big Band and Entourage. In 2016 he began performing and touring with Michael Mwenso and the Shakes, touring the United States as well as London and parts of Spain. In the summer of 2016, Wenhardt co-wrote and co-produced the first "transgenre" jazz play, *The Story of Patience*, at the Caramoor Jazz Festival with the Evan Sherman Big Band. Wenhardt currently studies with professor Ted Rosenthal.

Jazz at Lincoln Center

Jazz at Lincoln Center is dedicated to inspiring and growing audiences for jazz. With the world-renowned Jazz at Lincoln Center Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio programs, television broadcasts, recordings, publications, an annual high school jazz band competition and festival, a band director academy, jazz appreciation curricula for students, music publishing, children's concerts and classes, lectures, adult education courses, student and educator workshops, a record label, and interactive websites. Under the leadership of Managing and Artistic Director Wynton Marsalis, Chairman Robert J. Appel, and Executive Director Greg Scholl, Jazz at Lincoln Center produces thousands of events each season in its home in New York City, Frederick P. Rose Hall, and around the world. For more information, visit jazz.org.

Jazz at Lincoln Center 2017–18 Concert Season 30th Anniversary Season

Reaching our 30th season is a significant milestone. We are grateful for the countless musicians, fans, students, donors, foundations, and leaders of all types who are taking this journey with us.

Since our first downbeat as a summer concert series in 1987, Jazz at Lincoln Center has been a vital part of the New York cultural landscape. Over the past three decades, we have become an important advocate for jazz, culture, and arts education globally. Jazz at Lincoln Center was established as an independent non-profit organization in 1996, opened the House of Swing in 2004, and launched Blue Engine Records in 2014 to share our vast archive of recordings. In our 25th season, we began to offer free webcasts of our concerts, helping to build a global audience for the music by providing more people with better access to great jazz. We are proud to serve a regular and growing viewership of over 330,000 people in 140 countries. Our education programs continue to expand; in the last year alone, we engaged over 148,000 students, many of whom had no other access to quality music education.

Anchored by the **Jazz at Lincoln Center Orchestra with Wynton Marsalis**, this landmark season begins in Rose Theater on September 14, 2017 with *The Fantastic Mr. Jelly Lord*—a raucous celebration of New Orleans legend Jelly Roll Morton. Throughout the season, living legends like **Chick Corea, Marilyn Maye, Jack DeJohnette**, and 2016 Pulitzer Prize winner **Henry Threadgill** will grace us with their unique, diverse artistry. Audience favorites like **Joey Alexander, Paquito D’Rivera, Catherine Russell, Michael Feinstein**, and the **Nuevo Jazz Latino** super-group return to great demand, and **Steve Miller** continues to curate and perform popular concerts exploring blues and the roots of jazz. Renowned artists like **Somi**, the all-star **HUDSON** quartet, and the **Harlem Quartet** make their Jazz at Lincoln Center debuts.

The Jazz at Lincoln Center Orchestra continues a long tradition of reinvigorating key jazz repertoire in performances like *Celebrating Ornette Coleman, Benny Goodman: King of Swing*, and *Corea Plays Monk*. In an ambitious new program, the band will present *The Jazz at Lincoln Center Orchestra Songbook*, a special showcase of the JLCO’s best original compositions, including those by **Ted Nash, Victor Goines, Chris Crenshaw**, and **Carlos Henriquez**. The Orchestra will close the season with *Wynton Marsalis*, a concert featuring the world premiere of Marsalis’ latest composition and a collection of original pieces drawn from throughout our visionary leader’s storied career.

We hope you’ll join us during our historic 30th season. Subscriptions are on sale now! Visit jazz.org/subs, email, or call 212-258-9999 for more information.

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As of April 4, 2017

UPCOMING EVENTS

Jazz at Lincoln Center's Frederick P. Rose Hall

May 2017

THE APPEL ROOM

Cécile McLorin Salvant and the Aaron Diehl Trio

May 19–20 at 7pm & 9:30pm

A breathtaking young vocalist whose musical expertise far exceeds her years, Cécile McLorin Salvant has ascended to the major leagues in the blink of an eye. With a voice, a vision, and an impeccable band at her side, the soulful 26-year-old vocalist has topped critics' polls, earned fans around the world, and won the 2016 Grammy Award for Best Jazz Vocal Album. For her third headlining appearance in The Appel Room, Salvant crafts a program completely of her choosing. Through original compositions, timeless hits, and forgotten gems, you will witness Salvant's incredible ability to assimilate a vast lineage of jazz vocalists into her own powerful and distinct expression. *Free pre-concert discussions at 6pm and 8:30pm.*

June 2017

ROSE THEATER

World of Monk Thelonious Monk Festival

June 1–3 at 8pm

The music of Thelonious Monk offers limitless opportunity for improvisation and interpretation. Monk's music is loved all over the world, and because of its fundamental simplicity, musicians of all styles and backgrounds find kinship in it. This global exploration of Monk features the Jazz at Lincoln Center Orchestra with Wynton Marsalis and two very special guests. The first of tonight's featured guests is flutist Baqir Abbas, a virtuoso Pakistani musician who has performed with the JLCO on several prestigious occasions. The JLCO's second guest this evening is Hamilton de Holanda, a top Brazilian instrumentalist widely considered the "Jimi Hendrix of the bandolim." A

versatile master who has singlehandedly reinvented the 10-string bandolim, de Holanda synthesizes distinct musical styles from around the world. Together, these international virtuosos and our American big band will interpret Monk's music in a way completely unique to this collaboration. *Free pre-concert discussion at 7pm.*

