

Thursday-Saturday Evening, April 25-27, 2013, at 8:00
Saturday Afternoon, April 27, 2013, at 2:00

Wynton Marsalis, *Managing & Artistic Director*
Greg Scholl, *Executive Director*

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CELEBRATING DUKE ELLINGTON

JAZZ AT LINCOLN CENTER ORCHESTRA

WYNTON MARSALIS, *Music Director, Trumpet*

RYAN KISOR, *Trumpet*

KENNY RAMPTON, *Trumpet*

MARCUS PRINTUP, *Trumpet*

VINCENT GARDNER, *Trombone*

CHRIS CRENSHAW, *Trombone*

ELLIOT MASON, *Trombone*

SHERMAN IRBY, *Alto Saxophone, Clarinet*

TED NASH, *Alto Saxophone, Clarinet*

VICTOR GOINES, *Tenor Saxophone, Clarinet*

WALTER BLANDING, *Tenor Saxophone, Clarinet*

JOE TEMPERLEY, *Baritone Saxophone, Bass Clarinet*

JAMES CHIRILLO, *Guitar and Banjo*

DAN NIMMER, *Piano*

CARLOS HENRIQUEZ, *Bass*

ALI JACKSON, *Drums*

Selections will be announced from the stage.

There will be a 20-minute intermission for the evening performances.

Please turn off your cell phones and other electronic devices.

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JAZZ AT LINCOLN CENTER 25TH ANNIVERSARY SEASON HONORS

Since Jazz at Lincoln Center's inception on August 3, 1987, when Lincoln Center for the Performing Arts initiated a three-performance summertime series called "Classical Jazz," the organization has been steadfast in its commitment to broadening and deepening the public's awareness of and participation in jazz. On July 1, 1996, Jazz at Lincoln Center became an independent non-profit organization, establishing a prominent place for jazz alongside the opera, ballet, symphony, and other fine arts at Lincoln Center.

Jazz at Lincoln Center has strived to joyously perform and produce music, to educate, and to gather people worldwide around jazz. This special 25th Anniversary Season presents us with a timely opportunity to honor our history and traditions, and to celebrate long term Jazz at Lincoln Center supporters and board members even as we create the moments of the future.

Throughout the 2012–13 performance season, Jazz at Lincoln Center will salute its Board of Directors, recognize and honor individuals, foundations, and all levels of government whose dedication and support contributed to this uniquely American art form of jazz.

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(as of March 1, 2013)

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CELEBRATING DUKE ELLINGTON

April 25–27, 2013

—To be selected from the following—

Amad (from <i>Far East Suite</i>)	Duke Ellington & Billy Strayhorn <i>Transcribed by David Berger & Brian Priestly</i>
Braggin' in Brass	Duke Ellington & Henry Nemo
Chinoiserie (from <i>The Afro-Eurasian Eclipse Suite</i>)	Duke Ellington
Concerto for Cootie	Duke Ellington
Emancipation (from <i>Black, Brown & Beige</i>)	Duke Ellington
The Flaming Sword	Duke Ellington
Harlem Airshaft	Duke Ellington
Island Virgin	Duke Ellington & Billy Strayhorn
Lady of the Lavender Mist	Duke Ellington
Mood Indigo (1930)	Duke Ellington & Barney Bigard <i>Transcribed by Mark Pachuki</i>
Mood Indigo (1957)	Duke Ellington & Barney Bigard
Paris Stairs (from <i>Paris Blues</i>)	Duke Ellington
Portrait of Wellman Braud (from <i>New Orleans Suite</i>)	Duke Ellington
Shout 'Em, Aunt Tillie	Duke Ellington <i>Transcribed by Mark Lopeman</i>
Sunset and the Mockingbird (from <i>Queen's Suite</i>)	Duke Ellington
Symphonette (from <i>Black, Brown & Beige</i>)	Duke Ellington
Track 360	Duke Ellington
Warm Valley	Duke Ellington

All original transcriptions by David Berger unless otherwise indicated

CELEBRATING DUKE ELLINGTON

by Will Friedwald © 2013

About the most modest compliment that we can pay Duke Ellington is that he was incomparable, in the truest sense of the word. In retrospect, his accomplishments easily transcend the field of jazz, and one would have to look to visionaries like George Gershwin or Mozart to find a comparable figure in terms of both the scope of his ambition and the scale of his achievement. Like them, Ellington perfected existing forms while devising entirely new ones, but unlike Mozart and Gershwin, Ellington did not cheat posterity by leaving us in his thirties. Listening to *Don Giovanni* or *Porgy and Bess*, we try to guess what these geniuses would have done had they made it to middle age. With Ellington, we don't have to wonder.

