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**JAZZ AT LINCOLN CENTER ORCHESTRA
WITH WYNTON MARSALIS**
Max Roach at 100

Tuesday, January 23, 2024, 7:30 PM

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JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS

Max Roach at 100

Program to be announced from the stage.

This performance is supported in part
by gifts from Ms. Constance Cedras and
Dr. E. Fred Carlisle and Mrs. Elizabeth A. Obenshain.

Additional funding is provided by the
Larry and Lindsey Bowman Center for the Arts Excellence Fund.

Co-sponsored by the Black Cultural Center

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Artists subject to change

JAZZ AT LINCOLN CENTER ORCHESTRA

WYNTON MARSALIS, music director and trumpet

OBED CALVAIRE, music director and drums

RYAN KISOR, trumpet

KENNY RAMPTON, trumpet

MARCUS PRINTUP, trumpet

VINCENT GARDNER, trombone

CHRIS CRENSHAW, trombone and Golkin Family Chair

ELLIOT MASON, trombone

SHERMAN IRBY, alto and soprano saxophones, flute, and clarinet

ALEXA TARANTINO, alto and soprano saxophones, flute,
and clarinet

CHRIS LEWIS, tenor and soprano saxophones, clarinet,
and bass clarinet

ABDIAS ARMENTEROS, tenor and soprano saxophones and clarinet

PAUL NEDZELA, baritone and soprano saxophones, clarinet,
and bass clarinet

DAN NIMMER, piano and Zou Family Chair

CARLOS HENRIQUEZ, bass and Mandel Family Chair
in honor of Kathleen B. Mandel

SHENEL JOHNS, special guest vocalist



PROGRAM NOTES

Max Roach (1924-2007) transformed the sound of the drums, re-orchestrating the instrument itself. Roach defied limits, subverted roles, and innovated methods for improvisation and unbound freedom of expression. Profoundly — singularly — his artistry revolutionized how the drums communicate and influenced the direction of live and recorded music.

As only they can, members of the Jazz at Lincoln Center Orchestra (JLCO) with Wynton Marsalis transmit the resonance of Roach's impact to intergenerational audiences. Their creativity as orchestrators, improvisers, and consummate storytellers honors Roach's centennial with new arrangements of original repertoire from his seminal albums. "He's one of the great freedom fighters in the history of jazz," says Jazz at Lincoln Center Managing and Artistic Director Wynton Marsalis, "an unbelievable drum virtuoso who invented the modern style of drum."

As a band leader and collaborator, Roach approached his instrument with musicality, imagination, and staggering virtuosity. He became a statement maker with something new, something profound to say until his death in 2007. In developing his own vocabulary — articulating time on the ride cymbal, alongside fellow innovator Kenny Clarke — Roach would center agility, develop vocabulary, and create new forums for improvisation and dialogue. The ways he would explore space and texture — and later tonality, composition, and orchestration — elevated his artistry and helped originate small group sounds for Dizzy Gillespie, Charlie Parker, Bud Powell, and Miles Davis, as well as era-defining projects that featured Charles Mingus, Clifford Brown, Abbey Lincoln, and Duke Ellington.

“You could take four bars from Max and come up with a lifetime of vocabulary on the instrument — playing bebop,” says Co-Music Director and JLCO Drummer Obed Calvaire. “That’s how much he’s influenced our music. You can take those four bars and put the pieces together in all kinds of ways — anything you do, it’ll always work out. That’s how musical he was. Don’t get me wrong — Max had tremendous technique. He could play as fast as anyone. But when he sat on the drums it was always music. Everything came as a dialog to him. He was just a genius, and there will never be another Max Roach.”

As an artist, Roach invited radical love and activism into every aspect of his work, blazing a trail for future generations to demand change and fight for civil rights. “He was ceaselessly creative,” says Marsalis, “one of the deepest believers in democratic freedoms — and he fought for those freedoms.” Through their artistic commitment as individuals and as a collective force, the JLCO pays homage to Roach’s legacy that, after so many years, continues to affirm every artist’s calling to empower creative expression and effect meaningful change.

— *Stephanie Jones*



BIOGRAPHIES

JAZZ AT LINCOLN CENTER

With the world-renowned Jazz at Lincoln Center Orchestra and guest artists spanning genres and generations, Jazz at Lincoln Center produces thousands of performances, education, and broadcast events each season in its home in New York City (Frederick P. Rose Hall, “The House of Swing”) and around the world, for people of all ages. Jazz at Lincoln Center is led by Chairman Clarence Otis, Managing and Artistic Director Wynton Marsalis, and Executive Director Greg Scholl.

