



ANNIVERSARY GALA EVENT

The Jazz at Lincoln Center Orchestra with Wynton Marsalis

Friday, September 22, 2017
7:30 pm



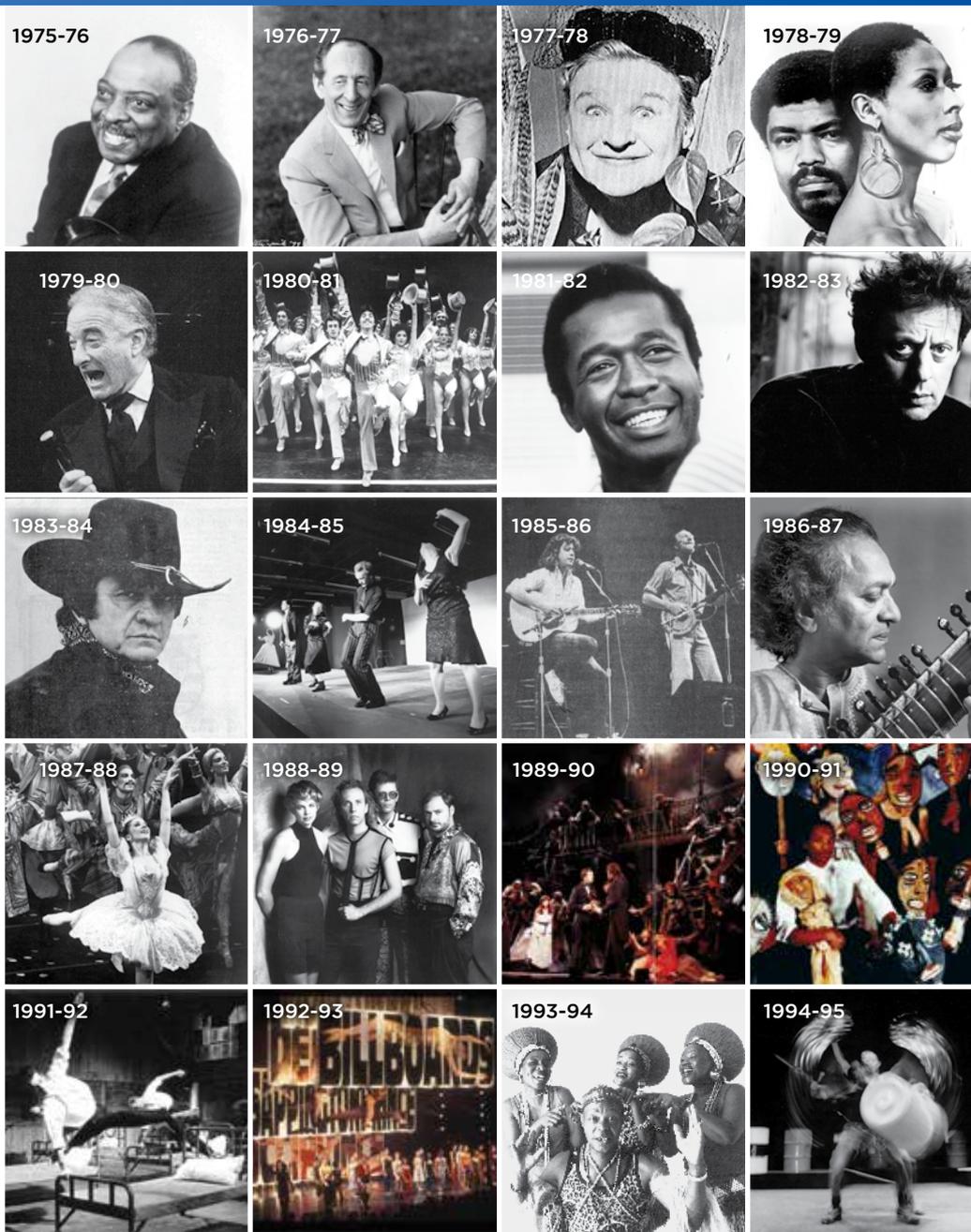
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Row 1: (On cover) Isaac Stern; Rudolf Nuryev in *Sleeping Beauty*; Dizzy Gillespe; The Joffrey Ballet, *Billboards*; (this page) Hancher Auditorium shortly after opening in 1972; Preservation Hall Jazz Band; Itzak Perlman; Ella Fitzgerald

