



MOSS
ARTS
CENTER

Saturday, April 29, 2023, 7:30 PM

Cécile McLorin Salvant

Moss Arts Center
Street and Davis Performance Hall
Anne and Ellen Fife Theatre



A portrait of Wynton Marsalis, a Black man, wearing a dark blue suit, white shirt, and brown tie. He is holding a brass trumpet and looking directly at the camera with a slight smile. The background is a mix of grey and white geometric shapes.

Announcing the 2023-2024 SEASON

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May 3, 2023.

Tuesday, January 23, 2024, 7:30 PM
Jazz at Lincoln Center Orchestra
with Wynton Marsalis

10 MOSS
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PERFORMANCES | EXHIBITIONS | EXPERIENCES

Cécile McLorin Salvant

Glenn Zaleski, *piano*
Marvin Sewell, *guitar*
Emma Dayhuff, *bass*
Alexa Tarantino, *flutes*
Keita Ogawa, *percussion*

Biographies



CÉCILE MCLORIN SALVANT

Cécile McLorin Salvant is a composer, singer, and visual artist. The late Jessye Norman described Salvant as “a unique voice supported by an intelligence and full-fledged musicality, which light up every note she sings.”

Salvant has developed a passion for storytelling and finding the connections between vaudeville, blues, theatre, jazz, baroque, and folkloric music. Salvant is an eclectic curator, unearthing rarely recorded, forgotten songs with strong narratives, interesting power dynamics, unexpected twists, and humor.

Salvant won the Thelonious Monk competition in 2010. She has received three consecutive Grammy Awards for Best Jazz Vocal Album for *The Window*, *Dreams and Daggers*, and *For One To Love*, and was nominated for the award in 2014 for her album *WomanChild*.

In 2020 Salvant received the MacArthur fellowship and the Doris Duke Artist Award. Nonesuch Records released *Ghost Song* in March 2022, and the album has since gone on to receive two Grammy nominations and appear on a number of year-end best lists for 2022. Salvant released *Mélusine*, an album mostly sung in French, along with Occitan, English, and Haitian Kreyòl, on March 24, 2023.

Born and raised in Miami, Florida, of a French mother and Haitian father, Salvant started classical piano studies at age five, sang in a children's choir at age eight, and started classical voice lessons as a teenager. She received a bachelor's degree in French law from the Université Pierre-Mendes France in Grenoble, while also studying baroque music and jazz at the Darius Milhaud Music Conservatory in Aix-en-Provence, France.

Salvant's latest work, *Ogresse*, is a musical fable in the form of a cantata that blends genres (folk, baroque, jazz, and country). She wrote the story, lyrics, and music. It is arranged by Darcy James Argue for a 13-piece orchestra of multi-instrumentalists. *Ogresse*, both a biomythography and an homage to the Erzulie (as painted by Gerard Fortune) and Sara Baartman, explores fetishism, hunger, diaspora, cycles of appropriation, lies, othering, and ecology. It is in development to become an animated feature-length film, which Salvant will direct.

Salvant also makes large-scale textile drawings. Her visual art can now be found at Picture Room in Brooklyn, New York.



GLENN ZALESKI, piano

Glenn Zaleski is one of the most in-demand pianists on the New York City jazz scene. Originally from Boylston, Massachusetts, Zaleski has made a name for himself playing with the likes of Ravi Coltrane, Cécile McLorin Salvant, the Vanguard Big Band, Yotam Silberstein, Ken Peplowski, Lage Lund, Ari Hoenig, and many more. His latest album, *Solo Vol. 2*, is a solo album of standards recorded during the pandemic and the second from his own label, Stark Terrace Music.

His previous release, *The Question*, from July 2020, was released on Sunnyside Records and features his quintet. From this album, his original *BK Bossa Nova* has nearly two million plays on Apple Music. *Live at Jazz Standard* (Capri 2019) features his long-standing co-led trio, Stranahan/Zaleski/Rosato, in a live set at the legendary New York City club.