The Jazz at Lincoln Center Orchestra (JLCO), comprising 15 of the finest jazz soloists and ensemble players today, has been the Jazz at Lincoln Center resident orchestra since 1988 and spends over a third of the year on tour across the world. Featured in all aspects of Jazz at Lincoln Center’s programming, this remarkably versatile orchestra performs and leads educational events in

New York, across the U.S. and around the globe; in concert halls, dance venues, jazz clubs, and public parks; and with symphony orchestras, ballet troupes, local students, and an ever-expanding roster of guest artists. Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra performs a vast repertoire, from rare historic compositions to Jazz at Lincoln Center-commissioned works, including compositions and arrangements by Duke Ellington, Count Basie, Fletcher Henderson, Thelonious Monk, Mary Lou Williams, Dizzy Gillespie, Benny Goodman, Charles Mingus, and current and former Jazz at Lincoln Center Orchestra members Wynton Marsalis, Wycliffe Gordon, Ted Nash, Victor Goines, Sherman Irby, Chris Crenshaw, and Carlos Henriquez.

Throughout the last decade, the Jazz at Lincoln Center Orchestra has performed with many of the world's leading symphony orchestras, including the New York, Czech, Berlin, and Los Angeles philharmonics; the Cleveland and Philadelphia orchestras; the Boston, Chicago, London, Sydney, Melbourne, and St. Louis symphony orchestras; and many others. Marsalis' three major works for full symphony orchestra and jazz orchestra, *All Rise – Symphony No. 1* (1999), *Swing Symphony – Symphony No. 3* (2010), and *The Jungle – Symphony No. 4* (2016), continue to be the focal point of Jazz at Lincoln Center Orchestra's symphonic collaborations.

The Jazz at Lincoln Center Orchestra has also been featured in several education and performance residencies in the last few years, including those in Melbourne, Australia; Sydney, Australia; Chautauqua, New York; Prague, Czech Republic; Vienna, Austria; London, England; São Paulo, Brazil; and many others.

Education is a major part of Jazz at Lincoln Center's mission; its educational activities are coordinated with concert and Jazz at Lincoln Center Orchestra tour programming. These programs,

BIOGRAPHIES, cont.

many of which feature Jazz at Lincoln Center Orchestra members, include the celebrated Jazz for Young People™ family concert series, the Essentially Ellington High School Jazz Band Competition & Festival, the Jazz for Young People™ Curriculum, and the Let Freedom Swing educational residencies, workshops, and concerts for students and adults worldwide. Jazz at Lincoln Center educational programs reach over 110,000 students, teachers, and general audience members.

Jazz at Lincoln Center, NPR Music, and WBGO have partnered to create the next generation of jazz programming in public radio: *Jazz Night in America*. The series showcases today's vital jazz scene while also underscoring the genre's storied history. Hosted by bassist Christian McBride, the program features hand-picked performances from across the country woven with the colorful stories of the artists behind them. *Jazz Night in America* and Jazz at Lincoln Center's radio archive can be found at jazz.org/radio.

In 2015 Jazz at Lincoln Center launched Blue Engine Records (jazz.org/blueengine), a new platform to make its vast archive of recorded concerts available to jazz audiences everywhere. The label is dedicated to releasing new studio and live recordings, as well as archival recordings from past Jazz at Lincoln Center performances, and its first record — *Live in Cuba*, recorded on a 2010 trip to Havana by the Jazz at Lincoln Center Orchestra with Wynton Marsalis — was released in October 2015. *Big Band Holidays* was released in December 2015, *The Abyssinian Mass* came out in March 2016, *The Music of John Lewis* was released in March 2017, and the JLCO's *Handful of Keys* came out in September 2017. Blue Engine's *United We Swing: Best of the Jazz at Lincoln Center Galas* features the Wynton Marsalis Septet and an array of special guests, with all proceeds going toward Jazz at Lincoln Center's education initiatives. Blue Engine's most

recent album releases include 2020's *A Swingin' Sesame Street Celebration* and 2021's *The Democracy Suite*, featuring the JLCO Septet with Wynton Marsalis.

For more information on Jazz at Lincoln Center, visit jazz.org.



WYNTON MARSALIS

Wynton Marsalis (music director and trumpet) is the Managing and Artistic Director of Jazz at Lincoln Center (JALC). Born in New Orleans, Louisiana in 1961 to a musical family, Marsalis was gifted his first trumpet at age six by Al Hirt. By eight, he began playing in the famed Fairview Baptist Church Band led by Danny Barker. Yet it was not until he turned 12 that Marsalis began his formal training on the trumpet. Subsequently, he began performing in bands all over the city, from the New Orleans Philharmonic and New Orleans Youth Orchestra to a funk band called the Creators. His passion for music rapidly escalated. As a young teenager fresh out of high school, he moved to New York City in 1979 to study classical music at the Juilliard School. Once there, however, he found that jazz was calling him. His career quickly launched when he traded Juilliard for Art Blakey's band, the Jazz Messengers. By 19, he hit the road with his own band and has been touring the world ever since. From 1981 to date, Marsalis has performed 4,777 concerts in 849 distinct cities and 64 countries around the world. He made his recording debut as a leader in 1982 and has since recorded 110 jazz and classical albums, four alternative records, and released five DVDs. In total, he has recorded 1,539 songs at the time of this writing. Marsalis is the winner of nine Grammy Awards, and his oratorio, *Blood on the Fields*, was the first jazz composition



to win the Pulitzer Prize for Music. He's the only musician to win a Grammy Award in two categories, jazz and classical, during the same year (1983, 1984).

