

Thursday, Friday, and Saturday Evening, January 11–13, 2018 at 8:00

Wynton Marsalis, *Managing and Artistic Director*

Greg Scholl, *Executive Director*

# jazz

## BENNY GOODMAN: KING OF SWING

### **Jazz at Lincoln Center Orchestra**

VICTOR GOINES, *Music Director, Clarinet, Tenor Saxophone*

WYNTON MARSALIS, *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, *Clarinet, Alto Saxophone*

WALTER BLANDING, *Tenor Saxophone*

DAN BLOCK, *Tenor Saxophone*

PAUL NEDZELA, *Baritone Saxophone*

JAMES CHIRILLO, *Guitar, Banjo*

DAN NIMMER, *Piano*

CARLOS HENRIQUEZ, *Bass*

MARION FELDER, *Drums*

### **with**

ANAT COHEN, *Clarinet*

KEN PEPLOWSKI, *Clarinet*

JANELLE REICHMAN, *Clarinet*

VERONICA SWIFT, *Vocals*

JOSEPH DOUBLEDAY, *Vibraphone*

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

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Jazz at Lincoln Center's  
Rose Theater  
Frederick P. Rose Hall  
jazz.org

*Please turn off your cell phones and other  
electronic devices.*

## The Program

*\* Subject to change*

AL JOLSON & VINCENT ROSE **Avalon**

SHOLOM SECUNDA & JACOB JACOBS **Bei Mir Bist Du Schön**

English version by Sammy Cahn & Saul Chaplin

arranged by Jimmy Mundy

*transcribed by Mark Lopeman*

HORACE HENDERSON **Big John Special**

DUKE ELLINGTON & HARRY CARNEY **Blue Reverie**

*transcribed & arranged by Bob Wilber*

RICHARD RODGERS **Blue Room**

arranged by Fletcher Henderson

*transcribed by Mark Lopeman*

IRVING BERLIN **Blue Skies**

arranged by Fletcher Henderson

*transcribed by Mark Lopeman*

JOHNNY GREEN **Body and Soul**

PHIL BOUTELJE & DICK WINFREE **China Boy**

*transcribed by Chris Crenshaw*

BENNY GOODMAN, LIONEL HAMPTON & TEDDY WILSON **Dizzy Spells**

*transcribed by Mark Lopeman*

EDGAR SAMPSON & BENNY GOODMAN **Don't Be That Way**

FATS WALLER **Honeysuckle Rose**

DONALD HEYWOOD & WILL MARION COOKE **I'm Coming Virginia**

*arranged by Bob Wilber*

EDGAR SAMPSON & BENNY GOODMAN **If Dreams Come True**

GEORGE GERSHWIN **I Got Rhythm**

HARRY JAMES & BENNY GOODMAN **Life Goes to a Party**

*arranged by Eddie Durham*

SCOTTISH FOLK TUNE **Loch Lomond**

arranged by Claude Thornhill

*transcribed by Bob Wilber*

GEORGE GERSHWIN & IRA GERSHWIN **The Man I Love**

EDDIE DURHAM & BUSTER SMITH **One O'clock Jump**

EDWIN "EDDIE" EDWARDS **Sensation Rag**

*arranged by Bob Wilber*

LEW BROWN, FORD DABNEY & CECIL MACK **Shine**

*transcribed & arranged by Bob Wilber*

LOUIS PRIMA **Sing, Sing, Sing**

arranged by Jimmy Mundy

VINCENT YOUMANS, IRVING CAESAR & CLIFFORD GREY **Sometimes I'm Happy**

arranged by Fletcher Henderson

ANDY RAZAF, BENNY GOODMAN, CHICK WEBB & EDGAR SAMPSON

**Stompin' at the Savoy**

JIMMY MUNDY & BENNY GOODMAN **Swingtime in the Rockies**

arranged by Jimmy Mundy

*transcribed by Mark Lopeman*

TED LEWIS, BILL MUNRO, ANDREW B STERLING & HARRY VON TILZER

**When My Baby Smiles at Me**

*arranged by Bob Wilber*

## Notes on the Program

By Willard Jenkins

This evening the Jazz at Lincoln Center Orchestra (JLCO) continues its admirable quest to accentuate and explore 21st century perspectives on one of the true touchstones of the jazz history timeline, the Swing Era. A milestone of that era was clarinetist-bandleader Benny Goodman's illustrious January 16, 1938 Carnegie Hall debut. On that hallowed night Goodman not only piloted his renowned orchestra, he also brought together members of the Duke Ellington and Count Basie organizations—including the Count himself—in a stunning exposition of the essence of swing.