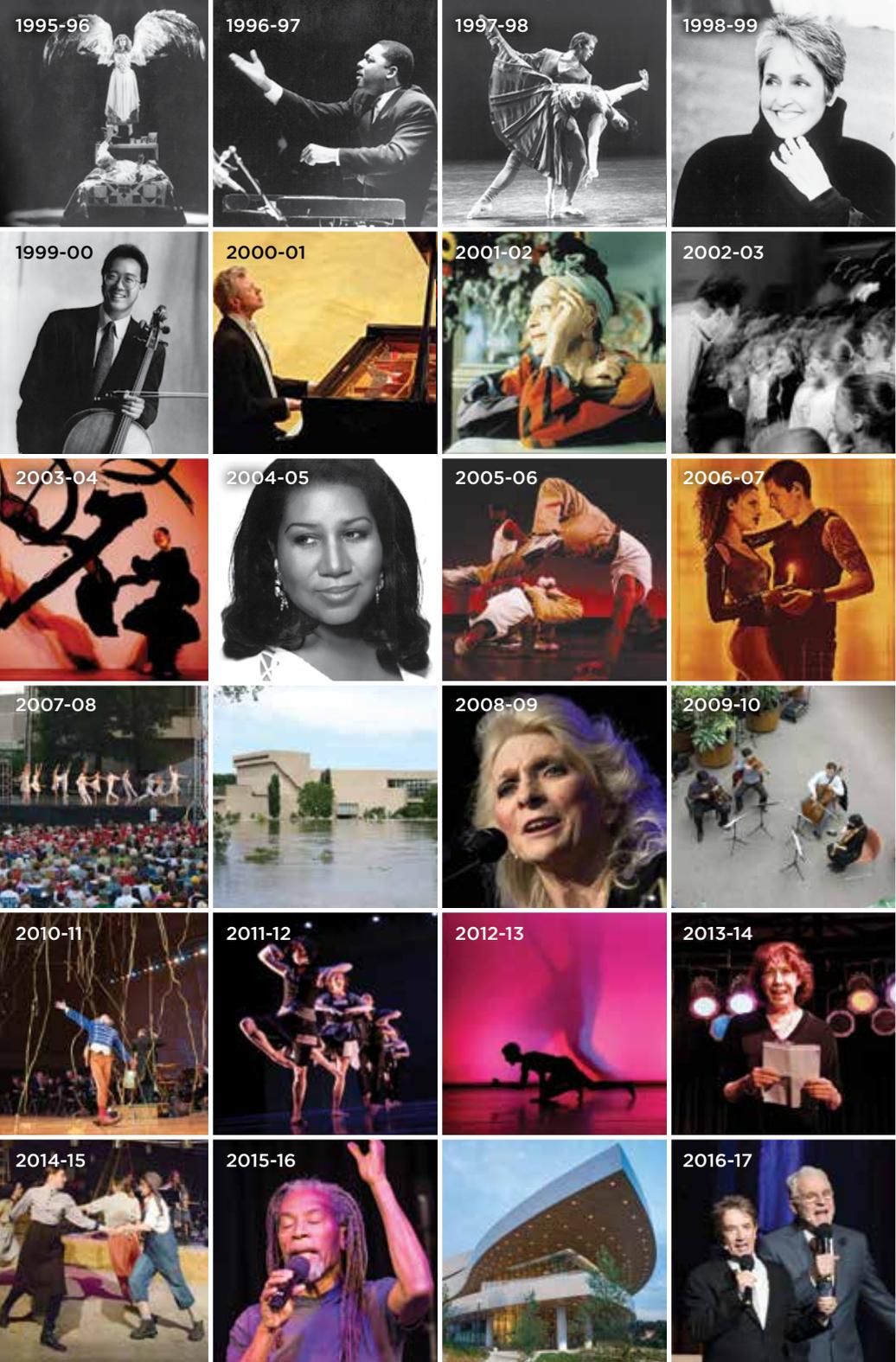
Row 2: Count Basie; Vladamir Horowitz; Anna Russell; Alvin Ailey and Judith Jameson

Row 3: Victor Borge; *A Chorus Line*; Ben Vereen; Philip Glass

Row 4: Johnny Cash; Meredith Monk; Pete Seeger and Arlo Guthrie; Ravi Shankar

Row 5: The Joffrey Ballet, *The Nutcracker*, choreographed by Gerald Arpino; Kronos Quartet; *Les Misérables*; Bill T. Jones / Annie Zane Company

Row 6: Carbone 14; The Joffrey Ballet, *Billboards*; Mahlathini & The Mahotella Queens; *Stomp*



Row 1: *Angels in America*, The Jazz at Lincoln Center Orchestra with Wynton Marsalis, American Ballet Theatre, Joan Baez

Row 2: Yo-Yo Ma, Van Clibern, The Buena Vista Social Club, David Gonzales

Row 3: Cloud Gate Dance Theatre of Taiwan, *Cursive*; Aretha Franklin; Rennie Harris pureMovement; *Rent*

Row 4: The Joffrey Ballet "River to River" Tour; Hancher Auditorium during the flood of 2008; Judy Collins; The Parker Quartet

Row 5: Tomáš Kubínek, *Professor Kubínek Meets the Symphony*; Lucky Plush, *Punk Yankees*; *Word Becomes Flesh*; Lily Tomlin

Row 6: Working Group Theatre, *All Recipes Are Home*; Bobby McFerrin; the opening of the new Hancher Auditorium in 2016; Steve Martin and Martin Short, *An Evening You Will Forget for the Rest of Your Lives*

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Jazz at Lincoln Center Orchestra with Wynton Marsalis

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 and Soprano Saxophones, Flute, Clarinet*

Dan Block, *Alto and Soprano Saxophones, Flute, Clarinet*

Victor Goines, *Tenor and Soprano Saxophones, Clarinet,
Bass Clarinet*

Walter Blanding, *Tenor and Soprano Saxophones, Clarinet*

Paul Nedzela, *Baritone and Soprano Saxophones,
Bass Clarinet*

Dan Nimmer, *Piano*

Carlos Henriquez, *Bass*

Marion Felder, *Drums*

Program to be announced from the stage.

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Jazz at Lincoln Center Orchestra with Wynton Marsalis.