Marsalis has solidified himself as an internationally acclaimed musician, composer, bandleader, educator, and advocate of American culture. As a composer, his body of work includes over 600 original songs, 11 ballets, four symphonies, eight suites, two chamber pieces, one string quartet, two masses, one violin concerto, and, in 2021, a tuba concerto. Included in this rich body of compositions is *Sweet Release; Jazz: Six Syncopated Movements; Jump Start and Jazz; Citi Movement/Griot New York; At the Octoroon Balls; In This House, On This Morning;* and *Big Train*. As part of his work at Jazz at Lincoln Center, Marsalis has produced and performed countless new collaborative compositions, including the ballet *Them Twos* for a 1999 collaboration with the New York City Ballet. That same year, he premiered the monumental work *All Rise*, commissioned and performed by the New York Philharmonic along with the Jazz at Lincoln Center Orchestra and the Morgan State University Choir. *All Rise* was performed with the Tulsa Symphony Orchestra as part of the remembrance of the centennial anniversary of the Tulsa Race Massacre in June 2021. Since the onset of the COVID-19 pandemic, Marsalis and the Jazz at Lincoln Center Orchestra have released seven full-length albums and four singles on Blue Engine Records.

Marsalis is also a globally respected teacher and spokesman for music education. Wynton led the effort to construct Jazz at Lincoln Center's new home — Frederick P. Rose Hall, the first education, performance, and broadcast facility devoted to jazz — which opened in October 2004. He conducts educational programs for students of all ages and hosts the popular Jazz for Young People™ concerts produced by Jazz at Lincoln Center. In addition to his work at JALC, Marsalis is also the founding

BIOGRAPHIES, cont.

director of Jazz Studies at the Juilliard School. He has written and is the host of the video series *Marsalis on Music*, the radio series *Making the Music*, and a weekly conversation series titled *Skain's Domain*. He has written and co-written nine books, including two children's books, *Squeak, Rumble, Whomp! Whomp! Whomp!* and *Jazz ABZ: An A to Z Collection of Jazz Portraits*, both illustrated by Paul Rogers. Marsalis has received such accolades as having been appointed Messenger of Peace by United Nations Secretary-General Kofi Annan (2001), the National Medal of Arts (2005), and the National Medal of Humanities (2016). In December 2021 Marsalis and Jazz at Lincoln Center were awarded the Key to New York City by Mayor Bill de Blasio. Marsalis has received honorary doctorates from 39 universities and colleges throughout the U.S., including Harvard, Yale, Princeton, and Tulane University in New Orleans. His core beliefs and foundation for living are based on the principles of jazz. Marsalis promotes individual creativity (improvisation), collective cooperation (swing), gratitude and good manners (sophistication), and faces adversity with persistent optimism (the blues).

OBED CALVAIRE

Obed Calvaire (musical director and drums), a native of Miami and of Haitian descent, is a graduate with both a master's and bachelor's degree of music from one of America's premiere private music conservatories in the nation, Manhattan School of Music. Calvaire received a bachelor's degree in 2003, completing the undergraduate degree requirements in three years, and receiving a master's degree in 2005. Calvaire has performed and recorded with artists such as Wynton Marsalis, Seal, Eddie Palmieri, Vanessa Williams, Richard Bona, SFJazz Collective, David Foster, Mary J. Blige, Stefon Harris, the Clayton Brothers Quintet, Mike Stern, Kurt Rosenwinkel, Peter Cincotti, Monty Alexander, Musiq Soulchild,

Nellie McKay, Yellow Jackets, Joshua Redman, Steve Turre, and Lizz Wright. He has also performed with large ensembles such as the Village Vanguard Orchestra, Metropole Orchestra, the Mingus Big Band, the Maria Schneider Orchestra, the Roy Hargrove Big Band, and the Bob Mintzer Big Band. Currently, Calvaire can be found playing with the Jazz at Lincoln Center Orchestra, Dave Holland, Sean Jones, and Yosvany Terry, among others.