One year prior, *Solo Vol. 1* was released in early 2018 — his first solo piano album, as well as the first release from his own label, Stark Terrace Music. In 2017 he released his second album for Sunnyside Records, *Fellowship*, prompting *All About Jazz* to note, “Glenn Zaleski has quickly become one of the most important pianists of his generation and it’s easy to see why.” His debut album, *My Ideal*, was released in March of 2015, also on Sunnyside, and received critical acclaim. *Downbeat Magazine* named it “sublime,” *Jazz Times* called it “an engaging set by a talent worth watching,” and the *New York Times* named the record a “strong statement,” praising its “fluent but unhurried sense of phrase.”

Zaleski has also released two popular albums with the collective Stranahan/Zaleski/Rosato, *Limitless* (Capri, 2013) and *Anticipation* (Capri, 2011), as well as a duo record with his brother, saxophonist Mark Zaleski (*Duet Suite*, 2010).

In 2011 Zaleski was a semi-finalist in the Thelonious Monk International Jazz Piano Competition, as well as a finalist for the 2011 APA Cole Porter Fellowship in Jazz. He attended the Brubeck Institute Fellowship program in Stockton, California, from 2005-2007, and then finished his undergraduate studies at the New School in 2009. From 2009-2011, while working towards his graduate degree at New York University (NYU), Zaleski was also on NYU faculty, teaching a variety of classes and private students.

Biographies, continued



MARVIN SEWELL, guitar

Marvin Sewell was born and raised in Chicago and learned to play the guitar by hanging out with many Chicago basement bands. At that time, Sewell was exposed to a variety of music styles, such as blues, gospel, soul, rock, and fusion. At the same time, he played acoustic guitar in a Catholic church band. A few years later he became interested in jazz, and in high school he started playing with the Malcolm X Community College Big Band. From there he played with many famous local Chicago musicians such as Von Freeman, Ramsey Lewis, Billy Branch, Jody Christian, Big Time Sarah, and Barbara La Shore. Sewell attended Roosevelt University in Chicago, where he studied composition.

Sewell moved to New York in 1990, and his very first tour in the city was with an Algerian pop music band. Since living in New York, he has played with various bands of different genres, ranging from acoustic to electric. In 1992 Sewell made his first major jazz band when he began working with Jack Dejohnette's Special Edition. At that same time, he was playing with jazz cellist Diedre Murray and jazz bassist Fred Hopkins. The following year he recorded albums with Dejohnette, Murray, and Gary Thomas, and played in Hannibal Peterson's composition, *African Portraits*, an opera in which he played blues slide guitar in collaboration with the St. Louis Symphony, New Music Symphony, and the Westchester Symphony Orchestra. Sewell has performed and recorded with David Sandborn, Marcus Miller, Jorge Sylvester, Greg Osby, Joe Lovano, George Benson, Sekou Sanidiata, Peter Herborn, and a host of many other esteemed musicians.

In 1995 he began playing a variety of string instruments with Cassandra Wilson. Sewell co-wrote the song *Right Here, Right Now* on Wilson's CD, *Traveling Miles*, and was the music director of her band for a little over a year. In the summer of 2001 he toured with Sekou Sandiata and Ani Difranco, with whom he shared the stage. In 2002 Sewell toured eastern Africa with the Newsome, Sewell, and Harris Trio, performing in Kenya, Malawi, Botswana, Mozambique, and Mauritius.

Today, Sewell spends most of his time writing music for his own band, the Marvin Sewell Group. He has performed all over New York City and is preparing to put out a debut recording under his own name. The Marvin Sewell group has recieved great reviews in many of the local New York papers.



EMMA DAYHUFF, *bass*

Emma Dayhuff has followed her musical passion to places beyond what her imagination could have envisioned from her childhood home on Sourdough Canyon Road in Bozeman, Montana.