The evening was widely hailed by critics of the day as a veritable "coming out party" for jazz music. Not only did the evening deliver an incredible assemblage of musicians, it was also remarkable for bringing together black and white musicians on the revered stage of America's signature concert hall of the day. Goodman was a notable bandleader for embracing racial diversity not only on this classic concert, but also for commissioning the Fletcher Henderson arrangements that provided the canvas for that evening, and for engaging the African American master pianist Teddy Wilson, vibraphonist Lionel Hampton, and later guitarist Charlie Christian in his subsequent small ensembles.

From that extraordinary January evening, the resulting double album recording released on Columbia Records was itself a momentous item as not only one of the earliest adaptations to the then nascent 33-1/3 LP (for long playing) format, but also one of the first to sell over a million copies.

Apropos for tonight's Jazz at Lincoln Center Orchestra concert, one of the band's principle reedists, Victor Goines, will serve as

music director. A native New Orleanian, Victor Goines is not only an exceptional clarinetist and tenor saxophonist, he is also a distinguished jazz educator, having formerly directed the jazz program at The Juilliard School, while currently serving as the director of jazz studies at Northwestern University, since 2008.

Speaking from the latest JLCO tour, which that day had touched down in Tallahassee, Florida, Victor Goines declared Benny Goodman "one of the most outstanding clarinetists in the history of jazz. The way he played proved he was the essence of the word 'swing;' he was the king of that era as far as his instrument. For him to play this concert at Carnegie Hall was a major event. The fact that he integrated that concert with Teddy Wilson, Johnny Hodges, Buck Clayton, Lester Young, Cootie Williams, Harry Carney, Freddie Green, Walter Page, and Count Basie was historic because jazz had not been presented like that before in a major concert venue."

Given his considerable instrumental prowess, particularly on the clarinet, Goines clearly recognizes and deeply values the legacy of Benny Goodman. "He was a virtuoso, but he considered his band a dance band, so he was initially concerned about playing Carnegie Hall. But once he got there and started playing, he realized the impact that concert would have on the history of jazz."

In typical Jazz at Lincoln Center Orchestra tradition, not only will the stellar core ensemble address the concert repertoire from that storied 1938 evening and resulting record, the band will also welcome several noteworthy guest exponents of the jazz clarinet tradition. "We have a diverse group of guest soloists on this concert: Ken Peplowski, Anat Cohen, and Janelle Reichman," Goines enthused. Ms. Reichman may be a new voice to your ears. "I met her through her

performance in the big band DIVA," the woman-centric band led by drummer Sherrie Maricle. "I was impressed by her playing." Later, "I was in an airport traveling to New York City, and I recognized her, so when this opportunity came along I thought about her playing." Also contributing on clarinet to this evening's celebration of Goodman's artistry will be the versatile Ted Nash, a JLCO veteran who has long been one of the band's most potent arrangers.

Goines added that the evening would likewise feature guest contributors vibraphonist Joseph Doubleday, a Juilliard graduate, and the adroit guitarist James Chirillo. "We'll be playing all of the trio, quartet, and big band arrangements" from the momentous concert, and one of Goodman's signature tunes, "Sing, Sing, Sing," will serve as a fitting finale, assembling this clarinet conclave for what promises to be a rousing closer.