SHENEL JOHNS

Shenel Johns (vocalist) is “history in the making” as expressed in the the *Boston Globe’s* review of the Newport Jazz Festival. A dynamic jazz musician who commands the stage with an intrepid and lively spirit that heralds incredible range and talent, Johns’ performance is the amalgamation of immersion in reggae and gospel from a young age. Hailing from the capitol city of Hartford, Connecticut, Johns honed her intrinsic aptitude and passion for music at the Hartt School (University of Hartford). It is here she received invaluable mentorship from Jackie McLean legacies Rene McLean, Jimmy Greene, and Steve Davis. Recognizing the positive influence music has gifted her, this songstress has endeavored to mentor aspiring young artists across the world in classrooms such as the Seiko Summer Jazz Camp in Tokyo, Japan. Johns’ ardency to share music across global stages regardless of language barriers or culture was demonstrated in residencies at Jazz Lincoln Center’s Club in Shanghai, China and Doha, Qatar, as well as on countless tours through Europe, where she reached the number one spot on BBC’s Classical Radio. She returned to Latvia after winning the Riga Jazz Stage Vocal Competition to produce a project honoring George Gershwin with the accompaniment of a 17-piece orchestra, while collaborating with musical pioneers Damien Sneed, Etienne Charles, Dominick Farinacci, and Endea Owens to fuse traditional gospel, jazz and diasporic idioms. Johns

BIOGRAPHIES, cont.

continuously strives to push her limits and range in formidable and renowned venues and festivals, including the Museum of Modern Art, Dizzy's Club Coca Cola, and Blue Note Jazz Club in her home away from home, New York City. Most recently, Johns debuted with the Jazz at Lincoln Center Orchestra under the direction of Wynton Marsalis for its return performance to the Rose Theater Stage in *Songs of Freedom* and was featured on a 50-city tour under the same moniker to share the *Songs We Love* with jazz enthusiasts across the nation.

ABDIAS ARMENTEROS

Abdias Armenteros (tenor and soprano saxophones and clarinet) is a native of Miami, where he attended New World School of the Arts High School. Armenteros began to play the saxophone at the age of eight and began to play jazz in the ninth grade. After getting into New World, he was able to travel to places like New York City to compete in events like Essentially Ellington with the jazz band (which the school won in 2016), and Kagoshima, Japan, representing the city of Miami and the United States by being the only non-Asian group to perform in the Kagoshima Asian Arts Youth Festival. He has also done various summer programs such as the Brubeck Jazz Summit, the Summer Jazz Colony, and the Summer Jazz Academy with Jazz at Lincoln Center. Armenteros is currently completing a master's degree at Juilliard as a jazz studies major, after also completing his undergraduate degree at the prestigious school. Since being in New York, he has shared the bandstand with world-renowned artists like Wynton Marsalis, Ben Vereen, Aloe Blacc, Victor Lewis, and Arlo Parks. He also performs regularly at different clubs and venues in the city with other well-known musicians while continuing his studies at school. Armenteros is a firm believer that music is healing, and we're living in a time where we need healing the most.

CHRIS CRENSHAW

Chris Crenshaw (trombone) was born in Thomson, Georgia on December 20, 1982. Since birth, Crenshaw has been driven and surrounded by music. Playing piano since age three, his love for piano led to his first gig with Echoes of Joy, his father, Casper's, gospel quartet group. He started playing the trombone at 11 eventually studying with Steve Pruitt, Douglas Farwell, and Wycliffe Gordon. He attended Thomson High School, Valdosta State University, and the Juilliard School, earning a master's degree in jazz studies in 2007. In 2006, after a year at Juilliard, Crenshaw joined the Jazz at Lincoln Center Orchestra and has contributed to the JLCO as a trombonist, composer, arranger, transcriber, and conductor. He has appeared as a sideman on fellow JLCO trumpeter Marcus Printup's *Ballads All Night*. In 2012 he composed *God's Trombones*, a spiritually-focused work that was premiered by the orchestra at Jazz at Lincoln Center. In 2017 Crenshaw was commissioned to write an original suite called *The Fifties: A Prism* based on jazz in the 1950s. Along with *The Fifties*, he also has an album with his own group, the Georgia Horns, entitled *Live at Dizzy's Club*.

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, Gardner 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. He moved to Brooklyn, New York after graduating from college, completed a world tour with Lauryn Hill in 2000, and then joined the Jazz at Lincoln Center Orchestra. Gardner has served as instructor at

BIOGRAPHIES, cont.

the Juilliard School, visiting instructor at Florida State University and Michigan State University, and adjunct instructor at the New School. He is currently the director of the Jazz at Lincoln Center Youth Orchestra, and 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. In addition, Gardner is a popular instructor at Jazz at Lincoln Center's ongoing jazz education program, Swing University, teaching courses on bebop and more. 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. Gardner was chosen as the number one Rising Star Trombonist in the 2014 *DownBeat* Critics Poll.

CARLOS HENRIQUEZ

Carlos Henriquez (bass) was born in 1979 in the Bronx, New York. Henriquez studied music at a young age, played guitar through junior high school, and took up the bass while enrolled in Juilliard'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 & 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 featuring on more than 25 albums. Henriquez has performed with artists such as Chucho Valdés, Paco De Lucía, 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, and his most recent album, *The South Bronx Story*, was nominated for a Grammy.