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ABOUT THE ARTISTS

The mission of Jazz at Lincoln Center is to entertain, enrich, and expand a global community for jazz through performance, education, and advocacy. With the world-renowned Jazz at Lincoln Center Orchestra and guest artists spanning genres and generations, Jazz at Lincoln Center produces thousands of performance, 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 Robert J. Appel, Managing and Artistic Director Wynton Marsalis, and Executive Director Greg Scholl. Please visit us at jazz.org.

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. 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.

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, 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 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.

Under Music Director Wynton Marsalis, the Jazz at Lincoln Center Orchestra spends over a third of the year on tour. The big band 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, Billy Strayhorn, Dizzy Gillespie, Benny Goodman, Charles Mingus, Chick Corea, Oliver Nelson, and many others. Guest conductors have included Benny Carter, John Lewis, Jimmy Heath, Chico O’Farrill, Ray Santos, Paquito D’Rivera, Jon Faddis, Robert Sadin, David Berger, Gerald Wilson, and Loren Schoenberg.

Jazz at Lincoln Center also regularly premieres works commissioned from a variety of composers including Benny Carter, Joe Henderson, Benny Golson, Jimmy Heath, Wayne Shorter, Sam Rivers, Joe Lovano, Chico O’Farrill, Freddie Hubbard, Charles McPherson, Marcus Roberts, Geri Allen, Eric Reed, Wallace Roney, and Christian McBride, as well as from current and former Jazz at Lincoln Center Orchestra members Wynton Marsalis, Wycliffe Gordon, Ted Nash, Victor Goines, Sherman Irby, Chris Crenshaw, and Carlos Henriquez.

Over the last few years, the Jazz at Lincoln Center Orchestra has performed collaborations with many of the world’s leading symphony orchestras, including the New York Philharmonic; the Russian National Orchestra; the Berlin Philharmonic Orchestra; the Boston, Chicago, and London Symphony orchestras; the Orchestra Esperimentale in São Paulo, Brazil; and others. In 2006, the Jazz at Lincoln Center Orchestra collaborated with Ghanaian drum collective Odadaa!, led by Yacub Addy, to perform “Congo Square,” a composition Mr. Marsalis and Mr. Addy co-wrote and dedicated to Mr. Marsalis’ native New Orleans. The Jazz at Lincoln Center Orchestra performed Marsalis’ symphony, *Swing Symphony*, with the Berliner Philharmoniker in Berlin and with the New York Philharmonic in New York City in 2010 and with the Los Angeles Philharmonic in Los Angeles in 2011. *Swing Symphony* is a co-commission by the New York Philharmonic, Berlin Philharmonic, Los Angeles Philharmonic, and The Barbican Centre.

The Jazz at Lincoln Center Orchestra has also been featured in several education and performance residencies in the last few years, including those in Vienne, France; Perugia, Italy; Prague, Czech Republic; London, England; Lucerne, Switzerland; Berlin, Germany; São Paulo, Brazil; Yokohama, Japan; and others.

Television broadcasts of Jazz at Lincoln Center programs have helped broaden the awareness of its unique efforts in the music. Concerts by the Jazz at Lincoln Center Orchestra have aired in the U.S., England, France, Spain, Germany, the Czech Republic, Portugal, Norway, Brazil, Argentina, Australia, China, Japan, Korea, and the Philippines. Jazz at Lincoln Center has appeared on several XM



Satellite Radio live broadcasts and eight *Live From Lincoln Center* broadcasts carried by PBS stations nationwide, including a program which aired on October 18, 2004, during the grand opening of Jazz at Lincoln Center's new home, Frederick P. Rose Hall, and on September 17, 2005, during *Jazz at Lincoln Center's Higher Ground Benefit Concert*. *Jazz at Lincoln Center's Higher Ground Benefit Concert* raised funds for the Higher Ground Relief Fund that was established by Jazz at Lincoln Center, and was administered through the Baton Rouge Area Foundation 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, and to provide other general hurricane relief. The band is also featured on the *Higher Ground Benefit Concert* CD that was released on Blue Note Records following the concert. The Jazz at Lincoln Center Orchestra was featured in a Thirteen/WNET production of *Great Performances* entitled "Swingin' with Duke: Lincoln Center Jazz Orchestra with Wynton Marsalis," which aired on PBS in 1999. In September 2002, BET Jazz premiered a weekly series called *Journey with Jazz at Lincoln Center*, featuring performances by the Jazz at Lincoln Center Orchestra from around the world.

In 2015, Jazz at Lincoln Center announced the launch of Blue Engine Records (www.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 historic 2010 trip to Havana by the Jazz at Lincoln Center Orchestra with Wynton Marsalis—was released in October 2015. Blue Engine's second offering—Carlos Henriquez's *The Bronx Pyramid*—was released in September 2016. In December 2015, the Jazz at Lincoln Center Orchestra with Wynton Marsalis released *Big Band Holidays*, featuring special guest vocalists Cécile McLorin Salvant, Gregory Porter, and René Marie. The following release was *The Abyssinian Mass*, a Wynton Marsalis composition featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis, Damien Sneed, 70-piece Gospel Choir Chorale Le Chateau, and special guest Reverend Dr. Calvin O. Butts, III. *The Music of John Lewis* featuring pianist Jon Batiste hit stores in March 2017. To date, 14 other recordings featuring the Jazz at Lincoln Center Orchestra with Wynton Marsalis have been released and internationally distributed: *Vitoria Suite* (2010), *Portrait in Seven Shades* (2010), *Congo Square* (2007), *Don't Be Afraid...The Music of Charles Mingus* (2005), *A Love Supreme* (2005), *All Rise* (2002), *Big Train* (1999), *Sweet Release & Ghost Story* (1999), *Live in Swing City* (1999), *Jump Start and Jazz* (1997), *Blood on the Fields* (1997), *They Came to Swing* (1994), *The Fire of the Fundamentals* (1993), and *Portraits by Ellington* (1992).