## Meet the Artists

FRANK STEWART



**Victor Goines**

Victor Goines (*Music Director, Clarinet, Tenor Saxophone*) is a native of New Orleans, Louisiana. He has been a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Septet since 1993, touring throughout the world and recording more than 20 albums. As a leader, Goines has recorded seven albums including his most recent release *Twilight* (2012) on Rosemary Joseph Records. A gifted composer, Goines has more than 50 original works to his credit, including 2014's *Crescent City*, premiered by the Jazz at Lincoln Center Orchestra. He has recorded and/or performed with noted jazz and popular artists including Ahmad Jamal, Ruth Brown, Dee Dee Bridgewater, Ray Charles, Bob Dylan, Dizzy Gillespie, Lenny Kravitz, Branford Marsalis, Ellis Marsalis, Dianne Reeves, Willie Nelson, Marcus Roberts, Diana Ross, Stevie Wonder, and a host of others. Currently, he is the director of jazz studies and professor of music at Northwestern University. He received a bachelor of music degree from Loyola University in New Orleans in 1984, and a master of music degree from Virginia Commonwealth University in Richmond in 1990.

JOE MARTINEZ

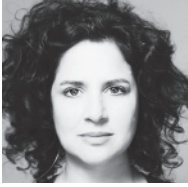


**Wynton Marsalis**

Wynton Marsalis (*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.

SHERVIN LAINEZ



Anat Cohen

Anat Cohen (*Clarinet*), celebrated the world over for her expressive virtuosity and infectious charisma, has never been more prolific and inspired, onstage and on record. Since 2005 Cohen's series of releases via her Anzic Records label has seen the clarinetist and saxophonist range from hard-swinging to lilting balladry and from small groups to larger ensembles, exploring a universe of music along the way. Cohen's latest release and third in 2017 is *Happy Song*. The album draws from diverse musical loves, from Brazilian music to African grooves, from vintage swing to touching ballads. She also explores klezmer for the first time on record, perhaps surprising for a musician raised in Tel Aviv and a long-time Brooklyn resident. The new vehicle for these explorations is the Anat Cohen Tentet, a group of ace New York musicians that made its debut at the Jazz Standard in Manhattan and the famed Newport Jazz Festival. *Happy Song* is another synergistic collaboration between Anat and co-producer/co-arranger Oded Lev-Ari, who is also her partner in Anzic as well as a kindred spirit since their high-school days in Israel. Cohen has been declared Clarinetist of the Year by the Jazz Journalists Association every year since 2007, and she has also been named the top clarinetist in both the readers and critics polls in *DownBeat* magazine for multiple years running.

JOE MARTINEZ



Ted Nash

Ted Nash (*Clarinet, 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* came out in late 2013. His most recent big band recording, *Presidential Suite: Eight Variations on Freedom*, won the 2017 Best Large Jazz Ensemble Album Grammy Award. The album includes "Spoken at Midnight," which won the 2017 Best Instrumental Composition Grammy Award. Nash's arrangement of "We Three Kings," featured on the Jazz at Lincoln Center Orchestra with Wynton Marsalis' *Big Band Holidays* album, was nominated for the 2017 Best Instrumental Or A Cappella Arrangement Grammy Award.

COURTESY OF THE ARTIST



**Ken Peplowski**

Ken Peplowski (*Clarinet*) grew up in Cleveland, Ohio. Throughout high school he played in a Polish polka band at dances and weddings and made numerous local radio and TV appearances. After a year of college, he joined the Tommy Dorsey Orchestra as lead alto saxophonist and featured clarinetist. In 1980 Peplowski moved to New York City and began playing everything from Dixieland to avant-garde jazz. In 1984 Benny Goodman put together a new band with Peplowski on tenor saxophone. Peplowski then recorded almost 20 albums for Concord Records, including 1992's award-winning *The Natural Touch*; and *The Other Portrait*, his first album to be recorded in Sofia, Bulgaria with a symphony orchestra. He also recorded *Lost in the Stars* and *Easy to Remember* on the Nagel Heyer label, the latter of which was Bobby Short's final recording. Peplowski has headlined the Hollywood Bowl, Carnegie Hall, the Blue Note, and Dizzy's Club *Coca-Cola*, and he has performed at small clubs, jazz festivals, and pops concerts around the world. He has collaborated with artists including Mel Tormé, Woody Allen (recording soundtracks), Leon Redbone, Charlie Byrd, Madonna, Rosemary Clooney, Tom Harrell, James Moody, Cedar Walton, Houston Person, Marianne Faithfull, and Isaac Delgado. Peplowski also leads workshops for students of all ages. He has recorded approximately 50 albums as a soloist and close to 400 as a sideman. His albums on the Capri label, *Noir Blue*, *In Search Of*, *Maybe September*, and 2016's *Enrapture* were released to great critical acclaim and airplay. In 2015 he was a featured soloist at the Siletz Bay Music Festival in Oregon and was the musical director of the Oregon Festival of American Music for eight years.

