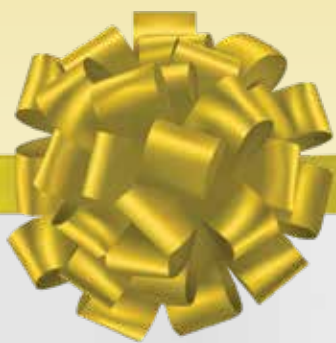


The Jazz at Lincoln Center Orchestra with Wynton Marsalis



Big Band Holidays



Saturday, December 14, 2019
7:30 pm

Photo: Piper Ferguson



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Jazz at Lincoln Center Orchestra with Wynton Marsalis

Big Band Holidays featuring vocalists Denzal Sinclair and Alexis Morrast

Saturday, December 14, 2019, at 7:30 pm
Hancher Auditorium, The University of Iowa

WYNTON MARSALIS	Trumpet
RYAN KISOR	Trumpet
KENNY RAMPTON	Trumpet
MARCUS PRINTUP	Music Director, Trumpet
CHRIS CRENSHAW	Trombone
VINCENT GARDNER	Trombone
ELLIOT MASON	Trombone
SHERMAN IRBY	Alto and Soprano Saxophones, Flute, Clarinet
TED NASH	Alto and Soprano Saxophones, Flute, Clarinet
VICTOR GOINES	Tenor and Soprano Saxophones, Clarinet, Bass Clarinet
PAUL NEDZELA	Baritone and Soprano Saxophones, Bass Clarinet
CAMILLE THURMAN	Saxophones and Vocals
DAN NIMMER	Piano
CARLOS HENRIQUEZ	Bass
WILLIE JONES III	Drums
DENZAL SINCLAIRE	Vocals
ALEXIS MORRAST	Vocals

Tonight's program will be announced from the stage.

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Artists subject to change.



Photo: Frank Stewart

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Meet 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 on tour 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, 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 JLCO 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.

Meet the Artists

Over the last few years, the JLCO 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 JLCO 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's native New Orleans. The JLCO performed Marsalis's 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 JLCO 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 JLCO 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 JLCO 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 JLCO 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 JLCO 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 2018's *Una Noche con Ruben Blades* and 2019's Betty Carter's *The Music Never*

Meet the Artists

Stops. Fourteen other recordings featuring the JLCO 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).

WYNTON MARSALIS (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's 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's 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 he 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



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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's *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.

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. He was awarded Most Outstanding Student in the VSU Music Department and College of Arts. In 2007, Crenshaw received his master's degree in jazz studies from The Juilliard School, where his teachers included Dr. Douglas Farwell and Wycliffe Gordon. He has 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, and in 2012 he composed *God's Trombones*, a spiritually-focused work which was premiered by the orchestra at Jazz at Lincoln Center.

VINCENT GARDNER (Trombone) was born in Chicago in 1972 and was raised in Hampton, Virginia. After singing and playing piano, violin, saxophone, and 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

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Meet the Artists

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. 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 #1 Rising Star Trombonist in the 2014 *DownBeat* Critics Poll.

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*, 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 being 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.



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Meet the Artists

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. 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's ensemble in 2004 and then Papo Vázquez's Vazquez's Pirates Troubadours after Jones's passing. From 2003-11, Irby was the regional director for JazzMasters Workshop, mentoring young children, and he has served as artist-in-residence for Jazz Camp West and an instructor for Monterey Jazz Festival Band Camp. He is a former board member for the CubaNOLA Collective. He formed Black Warrior Records and released *Black Warrior*, *Faith*, *Organ Starter*, *Live at the Otto Club*, and Andy Farber's *This Could Be the Start of Something Big*. Since rejoining, Irby has arranged much of the Jazz at Lincoln Center Orchestra's music, and he has been commissioned to compose new works, including *Twilight Sounds* and his Dante-inspired ballet, *Inferno*.

WILLIE JONES III (Drums) was born in Los Angeles, California, and was awarded a full scholarship to the California Institute of the Arts, where he studied under the tutelage of the legendary Albert "Tootie" Heath. In 1992, he was a semifinalist in the prestigious Thelonious Monk International Jazz Drum Competition. He can be heard on a host of recordings, including Horace Silver's *Jazz Has a Sense of Humor* (Impulse!), Kurt Elling's Grammy Award-nominated *Night Moves* (Concord), Roy Hargrove's *Moment to Moment* (Verve), and Eric Reed's *Stand* (WJ3). In addition to leading his own quintet, Jones has worked with Sonny Rollins, Ernestine Anderson, Bobby Hutcherson, Wynton Marsalis, Cedar Walton, Frank Wess, Eric Alexander, Bill Charlap, Michael Brecker, Herbie Hancock, and Hank Jones. In 2000, Jones founded WJ3 Records and has released 17 of his own albums and those of his contemporaries. Since 2015, he has been named in *DownBeat* magazine's Annual Critics Polls in the Rising Star Drum and Rising Star Producer categories. In 2017, he released his latest and seventh CD as a leader, *My Point Is....* Jones's 2013 release, *The Willie Jones III Sextet Plays The Music of Max Roach Live at Dizzy's Club Coca-Cola*, received high praise from both jazz critics and mainstream outlets such as the *New York Times*.