Dayhuff has recently performed at the infamous Newport Jazz Festival, the Sant'Anna Jazz Festival in Sardinia, and Dizzy's Jazz Club in New York. Dayhuff is the most recent bassist and the fifth woman to ever participate in the Herbie Hancock Institute of Jazz Performance, based in Los Angeles.



ALEXA TARANTINO, *flute*

In the words of Wynton Marsalis, Alexa Tarantino is a "one-woman wrecking crew, [...] an indomitable force for expression, education, and absolute excellence." The vibrant and versatile jazz saxophone and woodwind artist has been triple-nominated as a Rising Star Alto Saxophonist by *Downbeat Magazine's* Critics' Poll from 2020-2022, was named one of the Top 5 Alto Saxophonists of 2019 by the *JazzTimes* Critics' Poll, and was one of 100 alumni to receive the Centennial Award from the Eastman School of Music (2022). Tarantino "lights up rooms when she [plays]" (*JazzTimes*). Her radiant spirit and artistry uplifts and inspires her audiences one performance at a time.

Tarantino tours worldwide with Cécile McLorin Salvant, ARTEMIS, and the Alexa Tarantino Quartet. She appears frequently with Wynton Marsalis and the Jazz at Lincoln Center Orchestra. Her records (*Firefly*, *Clarity*, and *Winds of Change*) and compositions have consistently topped jazz radio charts, and her discography includes 25+ released recordings as a leader and/or sidewoman.

Tarantino is in-demand internationally as an energetic and impactful clinician, mentor, and coach, and also represents Jazz at Lincoln Center as a visiting educator for various programs with students of all ages and levels. She holds a master's degree in jazz studies from the Juilliard School and bachelor's degrees in jazz saxophone performance and music

Biographies, continued

ALEXA TARANTINO, *continued*

education with a certificate in arts leadership from the Eastman School of Music. She is founder and artistic director of the Cape Ann Jazz Workshop in Rockport, Massachusetts (est. 2014). Tarantino is a Vandoren Artist, a Yamaha Performing Artist, and endorses BAM Instrument Cases.



KEITA OGAWA, *percussion*

Hailing originally from Sasebo City in Nagasaki, Japan, three-time Grammy-nominated and three-time Grammy-winning Keita Ogawa is one of the most versatile and sought-after percussionists and drummers in New York City.

Ogawa started his music career on the drum set at the age of 15. After performing regularly in Tokyo for several years, he decided to pursue his musical studies overseas. He was accepted into the prestigious Berklee College of Music in fall of 2005, where he studied with legendary musicians and educators Manuel “Egui” Castrillo, Jamey Haddad, Tito De Gracia, David Rosado, and Mark Walker. Seeking full immersion in the world of Brazilian percussion, Ogawa relocated to Rio de Janeiro for three months and studied with some of the country’s most respected musicians — Jorginho do Pandeiro, Celsinho Silva, Kiko Freitas, and Marcio Bahia, among others.

Since his arrival in America, Ogawa has worked with some of the biggest names in modern music, including Yo-Yo Ma, Assad Brothers, Maria Schneider Jazz Orchestra, Romero Lubambo, Clarice Assad, Jaques Morelenbaum, Osvaldo Golijov, Les Nubians, Charlie Hunter, Benny Green, Eric Harland, the Boston Symphony Orchestra, the Chicago Symphony Orchestra, and more. Currently Ogawa works on several projects, including Snarky Puppy, Bokanté, Banda Magda, Cécile McLorin Salvant, Charlie Hunter, JSquad, Camila Meza and the Nectar Orchestra, Clarice Assad, and more. In 2016 he wrote the opening theme for *Hodo Station*, a national TV program in Japan. In 2017 he became the ambassador of tourism of his hometown, Sasebo.

Ogawa can virtually play any percussion instrument and musical style with fluency and unparalleled musicality. Despite his youth, he has set an example for the next generation of world-class musicians. Ogawa’s passion

for crossing musical borders and uniting differences in cultures is a rare talent, which he exhibits with a smile and an open heart.