He is a longtime performer, consultant, and Hall of Fame inductee of the Jazz Cruise. In 2014 Peplowski received the Sarasota Jazz Festival's "Satchmo" award and was the guest of honor at a Highlights In Jazz concert in New York City.

MIRANDA HOPKINS



**Janelle Reichman**

Janelle Reichman (*Clarinet*) is a clarinetist, saxophonist, composer, and educator. She has performed with musical greats such as Les Paul, Anne Hampton Callaway, Sherrie Maricle and DIVA, Dave Liebman, Donny McCaslin, Doc Severinsen and his *Tonight Show* Band, Tim Ries, and Bob Mintzer. As a teenager, Reichman was a member of bands that opened for Nicholas Payton's ensemble and the Jazz at Lincoln Center Sextet. She also performed at numerous festivals around the country, including the Detroit International Jazz Festival, where she was named Best High School Saxophonist. At age 17 she was accepted into Dave Liebman's weeklong intensive workshop, International Saxophone Masterclass. Reichman's beautiful tone and creative melodicism landed her a spot in the IAJE (International Association for Jazz Education) Sisters-in-Jazz Quintet, which opened for Nicholas Payton at the 2004 IAJE Conference in New York and performed at the Kennedy Center as part of the Mary Lou Williams Women in Jazz Festival. Reichman attended the Henry Mancini Institute on full scholarship for two years, where she performed with Maria Schneider, Christian McBride, Ray Barretto, Chris Potter, and Vince Mendoza. Her quartet has played club dates all over the Midwest, including the Jazz Factory in Louisville, Kentucky, the Firefly Club in Ann Arbor, Michigan, and The Blue Wisp in Cincinnati, Ohio. In 2005 Reichman won a *DownBeat*



award and in 2006 she performed with Ann Hampton Callaway as a featured soloist with DIVA Jazz Orchestra at the Toronto Jazz Festival. She has a bachelor's degree in jazz saxophone from the University of Cincinnati College-Conservatory of Music and a master's degree from the Manhattan School of Music. She has lived in the New York City area for the past six years. Her debut album as a leader, *Middleground*, was co-produced by Steve Wilson and released in 2011, and she continues to perform with various bands around the world. Reichman also designs and builds websites for her business Continuum Web Design.



COURTESY OF THE ARTIST

### Veronica Swift

At age 23, Veronica Swift (*Vocals*) is being recognized around the country as one of the top young jazz singers. In 2015 she won second place at the prestigious Thelonious Monk Jazz Competition. In 2016 she was asked to perform a concert of her own at the Tribeca Performing Arts Center in New York City, and she was a guest artist with Michael Feinstein at Jazz at Lincoln Center. Veronica's first appearance at Jazz at Lincoln Center was at age 11 when she performed at the *Women in Jazz* series at Dizzy's Club *Coca-Cola*. In 2016 she also headlined at the Telluride Jazz Festival. It was her tenth appearance there, but her first as a headliner. Her first appearance was at age ten with Dave Adams' Young Razzcals Jazz Project and the great saxophonist Richie Cole, and she later sang a duet with Paquito D'Rivera. Swift studied at the Frost School of Music at the University of Miami with a full scholarship and received her bachelor's degree in Jazz Voice in December 2016. She then moved to New York City and almost immediately started performing every Saturday night at Birdland, a gig she continues to maintain when she is not on the road.