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

WYNTON MARSALIS (Music Director, Trumpet) is the Managing and Artistic Director of Jazz at Lincoln Center. Born in New Orleans, Louisiana in 1961, Mr. Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands of diverse genres. He entered The Juilliard School at age 17 and joined Art Blakey and the Jazz Messengers. Mr. Marsalis made his recording debut as a leader in 1982, and has since recorded more than 70 jazz and classical albums which have garnered him nine GRAMMY® Awards. In 1983, he became the first and only artist to win both classical and jazz GRAMMY® Awards in the same year; he repeated this feat in 1984.

Mr. Marsalis' rich body of compositions includes *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*. In 1997, Mr. 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 1999, he released eight new recordings in his unprecedented *Swinging into the 21st* series, and premiered several new 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. Sony Classical released *All Rise* on CD in 2002. Recorded on September 14 and 15, 2001 in Los Angeles in the tense days following 9/11, *All Rise* features the Jazz at Lincoln Center Orchestra along with the Los Angeles Philharmonic, the Morgan State University Choir, the Paul Smith Singers and the Northridge Singers.

In 2004, he released *The Magic Hour*, his first of six albums on Blue Note records. He followed up his Blue Note debut with *Unforgivable Blackness: The Rise and Fall of Jack Johnson*, the companion soundtrack recording to Ken Burns' PBS documentary of the great African-American boxer; *Wynton Marsalis: Live at The House Of Tribes* (2005); *From the Plantation to the Penitentiary* (2007); *Two Men with the Blues, featuring Willie Nelson* (2008); *He and She* (2009); *Here We Go Again* featuring Willie Nelson, Wynton Marsalis, and Norah Jones (2011); and *Wynton Marsalis & Eric Clapton Play The Blues* (2011).

To mark the 200th Anniversary of Harlem's historical Abyssinian Baptist Church in 2008, Mr. Marsalis composed a full mass for choir and jazz orchestra. The piece premiered at Jazz at Lincoln Center and followed with performances at the celebrated church. Mr. Marsalis composed his second symphony, *Blues Symphony*, which was premiered in 2009 by the Atlanta Symphony Orchestra and in 2010 by the Boston Symphony Orchestra. That same year, Marsalis premiered his third symphony, *Swing Symphony*, a co-commission by the New York Philharmonic, Berlin Philharmonic, Los Angeles Philharmonic, and The Barbican Centre. The Jazz at Lincoln Center Orchestra with Wynton Marsalis performed the piece with the Berliner Philharmoniker in Berlin and with the New York Philharmonic in New York City in 2010 and with the Los Angeles Philharmonic in Los Angeles in 2011.

Mr. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of universities and colleges throughout the U.S. He conducts educational programs for students of all ages and hosts the popular Jazz for Young People™ concerts produced by Jazz at Lincoln Center. Mr. Marsalis has also written and is the host of the video series "Marsalis on Music" and the radio series *Making the Music*. He has also written six books: *Sweet Swing Blues on the Road*, in collaboration with photographer Frank Stewart; *Jazz in the Bittersweet Blues of Life*, with Carl Vigeland; *To a Young Musician: Letters from the Road*, with

Selwyn Seyfu Hinds; *Squeak, Rumble, Whomp! Whomp! Whomp!*, illustrated by Paul Rogers, published in 2012; and *Moving to Higher Ground: How Jazz Can Change Your Life*, with Geoffrey C. Ward, published by Random House in 2008. In October 2005, Candlewick Press released Marsalis' *Jazz ABZ: An A to Z Collection of Jazz Portraits*, 26 poems celebrating jazz greats, illustrated by poster artist Paul Rogers.

In 2001, Mr. Marsalis was appointed Messenger of Peace by Mr. Kofi Annan, former Secretary-General of the United Nations; he has also been designated cultural ambassador to the United States of America by the U.S. State Department through their CultureConnect program. In 2009, Mr. Marsalis was awarded France's Legion of Honor, the highest honor bestowed by the French government. Mr. Marsalis serves on former Lieutenant Governor Landrieu's National Advisory Board for Culture, Recreation and Tourism, a national advisory board to guide the Lieutenant Governor's administration's plans to rebuild Louisiana's tourism and cultural economies. He has also been named to the Bring New Orleans Back Commission, former New Orleans Mayor C. Ray Nagin's initiative to help rebuild New Orleans culturally, socially, economically, and uniquely for every citizen. Mr. Marsalis was instrumental in the *Higher Ground Hurricane Relief* concert, produced by Jazz at Lincoln Center, which raised over \$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. He 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.

WALTER BLANDING (Tenor and Soprano Saxophones, Clarinet) was born into a musical family on August 14, 1971 in Cleveland, Ohio, and began playing the saxophone at age six. In 1981, he moved with his family to New York City; 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 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." During Jazz at Lincoln Center's 2016-17 season, Blanding was commissioned to write and premiere *The Happiness of Being*, a work inspired by jazz of the 1960s.