SHERMAN IRBY

Sherman Irby (alto and soprano saxophones, flute, and clarinet) was born and raised in Tuscaloosa, Alabama. Irby began playing music at the age of 12, almost immediately recognizing that it was his life's calling. Upon graduating high school — during which he had the opportunity to play and record with gospel immortal James Cleveland — Irby attended Clark Atlanta University, graduating with a bachelor's degree in music education. He joined Atlanta-based piano legend Johnny O'Neal's quintet in 1991. After moving to New York in 1994, he quickly connected with the fertile and vital scene at Smalls, where he was a regular until 1997. Here he caught the attention of Blue Note Records, for which he recorded his first two albums, *Full Circle* and *Big Mama's Biscuits*, released in 1996 and 1998, respectively. During the Smalls period, Irby also toured the U.S. and the Caribbean with the Boys Choir of Harlem in 1995, was a member of the Lincoln Center Jazz Orchestra from 1995 to 1997 and then rejoined again, recorded and toured with Marcus Roberts and participated in the incomparable Betty Carter's Jazz Ahead Program during those same years, and began his four-year stint with Roy Hargrove in 1997. After departing Hargrove's ensemble, Irby shifted his primary focus to his own group. Although this was his primary commitment, he took the opportunity to join the final ensemble of the peerless Elvin Jones in 2004, and after Jones' passing, joined Papo Vazquez's Pirates

BIOGRAPHIES, cont.

Troubadours. From 2003 to 2011, Irby was the regional director for JazzMasters Workshop, a mentoring program for young children. He has served as artist-in-residence for Jazz Camp West and as instructor for the Monterey Jazz Festival Band Camp. He is also a former board member for CubaNOLA Collective. Recognizing the shift in economics of the record industry, Irby left Blue Note to form Black Warrior Records, releasing *Black Warrior*, *Faith*, *Organ Starter*, *Live at The Otto Club*, *Cerulean Canvas*, and Andy Farber's *This Could Be the Start of Something Big*. Irby, along with most members of the JLCO, has arranged much of the vast library of music that they have performed over the past 16 years. He has also been commissioned to compose new works, including *Twilight Sounds*; his Dante-inspired ballet, *Inferno*; and *Musings of Cosmic Stuff*. Even with the orchestra's busy schedule, Irby was a regular member of the McCoy Tyner Quartet and continues to perform with his own group, Momentum.

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 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). Kisor has been a member of the Jazz at Lincoln Center Orchestra since 1994.

CHRIS LEWIS

Chris Lewis (tenor and soprano saxophone, clarinet, and bass clarinet) has quickly established himself as an in-demand saxophonist and educator on both coasts of the United States. Lewis has played and worked with artists such as Wynton Marsalis, Herbie Hancock, Michael Bublé, Eric Reed, Terell Stafford, Jazz at Lincoln Center Orchestra, John Beasley's MONK'estra, the Vanguard Jazz Orchestra, and the Count Basie Orchestra, and he has worked on soundtracks and can be seen on camera with shows on Amazon Prime and HBO/CNN Films. In addition, Lewis has taught clinics on small and large ensemble playing, as well as harmony and improvisation at numerous camps, festivals, and universities, including the University of Melbourne and the UCLA Summer Jazz Intensive Workshop. He has also served as a guest clinician for Jazz at Lincoln Center's regional Essentially Ellington Festival. Lewis currently resides in New York City, where he maintains a busy playing and teaching schedule.

ELLIOT MASON

Elliot Mason (trombone) was born in England into a family of jazz musicians. Mason began studying trumpet at age four with his father, who was a trumpet and trombone player/educator. At age seven, struck with an overwhelming curiosity in his father's trombone, young Mason soon switched his focus from the trumpet. He received a full-tuition scholarship to attend Berklee College of Music at age 16. After graduating from Berklee at 19, Mason moved to New York City, where he distinguished himself as a respected and highly in-demand trombone and bass trumpet player. In 2007 Mason was invited to become a member of the Jazz at Lincoln Center Orchestra, directed by Wynton Marsalis.

BIOGRAPHIES, cont.

While continuing to perform with the JLCO, he co-leads the Mason Brothers Quintet with his brother, Brad, and leads his own band, Cre8tion. Since 2016 Mason has been a faculty member at the Juilliard School of Music. He also runs his own private music studio in New York City. Mason is endorsed by B.A.C. musical instruments and currently plays on his own signature series line of custom trombones, which he co-designed.