Swift has been on tour with her parents, renowned jazz pianist Hod O'Brien and celebrated jazz singer and educator/author Stephanie Nakasian. She has appeared on stage with Jon Hendricks, Annie Ross, Esperanza Spalding, Joe Lovano, Bob Dorough, Kim Nazarian, Danilo Perez, and others. With her family she has appeared at the Great Waters Music Festival, Blues Alley Jazz Club, the Jazz Standard, the Jazz Cruise, and the New Jersey and Hilton Head Jazz Societies. Swift recorded two albums as a child, one at age nine with Richie Cole and her father's rhythm section and her mother, and one at age 13 with saxophonist Harry Allen. Her 2015 Album *Lonely Woman* features Emmet Cohen, Benny Bennack III, Daryl Johns (with whom she shared the Grammy Choir/Band experience), Matt Wigler, and Scott Lowrie. In addition to performing Great American Songbook, bebop, and vocalese classics, Swift is also a passionate devotee of 1920s and 1930s music, and she has performed with Vince Giordano, Terry Waldo, and Drew Nugent.



COURTESY OF THE ARTIST

### Joseph Doubleday

Raised in Mustang, Oklahoma, Joseph Doubleday (*Vibraphone*) was the first vibraphonist accepted to the jazz studies program at The Juilliard School. He graduated with a master's degree in 2015. Doubleday has since been co-leading Felix Peikli & Joe Doubleday's Showtime Band, which focuses on pre-bebop and Swing Era music with instrumentation reminiscent of Benny Goodman's small groups. Their first album, *It's Showtime!*, was released in 2016, and the group headlined major jazz festivals including the Oslo Jazz Festival, Sopot Jazz Festival, and Lionel Hampton Jazz Festival. Their second album, *It's Showtime! Live*, was released in October 2017. In addition to being a bandleader, Doubleday has toured

with Chris Potter's Underground Orchestra, played at the Village Vanguard with the Kenny Barron Quintet, recorded for rap star Mac Miller, and recently recorded in a duo setting with Stefon Harris for Harris' upcoming record. He also recently appeared on *Late Night with Seth Meyers*, performing on marimba with the rappers Aminé and Offset.

### 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, 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 have 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 (Julliard 1980), and he has played genres including salsa, Caribbean music, and klezmer, which have come together to form his own unique sound.

### James Chirillo

James Chirillo (*Guitar, Banjo*) has worked with the swing era's recognized greats, including Benny Carter, Eddie Durham, Eddie Barefield, Earle Warren, Frank Wess, and many others. He studied guitar with Remo Palmier and "Tiny" Grimes and composition, arranging, and orchestration with John Carisi and Bill Finegan. Chirillo was a member of Benny Goodman's last band, and his broadcast performances include PBS' *Let's Dance*. He has recorded with Tony Bennett, Joe Lovano, Marcus Roberts, Bob Wilber, Dick Hyman, and works regularly with the Jazz at Lincoln Center Orchestra with Wynton Marsalis. In 1995 the National Endowment for the Arts awarded him a Jazz

Composition Grant for his *Homage Concerto for Clarinet and Jazz Orchestra*. In 2000 his recording debut as leader, *Sultry Serenade*, was selected as a critic's pick by Dan Morgenstern and C. Michael Bailey in *Jazz Times* and [allaboutjazz.com](http://allaboutjazz.com), respectively. In 2002 he was commissioned to write and premiere *Grainger Suite*, in celebration of the U.S. Military Academy bicentennial. In 2010 he was a member of the onstage band on Broadway for Twyla Tharp's *Come Fly Away* and recently played guitar in *After Midnight* with the Jazz at Lincoln Center All-Stars.