DAN BLOCK (Tenor Saxophone) has a dual reputation as a mainstream jazz musician and a specialist in traditional jazz. He adapts to a host of musical genres on numerous instruments. He has worked as a sideman with Toshiko Akiyoshi, Frank Wess, Richard Wyands, the Jazz at Lincoln Center Orchestra with Wynton Marsalis, Harry Allen, Jerry Dodgion, and Howard Alden. On the more traditional side, he has worked frequently with Vince Giordano, Marty Grosz, and Judy Carmichael. Much of his work has been with singers like Michael Feinstein, Natalie Cole, Anne Hampton Calloway, Bobby Short, Linda Ronstadt, and Rosemary Clooney. Block is a regular on the jazz party circuit, playing every year at Chautauqua and the past three years at Norwich, as well

as the Atlanta, Wilmington, Elkhart, and San Diego festivals. His clarinet and saxophone has been heard in such films as *The Aviator*, *The Good Shepherd*, *Revolutionary Road*, and, most recently, HBO's series *Boardwalk Empire*. He has also played on countless radio and television commercials. Block has recorded as a leader for Arbors Records, Concord, and Music Minus One. His latest album, *Almost Modern*, and a subsequent record, *Nostalgia*—both on Sackville Recording—received excellent reviews internationally. Block is classically trained (Juilliard 1980), and he has played genres including salsa, Caribbean music, and klezmer, which have come together to form his own unique sound.

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 gospel quartet group. He started playing the trombone at 11, receiving honors and awards along the way, 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. Crenshaw was awarded Most Outstanding Student in the VSU Music Department and College of Arts. In 2007, he received his Master's degree in Jazz Studies from The Juilliard School, where his teachers included Dr. Douglas Farwell and Wycliffe Gordon. He has appeared as a sideman on fellow JLCO trumpeter Marcus Printup's *Ballads All Night* and on Wynton Marsalis and Eric Clapton *Play the Blues*. In 2006, Crenshaw joined the Jazz at Lincoln Center Orchestra. Since then he has been commissioned to write *God's Trombones* (2012), a spiritually focused work, and *The Fifties: A Prism* (2017). Both major works were premiered by the Jazz at Lincoln Center Orchestra.

MARION FELDER (Drums) was born in 1984 in Orangeburg, South Carolina, and raised in Detroit, Michigan. Felder began playing drums at the age of three. His earliest influences range from gospel music to Motown. He graduated from the world-famous Cass Technical High School, which has produced many jazz greats over the years. During high school, Felder began performing with legendary trumpeter Marcus Belgrave, who encouraged him to move to New York City. Felder received his bachelor and master's degrees from The Juilliard School and has since performed, recorded, or toured with the Jazz at Lincoln Center Orchestra, Marcus Belgrave, Michael Bubl , David Ostwald, Shayna Steele, John Alred, Victor Goines, Wynton Marsalis, Delfeayo Marsalis, Christian McBride, Grady Tate, Catherine Russell, Sara Gazarek, Hank Jones, Bobby Watson, Paul Simon, Nile Rodgers, Carla Cooke, Vanessa Rubin, Frank Wess, Regina Carter, Martha Reeves, Tom Harrell, Donald Brown, Marcus Printup, Randy Sandke, Vincent Gardner, Ben Wolfe, Carl Allen, Eddie Henderson, Lalah Hathaway, the Clarke Sisters, Ernestine Anderson, Jim Rotondi, Jim Snidero, and Allan Harris. Felder has been a regular member in the Wycliffe Gordon Quintet and Count Basie Orchestra.

VINCENT GARDNER (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. 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 The Juilliard School, as Visiting Instructor at Florida State University and Michigan State University, and as 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. He has been

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 (2009), and *Ooh-Yadoodle-E-Blu For Me and You: A Bop Celebration*, a work inspired by the invention of bebop (2017). 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 #1 Rising Star Trombonist in the 2014 *DownBeat* Critics Poll and nominated for Rising Star Male Vocalist.

VICTOR GOINES (Tenor and Soprano Saxophones, Clarinet, Bass 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 over 20 albums. As a leader, Goines has recorded seven albums including his latest releases, *Pastels of Ballads and Blues* (2007) and *Love Dance* (2007) on Criss Cross Records, and *Twilight* (2012) on Rosemary Joseph Records. A gifted composer, Goines has more than 50 original works to his credit, including 2014's *Crescent City* and 2016's *Untamed Elegance*, both premiered by the Jazz at Lincoln Center Orchestra. He has recorded and/or performed with many noted jazz and popular artists including Ahmad Jamal, Ruth Brown, Dee Dee Bridgewater, Ray Charles, Bob Dylan, Dizzy Gillespie, Lenny Kravitz, Branford Marsalis, Ellis Marsalis, Dianne Reeves, Willie Nelson, Marcus Roberts, Diana Ross, Stevie Wonder, and a host of others. Currently, he is the Director of Jazz Studies/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 & 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 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.