PAUL NEDEZELA

Paul Nedezela (baritone and soprano saxophones, clarinet, and bass clarinet) was born and raised in New York City. Nedezela joined the Jazz at Lincoln Center Orchestra in 2014 and has also played with many renowned artists and ensembles, including Ruben Blades, Bill Charlap, Chick Corea, Paquito D’Rivera, Kenny Garrett, Benny Golson, Branford Marsalis, Christian McBride, Kurt Rosenwinkel, Wayne Shorter, Frank Sinatra Jr., and the Vanguard Jazz Orchestra. Nedezela released his debut album, *Introducing Paul Nedezela*, in 2019. He has performed in Twyla Tharp’s Broadway show, *Come Fly Away*, as well as in major festivals around the world, including but not limited to the Monterey Jazz Festival, Newport Jazz Festival, Detroit Jazz Festival, Banff Music Festival, International Montreal Jazz Festival, iLove Jazz Festival in Brazil, Valencia Jazz Festival in Spain, Umbria Jazz Festival in Italy, and the American Festival of the Arts in Doha, Qatar. While still pursuing music, Nedezela graduated with honors in 2006 from McGill University in Montreal with a bachelor’s degree in mathematics. A recipient of the Samuel L. Jackson scholarship award, he continued his musical education at the Juilliard School and graduated with a master of music in 2008.

DAN NIMMER

Dan Nimmer (piano) was born in 1982 in Milwaukee, Wisconsin. As a young man, Nimmer's family inherited a piano, and he started playing by ear. He studied classical piano and eventually became interested in jazz. At the same time, he began playing gigs around Milwaukee. Upon graduation from high school, Nimmer left Milwaukee to study music at Northern Illinois University, and it didn't take him long to become one of Chicago's busiest piano players. Working a lot in the Chicago scene, Nimmer decided to leave school and make the big move to New York City, where he immediately emerged in the New York scene. In 2005, a year after moving to New York City, he became a member of both the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Quintet. Nimmer has performed and recorded with Jimmy Cobb, Norah Jones, Willie Nelson, Renée Fleming, Houston Person, Fareded Haque, George Benson, Lewis Nash, and many more. He has released six of his own trio 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 sanctified and soulful gospel music his parents (Ann and Bobby), grandparents (J.C.), and older sister (Angela) 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, who introduced him to Wynton Marsalis. He subsequently joined Roberts as his road manager/understudy for two years. 1993 was a banner year for Printup: he performed for the first time with Marsalis in the latter's collaboration with

BIOGRAPHIES, cont.

the New York City Ballet, *Jazz in Six Syncopated Movements*, which led to Printup's induction into the then Lincoln Center Jazz Orchestra. Also, during this time, Printup was noticed by jazz legend, Betty Carter, who invited Printup to be in her inaugural and prestigious "Betty Carter Jazz Ahead" group, performing in a series of concerts at the Brooklyn Academy of Music. Printup has performed and/or recorded with Roberts, Carter, Dianne Reeves, Guru, Madeline Peyroux, Ted Nash, Diane Schuur, Cyrus Chestnut, and Wycliffe Gordon, among many others. He has recorded over 15 records as a leader, including his most recent, *Gentle Rain* (2020), featuring his wife, Riza Printup, on the harp. He made a big screen appearance in the 1999 movie *Playing by Heart* and recorded on the film's soundtrack. Education is extremely important to him, as he is an in-demand clinician teaching middle schools, high schools, and colleges across the U.S. and abroad. Printup also holds the position of adjunct professor of music at Montclair State University. August 22nd has been declared "Marcus Printup Day" in his hometown of Conyers, Georgia.

KENNY RAMPTON

Kenny Rampton (trumpet) is a New York City-based trumpet player, arranger, and composer; a full-time member of the Jazz at Lincoln Center Orchestra with Wynton Marsalis; and is the man behind the sound of the trumpet on the iconic television show *Sesame Street*. With over three decades of experience as a successful recording and performing artist, Rampton is deeply committed to sharing his passion and knowledge of music with students from around the world. In addition to his role as an education instructor for Jazz at Lincoln Center, Rampton is the founder and artistic director of his own nonprofit educational organization, Jazz Outreach Initiative, based in his hometown of Las Vegas. Throughout his long and illustrious career, his signature style and versatility has led to

many prestigious engagements, including touring as a member of the Ray Charles Orchestra; performing with notable jazz artists and ensembles such as Illinois Jacquet, Lionel Hampton, Gunther Schuller, the Christian McBride Big Band, the Chico O’Farrill Afro-Cuban Jazz Orchestra, Bebo Valdes’ Afro-Cuban All-Stars, and the Mingus Big Band; and playing in a multitude of Broadway shows, including *Anything Goes*, *Finian’s Rainbow*, *Gentlemen Prefer Blondes*, *The Wiz*, *Young Frankenstein*, *The Color Purple*, *Spamalot*, *The Producers*, *In the Heights*, and *Chicago*. Rampton has also worked with several pop artists and groups, including Katy Perry, Matchbox Twenty, and Chaka Khan. In addition to his trumpet playing, Rampton is an accomplished composer and bandleader in his own right. *Until Next Time*, an original composition from his first solo album, *Moon Over Babylon*, was featured in the 2017 Broadway revival of *Six Degrees of Separation*. In 2015 Rampton collaborated with NYC Blues Hall of Fame artist Bill Sims Jr. on the music for *Paradise Blue*, a play written by award-winning playwright Dominique Morisseau and directed by Ruben Santiago-Hudson. In 2018 Rampton expanded his music for the play into *The Paradise Blue Suite*, which he premiered with the Kenny Rampton Octet at Dizzy’s Club at JALC. Rampton enjoys teaching private students from all over the world and has taught trumpet as an adjunct faculty member at the New School in New York City.