### **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 that was premiered by the Jazz at Lincoln Center Orchestra.

### **Marion Felder**

Marion Felder (*Drums*) was born in 1984 in Orangeburg, South Carolina, and raised in Detroit, Michigan. Felder began playing drums at the age of three. His earliest influ-

ences range from gospel music to Motown. He graduated from the Cass Technical High School, which has produced many jazz greats over the years. During high school, Felder began performing with legendary trumpeter Marcus Belgrave, who encouraged him to move to New York City. Felder received his bachelor's and master's degrees from The Juilliard School and has since performed, recorded, or toured with the Jazz at Lincoln Center Orchestra, Marcus Belgrave, Michael Bubl , David Ostwald, Shayna Steele, John Alred, Victor Goines, Wynton Marsalis, Delfeayo Marsalis, Christian McBride, Grady Tate, Catherine Russell, Sara Gazarek, Hank Jones, Bobby Watson, Paul Simon, Nile Rodgers, Carla Cooke, Vanessa Rubin, Frank Wess, Regina Carter, Martha Reeves, Tom Harrell, Donald Brown, Marcus Printup, Randy Sandke, Vincent Gardner, Ben Wolfe, Carl Allen, Eddie Henderson, Lalah Hathaway, the Clarke Sisters, Ernestine Anderson, Jim Rotondi, Jim Snidero, and Allan Harris. Felder has been a regular member in the Wycliffe Gordon Quintet and Count Basie Orchestra.

### **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*, came out in September 2015 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 as 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*.

### **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 11 years old, he was performing professionally, concentrating on jazz and improvisation. At 16, Mason received a full tuition scholarship to attend Berklee College of Music in Boston, and after graduating he moved to New York City. Mason is a member of The Juilliard School Jazz Faculty as a jazz trombone professor, and he is also a part of the Jazz Faculty at New York University. Mason has served as a clinician worldwide, performing workshops, master classes and clinics. Mason is endorsed by B.A.C. musical instruments and currently plays his own co-designed custom line of trombones. Mason has performed with the Count Basie Orchestra, the Mingus Big Band, the Maria Schneider Orchestra, the Maynard Ferguson Big Bop Nouveau, Chick Corea, Kenny Garrett, Bobby Hutcherson, Ahmad Jamal, Randy Brecker, and Carl Fontana. A member of the Jazz at Lincoln Center Orchestra since 2006, Mason also continues to co-lead the Mason Brothers Quintet with his brother Brad. The Mason Brothers recently released their second album, entitled *Efflorescence*.

### 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 bari-

tone 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, Fared 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**

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](http://jazz.org).

# jazz

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*As of November 13, 2017*

# UPCOMING EVENTS

## Jazz at Lincoln Center's Frederick P. Rose Hall

### February 2018

#### ROSE THEATER

##### **Dianne Reeves**

*February 9–10 at 8pm*

Dianne Reeves returns to set the mood for Valentine's Day weekend, continuing a beloved tradition at Jazz at Lincoln Center (now in its seventh year!). One of the most recognized voices in music, the five-time Grammy Award-winner is known for her effortlessly powerful sound and unusually broad spectrum of sensual repertoire. Reeves inhabits every story she spins into song, captivating listeners with her expert dynamics and dramatic flair. For some real New York City romance, join Reeves in her "home away from home" in the Big Apple: the House of Swing.

#### THE APPEL ROOM

##### **Dave Douglas: Dizzy Atmosphere**

*February 23–24 at 7pm and 9:30pm*

Trumpeter and composer Dave Douglas returns to The Appel Room with another one-of-a-kind program. In *Dizzy Atmosphere*, Douglas will use Gillespie repertoire as a starting point for improvisation and exploration. Gillespie's music has the necessary depth for it to be carried in many different directions—as demonstrated by a vast and varied history of incredible interpretations—and Douglas always finds a delightfully unexpected path towards interesting musical fusions. Joining him is a powerhouse group of improvisers and composers known for their thoughtful and exciting contributions to practically any musical context. Making his Jazz at Lincoln Center debut is trumpeter and Thelonious Monk Competition winner Ambrose Akinmusire. On piano is Gerald Clayton, a rising star with professional experience far beyond his years. On bass is the extraordinary performer and composer Linda May Han Oh, who recently joined Pat Metheny's touring band. On drums is the inimitable Joey Baron, who has per-

formed with a broad range of jazz artists including Gillespie himself. Finally, the genre-defying guitarist Bill Frisell joins as special guest, performing with Douglas for the first time since their outstanding 2004 recording, *Strange Liberation*. With a sense of open-ended possibility, this new group is sure to present a soulful and creative vision of Gillespie and his music. Join us for a truly unique celebration of Dizzy Gillespie.