Yet Ellington's greatest strength is neither his productivity nor his versatility, but rather—in his long-running 50-year marathon/endurance test of a career—an epic output that never ceased to be creative and inventive. In 1956—30 years into his career, a point when nearly all of his old colleagues from the 1920s were dead or had given up—Ellington reinvented jazz once again with the marathon solo he had tenor saxophonist Paul Gonsalves play on “Dimuendo and Crescendo in Blue.” As with so many Ellington achievements, it was completely unprecedented, a solo within a larger orchestral format that kept going and going beyond what anyone could imagine. In a way, it was a metaphor for his whole career; the scion of a respectable middle class black family in Washington, Ellington didn't have the advantage of growing up in New Orleans, the “birthplace of jazz,” or the Mississippi Delta, the “birthplace of the blues.” He began leading bands in his teens, first gained notoriety as a songwriter in his twenties, and continued to combine the two pursuits for the rest of his life. Like the Gonsalves solo, Ellington kept going and going, sustaining a level of ingenuity that left everyone—dancers, listeners, music businessmen, fellow players and composers—completely baffled. His life and career were unparalleled.

Dizzy Gillespie once made a comment about Louis Armstrong that summed up his genius in a mere four words: “No him, no me.” Just as it is impossible to imagine the existence of the improvising jazz soloist without Armstrong, the very idea of a jazz orchestra would not exist without Ellington. When Wynton Marsalis, Jazz at Lincoln Center's managing and artistic director, was recently asked about the influence of Ellington on the Jazz at Lincoln Center Orchestra, he made a similar claim:

“Ellington's Orchestra, of course, were older men when we began; we were in our twenties. Most of those surviving members have since passed away, but we carry their spirit with us when we play today. In the simplest terms, Jazz at Lincoln Center could not be without Duke Ellington. What we do is founded on the music that Ellington composed and played. It all started with Duke.”

Ellington didn't invent the jazz orchestra; there were predecessors who came up with pioneering attempts to play improvised “hot jazz” with a large scale ensemble before he arrived on the scene. And he wasn't the last great bandleader either, as the flourishing history of jazz orchestra in the 40 years since his death shows. But he was virtually everything—the whole history—in between. Considering the thousands of works he composed, the hundreds of musicians he employed (including a long-standing core group of a dozen or so of the greatest soloists ever on their instruments, such as trumpeters Bubber Miley, Cootie Williams, and Clark Terry; saxophonists Johnny Hodges, Ben Webster, and Harry Carney; bassist Jimmie Blanton; drummers Sonny Greer, Louis Bellson, Sam Woodyard), and even the other orchestrators he supported and encouraged (including Mary Lou Williams and Gerald Wilson, though none so much as his composer partner of 30 years, the brilliant Billy Strayhorn), the Duke reigned over what is perhaps the largest piece of territory in the entire royal domain of jazz.

If not for Armstrong and Ellington, this music that we call jazz might have likely echoed the fate of its predecessor, ragtime, which is a charming music, beloved by many and essential to the development of the American idiom, but has nothing close to the dominance over the world's intellectual landscape that jazz has enjoyed for over a century. Rather than being left behind, Ellington grew more and more influential as he got older. During the swing era, it was rare for another big band to sound like him—even though both Count Basie and

Harry James said that their goal was to play as many Ellington numbers as they could possibly “get away with.” Ellington's importance was more widely realized in the modern jazz era, when younger acolytes like Charles Mingus and Thelonious Monk reflected his influence. Even before his death at age 75, Ellington was universally acclaimed within his own lifetime as by far the most important composer and band-leader in jazz.

To paraphrase Dizzy Gillespie, no him, no any of us.

Meet the ARTISTS



Photo: Frank Stewart

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.

WALTER BLANDING (*Tenor Saxophone, Clarinet*)

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 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

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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.”

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 more. 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, respectively. In 2002 he was commissioned to write and premiere *Grainger Suite*, in celebration of the U.S. Military Academy bicentennial.