THE APPEL ROOM

'Round Midnight: Monk's Legacy Thelonious Monk Festival

June 2–3 at 7pm & 9:30pm

Thelonious Monk is a singular genius in the world of jazz. Exceptionally difficult and equally gratifying to play, his masterfully constructed compositions are proving grounds for thoughtful improvisation. Tonight, his music will be performed by two of the most exciting young pianists of the next generation of jazz: 13-year-old Indonesian prodigy Joey Alexander; and New Orleans' Sullivan Fortner (also known as "Church Swing"), recipient of the 2015 American Pianists Association's prestigious Cole Porter Fellow in Jazz honor. With unwavering dedication, these exceedingly talented young artists are on the path to greatness. Make sure you can say you were there when they shared the House of Swing's most elegant stage.

Free pre-concert discussions at 6pm and 8:30pm.

Michael Feinstein: Ella On My Mind

June 7 at 7pm / June 8 at 7pm & 9pm

In Michael Feinstein's final *Jazz & Popular Song* concert of the season, the multi-platinum selling interpreter of American song will perform classics made famous by Ella Fitzgerald. Feinstein's masterful knowledge combined with Ella's timeless repertoire and the swinging Tedd Firth Big Band will make for an exquisite evening in the unparalleled setting of The Appel Room. Special guest vocalists include the Grammy and Tony Award-winning Jessie Mueller, Vuyo Sotashe, and Nicole Henry.

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.

For groups of 15 or more: 212-258-9875 or jazz.org/groups.

For more information about our education programs, visit academy.jazz.org.

For Swing University and WeBop enrollment: 212-258-9922.

Find us on Facebook (jazzatlincolncenter), Twitter ([@jazzdotorg](https://twitter.com/jazzdotorg)), YouTube (jazzatlincolncenter), and Instagram (jazzdotorg).

UPCOMING EVENTS

dizzy's club *Coca-Cola*Jazz at Lincoln Center's
Frederick P. Rose Hall**May 2017****Bill Charlap Trio**

with Peter Washington and Kenny Washington
May 16–21
7:30pm & 9:30pm

Chris Cheek Berklee Quintet

May 22
7:30pm & 9:30pm

Bill Charlap Trio

with Peter Washington and Kenny Washington
May 23–28
7:30pm & 9:30pm

**Louis Hayes: Serenade for Horace Silver
Blue Note CD Release party and 80th
Birthday Celebration**

with Abraham Burton, Josh Evans, Steve
Nelson, David Bryant, and Dezron Douglas
May 29–31
7:30pm & 9:30pm

June 2017**Light Blue: Gabe Schneider and Friends
Celebrate Monk**

Thelonious Monk Festival
with Adam O'Farrill, Vuyo Sotashe, Vitor
Goncalves, Micah Thomas, Russell Hall,
and Kyle Poole
June 1
9:30pm only

**Monk's Dream: Russell Hall Plays Monk
Thelonious Monk Festival**

with Mathis Picard, Joel Ross, Stacy Dillard (6/2
and 6/4), Ruben Fox (6/3 and 6/4), Bruce Harris
(6/3 and 6/4), Kyle Poole (6/3 and 6/4),
Evan Sherman (6/2 and 6/4), and
Michela Marino Lerman (6/4)
June 2–4
7:30pm & 9:30pm

Jazz at Lincoln Center Youth Orchestra

June 5
7:30pm & 9:30pm

Paul Nedzela Quartet

with Dan Nimmer, Dezron Douglas, and
Rodney Green
June 6
7:30pm & 9:30pm

Chico Freeman Plus+tet

with Anthony Wonsey, Kenny Davis, Warren
Wolf, and Nasheet Waits
June 7–8
7:30pm & 9:30pm

Dion Parson and 21st Century Band

with Ron Blake, Rashawn Ross, Reuben Rogers,
Carlton Holmes, Victor Provost, and Aioune Faye
June 9–11
7:30pm & 9:30pm

**Monday Nights with WBGO: Samora
Pinderhughes Transformations Suite**

June 12
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.*

**Dizzy's Club Coca-Cola is located in Jazz at Lincoln Center's Frederick P. Rose Hall,
Time Warner Center, 5th floor New York.**

Reservations: 212-258-9595 or jazz.org/dizzys; **Group Reservations:** 212-258-9595 or jazz.org/dizzys-reservations
Nightly Artist sets at 7:30pm & 9:30pm.

Late Night Session sets Tuesday through Saturday; doors open at 11:15pm

Cover Charge: \$20–45. Special rates for students with valid student ID. Full dinner available at each artist set.

Rose Theater and The Appel Room concert attendees, present your ticket stub to get
50% off the late-night cover charge at Dizzy's Club Coca-Cola Fridays and Saturdays.

Jazz at Lincoln Center merchandise is now available at the concession stands during performances in Rose Theater
and The Appel Room. Items also available in Dizzy's Club Coca-Cola during evening operating hours.
Dizzy's Club Coca-Cola gift cards now available.

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