*Free pre-concert discussion nightly at 6pm and 8:30pm.*

### March 2018

#### THE APPEL ROOM

##### **Rags, Strides & Hanaberas**

*March 2–3 at 7pm & 9:30pm*

*Rags, Strides & Habaneras* is a visually dazzling showcase of musical traditions at the core of jazz, Latin jazz, and popular styles from throughout the Americas. Four brilliant pianists and three of New York City's most captivating dancers will bring to life a virtuosic repertoire rooted in Africa and developed through New Orleans, Harlem, Argentina, Cuba, and Spain. Pianists include 90-year-old national treasure Dick Hyman; 14-year-old prodigy Joey Alexander; flamenco jazz genius Chano Dominguez; and rising star Sullivan Fortner, the American Pianists Association's 2015 Cole Porter Fellow. Tearing up the stage will be tap dancer Jared Grimes, recently featured in Wynton Marsalis' *Spaces*; young phenomenon Eddie Torres, Jr., son of the legendary Tito Puente dancer Eddie Torres; and Jesús Carmona, an internationally acclaimed flamenco dancer gracing us from Spain. They will reinterpret early jazz and ragtime tunes like "Maple Leaf Rag," "The Entertainer," "Viper Drag," and "Harlem Strut," emphasizing their infectious beats, unexpected rhythms, and fleet-footed melodies. They will also teach you to love a single rhythm that took the entire Western world by storm: the habanera. This high-energy performance will leave you with a fresh perspective on America's most enduring musical traditions.

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

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UPCOMING EVENTS  
dizzy's club *Coca-Cola*

Jazz at Lincoln Center's  
Frederick P. Rose Hall

**January 2018**

**Pedrito Martinez & Alfredo Rodriguez**

January 11–12  
7:30pm & 9:30pm

**Pedrito Martinez Group**

with Sebastian Natal, Edgar Pantoja-Aleman, and  
Jhair Sala  
January 13–14  
7:30pm & 9:30pm

**Rhoda Scott Lady Quartet**

**Co-presented by the French Quarter Festival  
2018**  
with Sophie Alour, Géraldine Laurent, and Julie  
Saury  
January 15  
7:30pm & 9:30pm

**Igor Butman and the Moscow Jazz Orchestra**

January 16–20  
7:30pm & 9:30pm

**Benny Benack III: "One of a Kind" Album  
Release Party**

January 21  
7:30pm & 9:30pm

**Jazz at Lincoln Center Youth Orchestra and  
Youth Big Band featuring Marcus Printup**

January 22  
7:30pm & 9:30pm

**Elliot Mason & Cre8tion**

**Before, Now & After Album Release  
Celebration**

with Sofija Knezevic, Dan Nimmer, Carlos  
Henriquez, Johnathan Blake, Eli Degibri (1/23  
only), and Tim Hagans (1/24 only)  
January 23–24  
7:30pm & 9:30pm

**Nilson Matta's Brazilian Voyage**

with Craig Handy, Jay Ashby, Julian Shore,  
Fabiana Masili, and Fernando Saci  
January 25–28  
7:30pm & 9:30pm

**Monday Nights with WBGO:**

**Amina Figarova Sextet**

with Alex Pope Norris, Wayne Escoffery, Bart  
Platteau, Luques Curtis, and Jason Brown  
January 29  
7:30pm & 9:30pm

**Jeremy Pelt Quintet CD Release**

with Victor Gould, Vicente Archer, Jonathan  
Barber, and Jacqueline Acevedo  
January 30–31  
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](http://jazz.org/dizzys); **Groups:** 212-258-9595 or [jazz.org/dizzys/group-sales](http://jazz.org/dizzys/group-sales)  
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. \$10 minimum food & beverage purchase.  
Full menu available.

**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.

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