SHERMAN IRBY (Alto and Soprano Saxophones, Flute, Clarinet) was born and raised in Tuscaloosa, Alabama. He found his musical calling at age 12 and in high school he played and recorded with gospel immortal James Cleveland. He graduated from Clark Atlanta University with a B.A. in music education. In 1991 he joined Johnny O'Neal's Atlanta-based quintet. In 1994 he moved to New York City and recorded his first two albums, *Full Circle* (1996) and *Big Mama's Biscuits* (1998), on Blue Note Records. Irby toured the U.S. and the Caribbean with the Boys Choir of Harlem in 1995, and was a member of the Jazz at Lincoln Center Orchestra from 1995 to 1997. During that tenure he also recorded and toured with Marcus Roberts, and was part of Betty Carter's Jazz Ahead Program and Roy Hargrove's ensemble. After a four-year stint with Roy Hargrove, Irby focused on his own group in addition to being a member of Elvin Jones' ensemble in 2004 and then Papo Vazquez' Vazquez's Pirates

Troubadours after Jones' passing. From 2003–11 Irby was the regional director for JazzMasters Workshop, mentoring young children. He has also served as artist-in-residence for Jazz Camp West and an instructor for Monterey Jazz Festival Band Camp. Irby is a former board member for the CubaNOLA Collective. He formed Black Warrior Records and released *Black Warrior, Faith, Organ Starter, Live at the Otto Club*, and Andy Farber's *This Could Be the Start of Something Big*. Since rejoining the Jazz at Lincoln Center Orchestra, Irby has arranged much of the Jazz at Lincoln Center Orchestra's music, and he has been commissioned to compose new works, including 2010's *Twilight Sounds (For Norman Lewis)* and his Dante-inspired ballet, *Inferno* (2012).

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

PAUL NEDZELA (Baritone and Soprano Saxophones, Bass Clarinet) has become one of today's top baritone saxophone players. He has played with many renowned artists and ensembles, including Wess Anderson, George Benson, The Birdland Big Band, Bill Charlap, Chick Corea, Paquito D'Rivera, Michael Feinstein, Benny Golson, Wycliffe Gordon, Roy Haynes, Christian McBride, Eric Reed, Dianne Reeves, Herlin Riley, Maria Schneider, Frank Sinatra Jr., The Temptations, The Vanguard Jazz Orchestra, Reginald Veal, and Max Weinberg. Nedzela has performed in Twyla Tharp's Broadway show, *Come Fly Away*, and in major festivals around the world. He has studied with some of the foremost baritone saxophonists in the world, including Joe Temperley, Gary Smulyan, and Roger Rosenberg. Nedzela graduated with honors from McGill University in Montreal with a Bachelor of Arts degree in mathematics in 2006. A recipient of the Samuel L. Jackson Scholarship Award, he continued his musical studies at The Juilliard School and graduated with a Master of Music degree in 2008.

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, specifically Oscar Peterson, Wynton Kelly, Erroll Garner, and Art Tatum. 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. 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. A year after moving to New York City, he became a member of the Jazz at Lincoln Center Orchestra and the Wynton Marsalis Quintet. Nimmer has worked with Norah Jones, Willie Nelson, Dianne Reeves, George Benson, Frank Wess, Clark Terry, Tom Jones, Benny Golson, Lewis Nash, Peter Washington, Ed Thigpen, Wess "Warmdaddy" Anderson, Fared Haque, and many more. He has appeared on *The Tonight Show with Jay Leno*, *The Late Show with David Letterman*, *The View*, *The Kennedy Center Honors*, *Live from Abbey Road*, and PBS' *Live from Lincoln Center*, among other broadcasts. He has released four of his own albums on the Venus label (Japan).

MARCUS PRINTUP (Trumpet) was born and raised in Conyers, Georgia (which has declared August 22 "Marcus Printup Day" in his honor). 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, who introduced him to Wynton Marsalis. This led to Printup's induction into the Jazz at Lincoln Center Orchestra in 1993. Printup has recorded with Betty Carter, Dianne Reeves, Eric Reed, Madeline Peyroux, Ted Nash, Cyrus Chestnut, Wycliffe Gordon, and Roberts, among others. As a leader, he has recorded *Song for the Beautiful Woman* (1994), *Unveiled* (1996), *Hub Songs* (1998), and *Nocturnal Traces* (1998) on Blue Note Records; *The New Boogaloo* (2002) on Nagel Heyer Records; and for SteepleChase Records he has recorded *Peace in the Abstract* (2006), *Bird of Paradise* (2007), *London Lullaby* (2009), *Ballads All Night* (2010), *A Time for Love* (2011), and his most recent, *Homage* (2012) and *Desire* (2013), featuring Riza Printup on the Harp. Printup made a big screen appearance in the 1999 movie *Playing by Heart* and recorded on the film's soundtrack. Education is important to Printup, as he is an in-demand clinician teaching middle schools, high schools, and colleges across the U.S. He teaches privately at the prestigious Mannes New School of Music. In 2016, Printup was commissioned by Jazz at Lincoln Center to write *Forever Swing*, a piece inspired by the Swing Era, for the Jazz at Lincoln Center Orchestra.