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 11 and hasn’t put it down since. He graduated from Thomson High School in 2001 and received his bachelor’s degree with honors in jazz performance from Valdosta State University in 2005. He was awarded Most Outstanding Student in the VSU Music Department and College of Arts. In 2007 Crenshaw received his Master’s degree in Jazz Studies from The Juilliard School where his teachers included

Dr. Douglas Farwell and Wycliffe Gordon. He has worked with Gerard Wilson, Jiggs Whigham, Carl Allen, Marc Cary, Wessell Anderson, Cassandra Wilson, Eric Reed, and many more. In 2006 Crenshaw joined the Jazz at Lincoln Center Orchestra and in 2012 he composed “God’s Trombones,” a spiritually-focused work which was premiered by the orchestra at Jazz at Lincoln Center.

VINCENT GARDNER (*Trombone*) was born in Chicago in 1972 and was raised in Hampton, Virginia. After singing, 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.

VICTOR GOINES (*Tenor Saxophone, Clarinet*) 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. He has recorded and/or performed with many noted jazz and popular artists

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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/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.

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 LaGuardia High School of Music & Arts 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 featured on more than 25 albums. Henriquez has performed with artists including Chucho Valdes, 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 Valdes in 2010.

SHERMAN IRBY (*Alto Saxophone, Clarinet*) was born and raised in Tuscaloosa, Alabama. He found his musical calling at age 12. 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 then 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, was part of Betty Carter's Jazz Ahead Program and Roy Hargrove's groups. After a four-year stint with Roy Hargrove, Irby focused on his own group in addition to being a member of Elvin Jones' ensemble and Papo Vazquez's Pirates Troubadours. Since 2003 Irby has been the regional director for JazzMasters Workshop, mentoring young children, and a board member for the CubaNOLA Collective. He formed Black Warrior Records and released *Black Warrior*, *Faith*, *Organ Starter*, and *Live at the Otto Club* under the new label.

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

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Wynton Marsalis Quintet, Horns in the Hood, and leads the Ali Jackson Quartet. He also hosted “Jammin’ with Jackson,” a series for young musicians at Jazz at Lincoln Center’s Dizzy Club *Coca-Cola*. He is also the voice of “Duck Ellington,” a character in the Penguin book series *Baby Loves Jazz* that was released in 2006.

RYAN KISOR (*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, and 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 (*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 in various venues, concentrating on jazz and improvisation. By 16, Mason left England to join his brother Brad Mason at the Berklee College of Music on a full tuition scholarship. He has won the following awards: *Daily Telegraph* Young Jazz Soloist (under 25) Award, the prestigious Frank Rosolino Award, the International Trombone Association’s Under 29 Jazz Trombone competition, and Berklee’s Slide Hampton Award in recognition of outstanding performance abilities. He moved to New York City after graduation and in 2008, Mason joined Northwestern University’s faculty as the jazz trombone instructor. Mason has performed with Count Basie Orchestra, the Mingus Big Band, the Maria Schneider Orchestra, and the Maynard Ferguson Big Bop Nouveau. A member of the Jazz at Lincoln Center Orchestra since

2006, Mason also continues to co-lead the Mason Brothers Quintet with his brother. The Mason Brothers released their debut album, *Two Sides, One Story* in 2011.

TED NASH (*Alto Saxophone, Clarinet*) 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 eighteen, 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.

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

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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 (*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, Wycliffé 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 (*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 10 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*.

JOE TEMPERLEY (*Baritone Saxophone, Bass Clarinet*) was born in Scotland and first achieved prominence in the United Kingdom as a member of Humphrey Lyttelton's band from 1958 to 1965. In 1965, Temperley came to New York City, where he performed and/or recorded with Woody Herman, Buddy Rich, Joe Henderson, Duke Pearson, the Jazz Composer's Orchestra, the Thad Jones-Mel Lewis Orchestra, and Clark Terry, among many others. In 1974 he toured and recorded with The Duke Ellington Orchestra as a replacement for Harry Carney. Temperley played in the Broadway show *Sophisticated Ladies* in the 1980s, and his film soundtrack credits include *Cotton Club, Biloxi Blues, Brighton Beach Memoirs, When Harry Met Sally, and Tune In Tomorrow*, composed by Wynton Marsalis. Temperley is a mentor and co-founder of the FIFE Youth Jazz Orchestra program in Scotland, which now enrolls 70 young musicians, ages 7–17, playing in three full-size bands. He has released several albums as a leader including *Nightingale* (1991), *Sunbeam and Thundercloud* with pianist Dave McKenna (1996), *With Every Breath* (1998), and *Double Duke* (1999). He released *Portraits* (2006) on Hep Records and *Cocktails for Two* (2007) on Sackville. His most recent release is *The Sinatra Songbook* (2008). He is an original member of the Jazz at Lincoln Center Orchestra, and serves on the faculty of The Juilliard Institute for jazz studies and Manhattan School of Music. Through the years, Temperley has been named in *DownBeat* magazine's Critics Polls and was the featured artist in the 2009 Edinburgh Jazz Festival where he performed with the Edinburgh Jazz Orchestra.