This is the first performance by Salvant and her band at the Moss Arts Center.

Tell Us What You Think!

We'd love your feedback on this performance. Please complete the short survey.



bit.ly/salvant-feedback

Go Deeper

Salvant has described her fascination with music of the past as a departure from contemporary culture's widespread "obsess[ion] with our own time." How would you describe Salvant's reimaginings of classic songs? How do those revived pieces relate to her original compositions?

Special thanks to Corinne Noirot

K-12 Programs at the Moss



Experiences with the arts cultivate the next generation of creative thinkers, engage learners of diverse backgrounds, and foster community dialogue. The Moss Arts Center has been dedicated to providing K-12 students in the region with free, high-quality, and exciting arts programming since opening our doors in 2013. Through school-day matinee programs, gallery tours, in-school performances, and workshops with artists, we are passionate about serving our youngest community members and schools. Learn more at bit.ly/moss-k12.

Did You Know?

The Moss Arts Center's four-story experimental Cube is a highly adaptable space for immersive environments, intimate performance, audio and visual installations, research, and experimental investigations. The Cube is a space shared between the Moss Arts Center and the Institute for Creativity, Arts, and Technology.

Land Acknowledgement and Labor Recognition

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland and we recognize their continued relationships with their lands and waterways. We further acknowledge that legislation and practices like the Morrill Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands, both locally and in western territories.

We understand that honoring Native Peoples without explicit material commitments falls short of our institutional responsibilities. Through sustained, transparent, and meaningful engagement with the Tutelo/Monacan Peoples and other Native Nations, we commit to changing the trajectory of Virginia Tech's history by increasing Indigenous student, staff, and faculty recruitment and retention, diversifying course offerings, and meeting the growing needs of all Virginia tribes and supporting their sovereignty.

We must also recognize that enslaved Black people generated revenue and resources used to establish Virginia Tech and were prohibited from attending until 1953. Through InclusiveVT, the institutional and individual commitment to *Ut Prosim* (That I May Serve) in the spirit of community, diversity, and excellence, we commit to advancing a more diverse, equitable, and inclusive community.

Health and Wellness

The Moss Arts Center adheres to the guidelines of the Virginia Department of Health and Virginia Tech in its operations, including protocols for distancing, face coverings, and cleaning and sanitation. Our status may change according to changes in university operating procedures. Find the most up to date information at artscenter.vt.edu/visit.

We ask patrons to do their part in keeping our community healthy. If you feel unwell, please stay home.

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- Oscar Wilde

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Sally Mann ■ Erin Jane Nelson ■ Alexis Rockman
Dianna Settles ■ Mierle Laderman Ukeles

Thursday, June 8, 2023, 5-7 PM

Don't miss our next free opening reception!
Explore the works, mingle, and enjoy
complementary drinks and hors d'oeuvres.



Erin Jane Nelson; *Little Armoured One*, 2020; pigment print, found photograph, lichen, sunflower husk, metal, and EcoPoxy on glazed stoneware; 33 x 26 x 1 6/8 inches; courtesy of the artist and DOCUMENT Gallery

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YMCA Alumni Story

Magda Ruesch (formerly Rodenburg) was a student at Virginia Tech 1985 - 1989. Magda majored in Family and Child Development (FCD) through the College of Human Resources. Magda was a YMCA Student Program Leader for our Grandsharing Program now called Joining Generations. The goal of the program was to pair senior citizens in our community with students to offer companionship, rides for errands or to simply visit over a meal. Magda found the program to be incredibly rewarding! One of the seniors paired with her was Lucy Lee Lancaster who she has very fond memories of! Magda remembers moments sitting in Lucy's home, sipping on coffee or tea and listening to her many stories. Lucy was especially excited and proud to share how she was one of the first 5 women to get accepted into Virginia Tech. Lucy was proud yet humble in her stories. Magda feels so honored to have met Lucy.



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