KENNY RAMPTON (Trumpet) joined the Jazz at Lincoln Center Orchestra in 2010. In addition to performing in the JLCO, Rampton leads several of his own groups. He released his debut solo CD *Moon Over Babylon* in 2013. He is also the trumpet voice for the popular TV series *Sesame Street*. In the summer of 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." Rampton has been a regular member of The Mingus Big Band/Orchestra/Dynasty, Mingus Epitaph (under the direction of Gunther Schuller), George Gruntz' Concert Jazz Band, Chico O'Farrill's Afro-Cuban Jazz Orchestra, Bebo Valdés' Latin Jazz All-Stars, and The Manhattan Jazz Orchestra. He spent much of the 1990s touring the world with The Ray Charles Orchestra, The Jimmy McGriff Quartet, legendary jazz drummer Panama Francis (and the Savoy Sultans), as well as jazz greats Jon Hendricks, Lionel Hampton, and Illinois Jacquet. As a sideman, Rampton has also performed with Dr. John, Christian McBride, The Maria Schneider Orchestra, Charles Earland, Geoff Keezer, and a host of others. Some of Rampton's Broadway credits include *Anything Goes*, *Finian's Rainbow*, *The Wiz*, *Gentlemen Prefer Blondes*, *Young Frankenstein*, and *The Color Purple*.

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Celebrating our 45th anniversary with your Hancher memories!

Over the course of this season, volunteers from the Hancher Guild will be collecting your stories about Hancher events that have been especially memorable for you and your family.

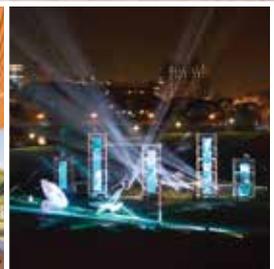
Stories will be collected on video and may be used on the Hancher website, as part of our podcast, *Hancher Presents*, or excerpted for future playbills. If you'd like to share a memory, but would prefer we not use it publically, please let the volunteers know.

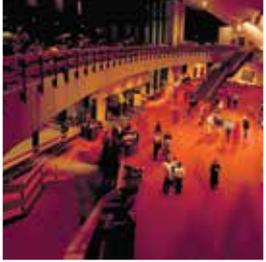
Story collection begins this evening in the lobby and will continue over the course of the season:

- Sep. 22:** The Jazz at Lincoln Center Orchestra with Wynton Marsalis
- Oct. 1:** Leslie Odom Jr.
- Oct. 5:** La Santa Cecilia
- Oct. 14:** *The King and I*
- Oct. 24:** New Your City Ballet MOVES
- Dec. 8:** Straight No Chaser
- Mar. 3:** *Motown the Musical*
- Apr. 21:** *Circa, Carnival of the Animals*
- May 6:** Chicago Symphony Orchestra



Thank you for helping us celebrate during this special Hancher season!





ART & THE AFTERLIFE

Fantasy Coffins by Eric Adjetej Anang

SEPTEMBER 16–DECEMBER 10, 2017
Black Box Theater, Iowa Memorial Union

Support for the exhibition is provided by the Members Special Exhibition Fund

Eric Adjetej Anang (Ghanaian, 1985-)
Mami Wata Coffin
Northern white pine, acrylic paint, satin fabric, and magnets
74 x 29 x 43 in.
UIMA School Programs Collections, AAS.56
Photo by Steve Erickson



Individuals with disabilities are encouraged to attend all University of Iowa-sponsored events. If you are a person with a disability who requires a reasonable accommodation in order to participate in this program, please contact the UIMA in advance at 319-335-1727.



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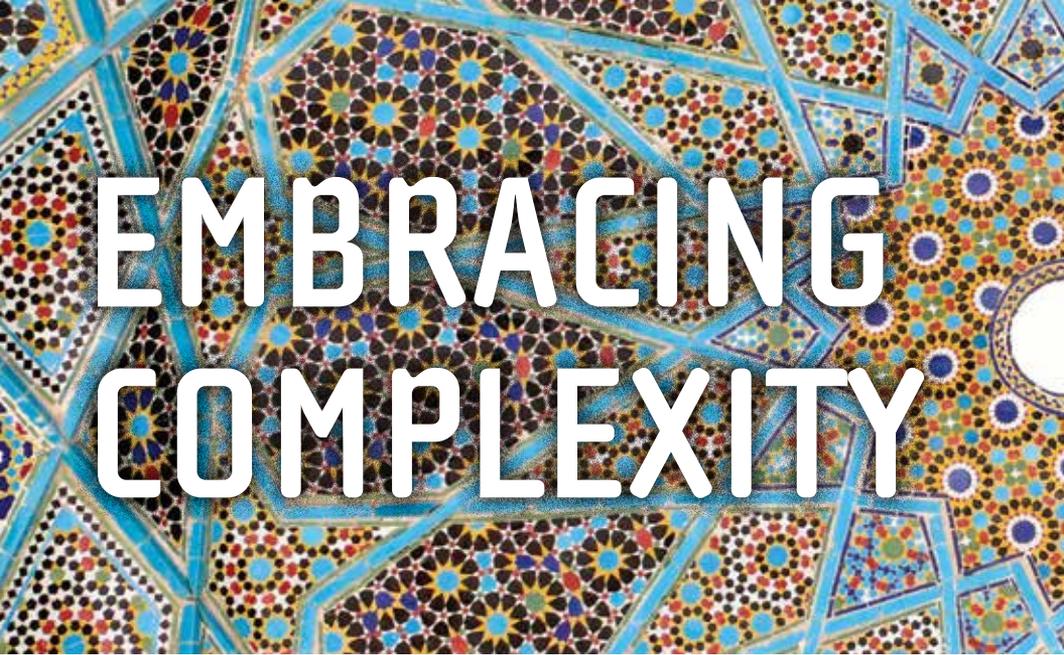
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EMBRACING COMPLEXITY

Join us as Hancher explores and celebrates Islamic art and Muslim artists

Hancher has been awarded a grant from the Association of Performing Arts Professionals (APAP) for the Building Bridges: Arts, Culture, and Identity program. APAP sought projects designed to build knowledge and appreciation for arts and culture with roots in Muslim-majority societies.