PROGRAM

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 curriculum for students, music publishing, children's concerts and classes, lectures, adult education courses, student and educator workshops, 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 jalc.org.

A Message from Mercedes Ellington, Granddaughter of Duke Ellington

"I am forever grateful to Wynton Marsalis and Jazz at Lincoln Center for keeping the folk music of America alive, which is what my grandfather always liked to call jazz—'American music.' I would like to extend my thanks to Wynton, on behalf of my family, for keeping that legacy alive and making it available to the youth of America, and for the knowledge that the history is being passed down through music. I believe that the arts are the most important way of transporting history from one age to the next."

—Mercedes Ellington, 2013

Our newest visual art exhibit, *Jazz at Lincoln Center: 25 Years of Celebrating America's Music*, documents JALC's origins and growth in commemoration of our 25th anniversary in 2012–13. The exhibit features historical photographs, documents, posters, videos, costumes, commissioned scores, and ephemera, in a mixed media portrait of the organization's founding and ongoing record of achievement and commitment to the uniquely American art form of jazz. The exhibit is free and open during concerts, so you can explore and learn more about Jazz at Lincoln Center during your visit.

Jazz at Lincoln Center gratefully acknowledges the **Ford Foundation**, **Henry Luce Foundation**, and **Lisa and David Schiff** for generously underwriting this exhibition. The exhibition was curated by Thomas Mellins and organized by Jazz at Lincoln Center: Robert J. Appel, Chairman of the Board of Directors; Wynton Marsalis, Managing and Artistic Director; Greg Scholl, Executive Director.

jazz

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UPCOMING EVENTS

JAZZ AT LINCOLN CENTER'S FREDERICK P. ROSE HALL

MAY 2013

ROSE THEATER

The Crosby, Stills & Nash Songbook

May 3, 8pm

More than four decades since CSN first harmonized in Laurel Canyon, and played their first-ever concert as a trio at the legendary Woodstock festival, its members continue a creative partnership that is one of the most influential and enduring in music. David Crosby, Stephen Stills, and Graham Nash have each been inducted into the Rock and Roll Hall of Fame two times—once with Crosby, Stills & Nash, and a second time with The Byrds, Buffalo Springfield, and The Hollies, respectively. They have also been inducted into the Songwriter's Hall of Fame, both as a group, and as individual solo artists. For what will surely be a classic evening, David Crosby, Stephen Stills, and Graham Nash, will join Wynton Marsalis and the Jazz at Lincoln Center Orchestra as they perform stunning new orchestrations of CSN classics. *Please check back frequently as tickets may be released at later date for sale.*

Chick Corea Festival

Chick Corea

May 16–18, 8pm

Now in his seventies, the pianist-composer Chick Corea will be celebrated during JALC's 25th Anniversary Season with a multi-venue festival. On the Rose Theater portion, Corea will reconnect with the Jazz at Lincoln Center Orchestra with Wynton Marsalis in a reprise of their highly acclaimed collaborations in 2011, performing deeply original arrangements by JLCO members of Corea's masterful songbook. This interplay showcases Corea's singular abilities as a musical storyteller, with vocabulary that contains a global range of reference to Bach and bebop, Bartok and the blues, Mozart and montunos, Ravel and rumba, Stravinsky and samba, all tempered with the language of swing and the Spanish Tinge.

Free pre-concert festival, May 17 and 18 at 6:30pm.

Free pre-concert discussion nightly at 7pm.

NESUHI ERTEGUN JAZZ HALL OF FAME

Chick Corea Festival

Listening Party

May 15, 7pm

This interview series invites audiences to listen to new jazz albums, while meeting and hearing from the artists who recorded them.

Free and open to the public.

THE ALLEN ROOM

A Tribute to Bobby Short

May 15, 7pm

May 16, 7pm & 9pm

"The lyric is my Bible," Bobby Short once said, describing the aesthetic stance to which he hewed through a seven-decade career as a professional entertainer. Short spent consequential time during his last four decades as resident singer-pianist at the Café Carlyle on the Upper East Side, where, on a nightly basis—armed with a gravelly baritone and perfect diction—he demonstrated the triumph of character over beauty. Perhaps the swanky surroundings misled observers about the magnitude of Short's accomplishment (which were on full display at several memorable JALC galas). Michael Feinstein (5/16 only) and Music Director Tedd Firth will lay such misunderstandings to rest as they host some of the brightest stars of cabaret and Broadway, including pianist Billy Stritch (May 15 only) and vocalists Paula West, T. Oliver Reid, and Barbara Carroll, to perform Short's signature songs—and more.