ALEXA TARANTINO

Alexa Tarantino (alto and soprano saxophones, flute, and clarinet), in the words of Wynton Marsalis, 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

BIOGRAPHIES, cont.

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 uplift and inspire her audiences one performance at a time. She tours worldwide with Cécile McLorin Salvant, Wynton Marsalis and the Jazz at Lincoln Center Orchestra, and the Alexa Tarantino Quartet. Her records (*Firefly*, *Clarity*, and *Winds of Change*) and compositions have consistently topped jazz radio charts, and her discography includes over 25 released recordings as a leader and 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 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.



TELL US WHAT YOU THINK!



We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to Sō Percussion with Caroline Shaw and special guest Shodekeh on Wednesday, March 20, 2024. bit.ly/jazz-lco-marsalis-feedback

ENGAGEMENT EVENTS

TUESDAY, JANUARY 23, 2024

UNIVERSITY CLASS VISIT: TRUMPET ENSEMBLE

A member of the Jazz at Lincoln Center Orchestra led a master class with Virginia Tech music students.

REHEARSAL OBSERVATION AND Q&A

Virginia Tech Jazz Ensemble students sat in on a rehearsal of the celebrated big band and engaged with the guest artists in an open discussion.

Special thanks to Jason Crafton, Kyle Hutchins, Cyrus Pace, Kimberly Clark, and the Black Cultural Center

GO DEEPER

Marsalis wrote in his 2008 book, *Moving to Higher Ground: How Jazz Can Change Your Life*, "jazz music is America's past and its potential, summed up and sanctified and accessible to anybody who learns to listen to, feel, and understand it." What does this mean to you? Where in the program do you hear and see America's "past" and "potential?"



GIVING DAY

VIRGINIA TECH

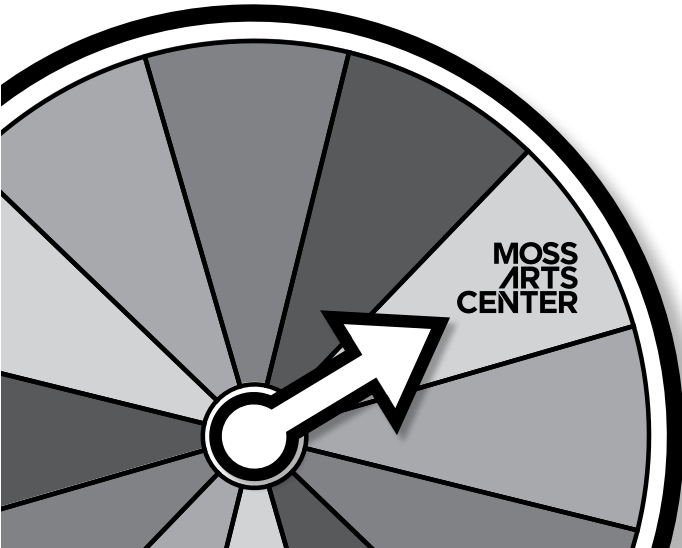
VIRGINIA TECH GIVING DAY BEGINS AT NOON ON FEBRUARY 21 AND CONTINUES THROUGH NOON ON FEBRUARY 22.

Give Children the Gift of the Arts

Encouraging children to explore and appreciate the arts from a young age can lead to a lifelong interest in artistic and cultural experiences. Your Giving Day gift to the Moss Arts Center will support our work to provide unforgettable arts experiences for children in our community.

Every gift makes a difference.

All Giving Day donations to the Moss Arts Center will be recognized in the 2024-2025 season Moss Arts Center performance programs.



artscenter.vt.edu

Learn more about how you can support the Moss Arts Center at artscenter.vt.edu/support or contact Paul Brammer at pbrammer@vt.edu.





IN THE GALLERIES

COMING SOON:

THURSDAY, FEBRUARY 1-SATURDAY, APRIL 20

OPENING RECEPTION:

Thursday, February 1, 4-6 PM

Grand Lobby, Free

ARTIST TALK:

Friday, February 2, 11 AM

Cube, Free

MESSENGERS

Leslie Hewitt

Tarrah Krajnak

Rodrigo Valenzuela

All galleries

Messengers explores the use of photography to communicate — not only through visual aesthetics, but to transmit more profound personal, cultural, and societal messages. Photography acts as a conduit for the artists' hybrid interdisciplinary approaches, enabling them to convey rich and multifaceted narratives, evolving through their formal and material languages.