RYAN KISOR (Trumpet) was born on April 12, 1973, in Sioux City, Iowa, and began playing trumpet at age four. In 1990, he won first prize at the Thelonious Monk Institute's first annual Louis Armstrong Trumpet Competition. Kisor enrolled in Manhattan School of Music in 1991 where he studied with trumpeter Lew Soloff. He has performed and/or recorded with the Mingus Big Band, the Gil Evans Orchestra, Horace Silver, Gerry Mulligan and Charlie Haden's Liberation Music Orchestra, the Carnegie Hall Jazz Band, the Philip Morris Jazz All-Stars, and others. In addition to being an active sideman, Kisor has recorded several albums as a leader, including *Battle Cry* (1997), *The Usual Suspects* (1998), and *Point of Arrival* (2000). He has been a member of the Jazz at Lincoln Center Orchestra since 1994.



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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*.

ALEXIS JESSICA MORRAST (Vocals) is the youngest of six, a 17-year-old singer/songwriter phenomenon, and a native of Newark, now residing in Plainfield, New Jersey. Morrast began singing at the age of three and has since performed on, including at the U.S. Open, New Jersey Performing Arts Center with Christian McBride, and Jazz at Lincoln Center's Dizzy's Club with jazz legend Barry Harris. Her resounding tone has been heard on the Millennium Stage of the Kennedy Center, Lincoln Center, and abroad in South Africa and Austria, and she has worked with greats like Greg Phillinganes, Steve Jordan, Ray Chew, Lisa Fischer, Michael Feinstein, and Tony Award-winner Christine Ebersole. Morrast has been featured and interviewed in the *Wall Street Journal*, *Los Angeles Times*, *Forbes*, and on the front pages of both local and international newspapers. She is not only a two time Amateur Night Winner at The Apollo but she also won *Showtime At The Apollo*, which aired on Fox TV with host Steve Harvey. Morrast received *Hot House* magazine's 2017 Best Up and Coming Young Artist Award.

TED NASH (Alto and Soprano Saxophones, Flute, Clarinet) enjoys an extraordinary career as a performer, conductor, composer, arranger, and educator. Born in Los Angeles into a musical family (his father, Dick Nash, and uncle, the late Ted Nash, were both well-known jazz and studio musicians), Nash blossomed early, a "young lion" before the term became marketing vernacular. Nash has that uncanny ability to mix freedom with accessibility, blues with intellect, and risk-taking with clarity. His group Odeon has often been cited as a creative focus of jazz. Many of Nash's recordings have received critical acclaim, and have appeared on the "best-of" lists in the *New York Times*, the *New Yorker*, the *Village Voice*, and the *Boston Globe*. His recordings, *The Mancini Project* and *Sidewalk Meeting*, have been placed on several "best-of-decade" lists. His album *Portrait in Seven Shades* was recorded by the Jazz at Lincoln Center Orchestra and was released in 2010. The album is the first composition released by the JLCO featuring original music by a band member other than bandleader Wynton Marsalis. Nash's latest album, *Chakra*, was released in 2013. His most recent big band recording, *Presidential Suite: Eight Variations on Freedom*, won the 2017 Best Large Jazz Ensemble Album Grammy Award. The album includes "Spoken at Midnight," which won the 2017 Best Instrumental Composition Grammy Award. Nash's arrangement of "We Three Kings," featured on the Jazz at Lincoln Center Orchestra with Wynton Marsalis' *Big Band Holidays* album, was nominated for the 2017 Best Instrumental or A Cappella Arrangement Grammy Award.

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Meet the Artists

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 Montréal 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, Fareed 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's *Live from Lincoln Center*, among other broadcasts. He has released four of his own albums on the Venus label (Japan).

MARCUS PRINTUP (Music Director, Trumpet) was born and raised in Conyers, Georgia. His first musical experiences were hearing the fiery gospel music his parents sang in church. While attending the University of North Florida on a music scholarship, he won the International Trumpet Guild Jazz Trumpet competition. In 1991, Printup's life changed when he met his mentor, the great pianist Marcus Roberts, 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. He has recorded several records as a leader: *Song for the Beautiful Woman*, *Unveiled*, *Hub Songs*, *Nocturnal Traces*, *The New Boogaloo*, *Peace in the Abstract*, *Bird of Paradise*, *London Lullaby*, *Ballads All Night*, *A Time for Love*, and his most recent, *Homage* (2012) and *Desire*, (2013) featuring 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 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. August 22 has been declared "Marcus Printup Day" in his hometown of Conyers, Georgia.