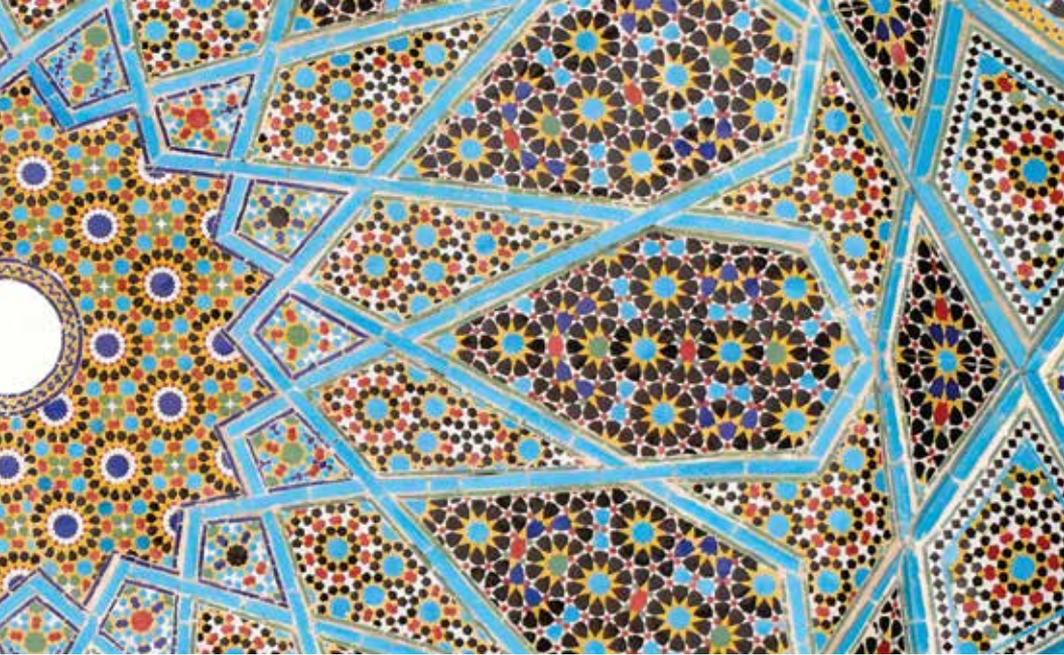
Hancher's project, *Embracing Complexity*, will take a multidisciplinary and collaborative approach to building understanding of contemporary Islamic cultures and Muslim identity. Artists will be in residence at various times over the course of two years and will work with partners both on and off the University of Iowa campus on a broad range of activities including performances, classes, exhibits, discussions, and lectures. The project will also document and explore the experiences of Muslims in Eastern Iowa through sharing of local stories and oral histories. *Embracing Complexity* is in keeping with the University of Iowa's commitment to diversity.

Our goal is to build textured knowledge of Islamic cultures, while creating a greater sense of empathy for the experiences of peoples of diverse racial, ethnic, and religious backgrounds. We believe this is an urgent program at this moment.

This project is made possible in part by a grant from the Association of Performing Arts Professionals - Building Bridges: Arts, Culture, and Identity, a component of the Doris Duke Charitable Foundation and Doris Duke Foundation for Islamic Art.



Image: Iranian glazed ceramic tile work, from the ceiling of the Tomb of Hafez in Shiraz, Iran. Province of Fars. (Credit: Pentocelo)



Niyaz, *The Fourth Light Project*



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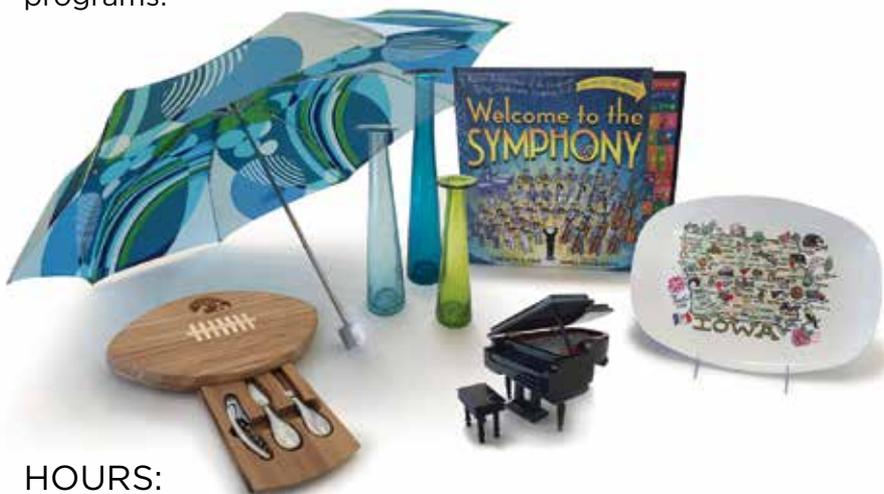
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