Rodrigo Valenzuela; Garabato #21, 2023; archival inkjet print; 30 x 24 inches; ed. 1/3, 1 AP; courtesy of the artist and Galerie Kandlhofer, Vienna

K-12 PROGRAMS AT THE MOSS ARTS CENTER

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?

Since the Moss Arts Center opened in 2013, approximately 23,000 Virginia Tech students have participated in free Moss engagement activities, enjoying exclusive access to master classes and other special on-campus engagement events with renowned artists and ensembles, including in-depth discussions, class visits and lectures, and hands-on workshops.

LAND ACKNOWLEDGEMENT

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 the Morrill Land-Grant College Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands in California and other areas in the West.

LABOR RECOGNITION

Virginia Tech acknowledges that its Blacksburg campus sits partly on land that was previously the site of the Smithfield and Solitude Plantations, owned by members of the Preston family. Between the 1770s and the 1860s, the Prestons and other local White families that owned parcels of what became Virginia Tech also owned hundreds of enslaved people. Enslaved Black people generated resources that financed Virginia Tech's predecessor institution, the Preston and Olin Institute, and they also worked on the construction of its building.

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We are grateful for the generosity of our patrons and donors who sustain the Moss Arts Center with their annual gifts. The impact of all contributions, no matter the amount, is significant in helping us transform lives through exploration and engagement with the arts and the creative process. We are honored to have received cash donations during the period of July 1, 2022, through June 30, 2023, from the following:

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Celebrating the late Burt Bacharach, this dance work features live music, vocals by Broadway star Marcy Harriell, and new arrangements by jazz pianist and composer Ethan Iverson.



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10TH ANNIVERSARY SEASON

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7:00pm

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\$17 kids
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Chuck Mathena Center
and Hitachi Energy present:

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Thurs., Feb. 1, 7:30 PM
No-No Boy *(sold out)*

Wed., Feb. 14, 7:30 PM
Broadway in Blacksburg
My Fair Lady *(sold out)*

Sunday, February 18, 3 PM
United States Navy Band

Sat., Feb. 24, 7:30 PM
Mark Morris Dance Group
The Look of Love

Tues., Feb. 27, 7:30 PM
An Evening with
Elizabeth Kolbert

Fri., March 15, 7:30 PM
Meshell Ndegeocello

Wed., March 20, 7:30 PM
Sō Percussion
with **Caroline Shaw**
and special guest **Shodekeh**

Tues., March 26, 7:30 PM
Las Cafeteras

Thurs., April 4, 7:30 PM
Ukulele Orchestra
of Great Britain

Monday, April 8, 8 PM
Music on Mondays:
Barbara Nissman, piano

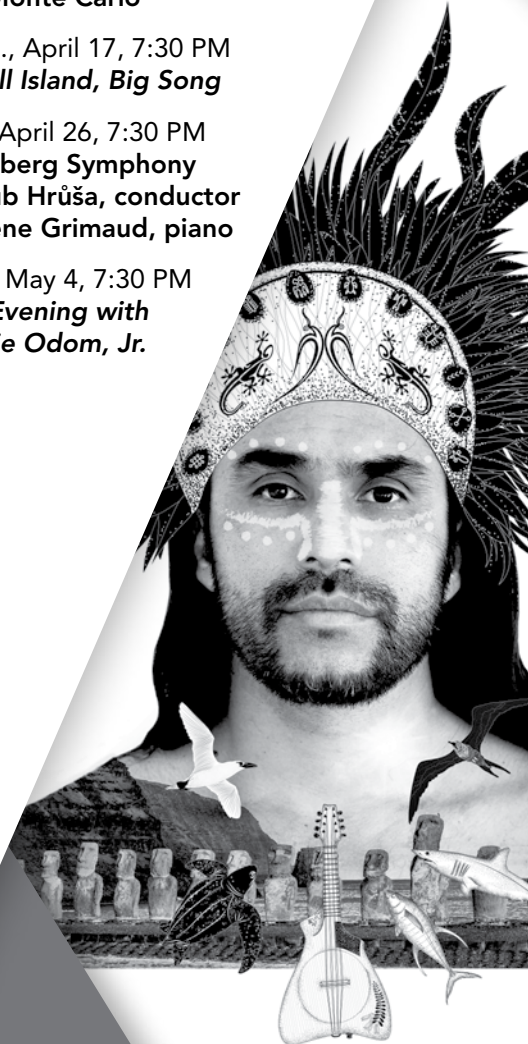
Sat., April 13, 7:30 PM
Les Ballets Trockadero
de Monte Carlo

Wed., April 17, 7:30 PM
Small Island, Big Song

Fri., April 26, 7:30 PM
Bamberg Symphony
Jakub Hrůša, conductor
Hélène Grimaud, piano

Sat., May 4, 7:30 PM
An Evening with
Leslie Odom, Jr.

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