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Meet the Artists

KENNY RAMPTON (Trumpet) joined the Jazz at Lincoln Center Orchestra in 2010. In addition to performing in the JLCO, Rampton leads his own groups. He released his debut solo CD *Moon Over Babylon* in 2013. He is also the trumpet voice for the popular PBS 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's Concert Jazz Band, Chico O'Farrill's Afro-Cuban Jazz Orchestra, Bebo Valdez's 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*.

DENZAL SINCLAIRE (Vocals) is one of Canada's most popular jazz vocalists and is ranked among the finest jazz singers of his generation. A graduate of McGill University's Jazz Performance program, he possesses that rare ability to instantly achieve a profound emotional interaction with his audience. Sinclair is a Juno Award nominee, a recipient of the 2004 National Jazz Award for "Best Album," four-time consecutive recipient of *Jazz Report Magazine* Award for Male Jazz Vocalist, and 2007 Choc Jazzman Award (France). His admirers include Grammy Award-winning artists Diana Krall, the Jazz at Lincoln Center Orchestra with Wynton Marsalis, Dianne Reeves, Michael Feinstein, and Michael Bublé, as well as growing legions of jazz fans in his native Canada and abroad. He has graced the stages of concert halls and festivals around the world and has appeared on TV shows including Canada's *Bravo!TV*, *Canada AM*, *Nashville Now*, and Ireland's *The Late Late Show*. As a former member of soul artist Jamie Lidell's band, he has appeared on *Late Night with Conan O'Brien*, *Jimmy Kimmel Live!*, and Manu Katché's show *One Shot Not* (France). Equally at home in the theatre, film, and television arenas, Sinclair has delighted audiences with his critically acclaimed performance in *Unforgettable*, based on the life and music of Nat "King" Cole; *Tapestry: The Music of Carole King*; and William Saroyan's *The Time of Your Life*. His TV and film credits include the new *Battlestar Galactica* and *Being Julia*. A pivotal role for Sinclair was his collaboration with guitarist/composer Bill Coon, with whom he performed for 15 years to rave reviews in musical settings ranging from duo to symphony orchestras, including live radio, television, and studio recordings. In 1994, they recorded an album of duets and, in 1996, recorded the first in-studio concert for Canada's *BRAVO!TV*. Sinclair has performed with artists such as the Jazz at Lincoln Center Orchestra with Wynton Marsalis, Patrice Rushin, Dee Dee Bridgewater, Janis Siegal, Dee Daniels, Kevin Mahogany, Michael Feinstein, Marilyn Mae, Bob Mintzer, Jimmy Heath, Barry Harris, The Count Basie Orchestra, Dame Cleo Laine, Sir John Dankworth, Jamie Lidell, Holly Cole, Vince Giardano & The Nighthawks, The David Berger Jazz Orchestra, and the WDR Big Band. He has supported artists including Diana Krall, Dianne Reeves, Kurt Elling, Herbie Hancock, Wayne Shorter, Anita Baker, Four Tops, Holly Cole, Bill Charlap, Katie Melhua, and Jane Monheit.

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Meet the Artists

CAMILLE THURMAN (Saxophones, Vocals) has been amazing audiences throughout the world with her impeccable sound, remarkable vocal virtuosity, and captivating artistry. Many have praised her vocal abilities to the likeness of Ella Fitzgerald and Betty Carter. Her lush, rich, and warm sound on the tenor saxophone has led others to compare her to tenor greats Joe Henderson and Dexter Gordon. An accomplished performer and composer, Thurman has worked with notable jazz and R&B icons such as George Coleman, Roy Haynes, Dianne Reeves, the Jazz at Lincoln Center Orchestra with Wynton Marsalis, Dr. Lonnie Smith, Terri Lyne Carrington, Jon Hendricks, Pattie LaBelle, Gladys Knight, Chaka Khan, Louis Hayes, Russell Malone, Nicholas Payton, Jacky Terrasson, Alicia Keys, Lalah Hathaway, Jill Scott, and Erykah Badu, among others. Thurman has performed with her band at the Kennedy Center, Jazz at Lincoln Center's Rose Theater and Dizzy's Club Coca-Cola, Alice Tully Hall, the Charlie Parker Jazz Festival, The Library of Congress, the Sydney International Women in Jazz Festival, the Toms International Jazz Festival, the International Fano Jazz Festival, and many other prominent jazz venues and festivals. In 2017, she performed as a featured artist alongside Harry Connick Jr., Audra McDonald, Diana Krall, Cécile McLorin Salvant, Renée Fleming, Marilyn Maye, Roberta Gambarini, Kenny Washington, and the Jazz at Lincoln Center Orchestra with Wynton Marsalis for Jazz at Lincoln Center's 2017 Annual Gala, entitled *Ella at 100: Forever The First Lady of Song*. In 2015, Thurman was a recipient of the Martin E. Segal–Lincoln Center Award for Outstanding Young Artists and a runner-up in the 2013 Sarah Vaughan International Vocal Competition. She was a two-time award-winning recipient of the ASCAP Herb Alpert Young Jazz Composers Award and a winner of the Fulbright Scholars Cultural Ambassador Grant to Nicaragua and Paraguay. Her compositions were featured and performed by her quartet in the ASCAP/Kennedy Center "Songwriters: The Next Generation" showcase. Thurman has appeared on BET's *Black Girls Rock* as the saxophonist and flutist in the All Star Band. Thurman's debut album, *ORIGINS* (2014), reached JazzWeek's Top 50 and was critically acclaimed. *Spirit Child* (2014) featured Rashaan Carter, Shirazette Tinnin, Anthony Wonsey, Shan Kenner, and Jason Lindner. *Inside The Moment: Live At Rockwood Music Hall* (2017) features Mark Whitfield, Ben Allison, and Billy Drummond and is Thurman's third release as a leader and her first on Chesky Records.