Chick Corea Festival

Friends of Chick Corea:

Musicians of the Future

May 17–18, 7:30pm & 9:30pm

Over his half-century as a professional improviser, Chick Corea has navigated multiple stylistic environments, moved back and forth between electric and acoustic feels, written books of music for a multitude of projects with friends both old and new, recontextualized iconic units from his past, and created fresh, new ensembles. During this celebration of Corea's music across all three venues in Rose Hall, Corea himself will draw upon these experiences to curate several specially selected units to interpret some of his favorite compositions. In The Allen Room, we feature two of Corea's young piano friends: Israeli piano prodigy Gadi Lehavi and Georgian-born pianist Beka Gochiashvili, the youngest winner of the Montreux Jazz Competition. GRAMMY® Award-winning bassist John Patitucci; trumpeter Wallace Roney—a mentee of Miles Davis; and one of New York's most in demand drummers and current Corea-collaborator, Marcus Gilmore, join this hand-picked unit.

Free pre-concert festival nightly at 6:30pm.

Except where noted, all venues are located in **Jazz at Lincoln Center's Frederick P. Rose Hall, Time Warner Center, 5th floor**
Tickets: \$10-\$120

To purchase tickets call CenterCharge: 212-721-6500 or visit: jalc.org. 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 jalc.org/groups.

For more information about our education programs, visit jalc.org/learn.

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

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UPCOMING EVENTS

Dizzy's Club *Coca-Cola*

JAZZ AT LINCOLN CENTER'S FREDERICK P. ROSE HALL

APRIL 2013

Catherine Russell

with Matt Munisteri, Mark Shane, Mark McLean, and Lee Hudson

April 25–28

7:30pm & 9:30pm

Late Night Session: Evan Sherman Group
(April 25–27 only)

Black Art Jazz Collective

with Jeremy Pelt, Wayne Escoffery, James Burton, Xavier Davis, Dwayne Burno, and Johnathan Blake

April 29

7:30pm & 9:30pm

April 30

10:00pm

Late Night Session: Alexander Claffly Group
(April 30 only)

MAY 2013

Closed on May 1 for Jazz at Lincoln Center Gala activities

Ann Hampton Callaway and Her Trio

From Sassy to Divine:

A Celebration of Sarah Vaughan

with Ted Rosenthal, Dean Johnson, and Tim Horner

May 2–5

7:30pm & 9:30pm

Late Night Session: Alexander Claffly Group

Temple University Jazz Band

featuring Terell Stafford and special guest Christian McBride

May 6

7:30pm & 9:30pm

The Juilliard Jazz Orchestra

The Music of Duke Ellington

May 7–12

7:30pm & 9:30pm

Late Night Session: Essentially Ellington Alumni Group (May 7–11 only)

Claire Martin

with Nikolaj Hess, Peter Washington, Matt Wilson, and Steve Wilson

May 13–14

7:30pm & 9:30pm

Late Night Session: Jordan Pettay Quintet
(May 14 only)

Etsel Gomez Cubist Music Band

May 15

7:30pm & 9:30pm

Late Night Session: Jordan Pettay Quintet

Elio Villafranca: The Music of Chick Corea

featuring Charnett Moffett and Joe Locke

May 16

9:30pm & 11:30pm

Late Night Session: Jordan Pettay Quintet

Marcus Roberts Solo / Alfredo Rodriguez Trio

May 17–18

7:30pm & 10pm

Late Night Session: Jordan Pettay Quintet

Henry Cole and the Afrobeat Collective

May 19

7:30pm & 9:30pm

Caleb Chapman's Crescent Superband

with special guest Wycliffe Gordon

May 20

7:30pm

Voodoo Orchestra and La Onca Caribeña

May 20

9:30

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: 212-258-9595/9795 or jalc.org/dizzys; **Group Reservations:** 212-258-9580 or jalc.org/dizzys/group-sales.
Nightly Artist sets at 7:30pm & 9:30pm plus an 11:30pm set on Fridays.
Late Night Session sets Tuesday through Saturday, after the last Artist set.

Cover Charge: \$20–40. Special rates for students with valid student ID. Full dinner available at each set.

Rose Theater and **The Allen 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 Allen 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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2013-14

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