César Pelli (1926–2019)

Hancher architect and friend

César Pelli was a brilliant architect, and it was truly an honor to have him design the current Hancher Auditorium. We were even more honored to call him our friend.

That friendship began immediately after Pelli Clark Pelli Architects was selected to design a new Hancher Auditorium following the destruction of the original building by the flooding of 2008. César felt a personal connection to Hancher's work, and he made sure to connect with members of the staff and the University of Iowa community to ensure his ideas honored Hancher's past and elevate its future. At his firm's offices in New Haven, Connecticut, he devoted an entire room to the project, and he was always happy to share his thoughts about the building with visitors.

César was delighted by the beautiful setting—often commenting that it was the most gorgeous site for which he had designed a building—and he was committed to making the most of the space. He brought the indoors and the outdoors together in the lobby spaces and rehearsal room and designed an exceptional performance space.

His joy for the project was palpable from beginning to end. He came to Iowa City for the major milestones of the project, including our Site Ceremony connecting the original Hancher to the new, our Leave Your Mark beam signing (after which he joined hundreds of construction workers on the as-yet-unfinished stage for lunch), and our Gala Opening. On opening night, César took the stage with Hancher Executive Director Chuck Swanson to launch a new era for Hancher. We'll always remember his words that night: "Hancher was built with love."

We are saddened to lose our friend. We are blessed to have the opportunity to serve our campus and community in a building that will always stand as a tribute to César.

Above: César Pelli at the opening night of the Hancher Auditorium, 2016 (Photo: Bill Adams)
Opposite page photos: scale model of Hancher Auditorium at Pelli Clark Pelli offices in New Haven, 2012; Hancher Executive Director Chuck Swanson (seated) looks at scale model while César Pelli (holding glass) looks on from behind, 2012; Pelli and the rest of the Pelli Clark Pelli team in front of Hancher during the Leave Your Mark event, 2014, (Photo: Miriam Alarcón Avila); Pelli and Swanson in 2016 (Photo: Bill Adams); Pelli and Swanson at opening night of the new Hancher Auditorium, 2016 (Photo: Bill Adams); exterior of Hancher Auditorium (Jeff Goldberg/Esto).

The Vision for Hancher Auditorium: Inauguration toward a Different Future

This is the second in a series of essays about Virgil Hancher and his vision for the arts in general, and Hancher Auditorium in particular, at the University of Iowa. The essays will appear in playbills throughout this season and will be available on the Hancher website, as well.

By Daniel Boscaljon

Virgil Hancher was inaugurated as president of the State University of Iowa on May 24, 1941, taking over the role from a retiring Eugene Gilmore. The weather that day was “fair and warmer” for the general public and over 280 delegates from educational institutions around the country. *The Daily Iowan’s* coverage of the event took more space than stories about the war—the British gains in the Battle of Crete and a discussion of ways to defeat the fascist forces that took the form of Nazism, although coverage of the inauguration was contextualized by speakers demanding—and also decrying—U.S. entry into WWII.



Coverage of Hancher's inauguration dominated the front page of *The Daily Iowan*, May 24, 1941.

The threat of fascism and violence seemingly influenced the program for Hancher's inauguration as well. Rather than business as usual, the inauguration was preceded and framed by an education conference featuring three keynote addresses anchored on the theme “Education for the Future.” The concern uniting the speakers was the role that education could play toward a more thoughtful culture and community. The presence of Hancher Auditorium seems to address the concerns and challenges offered by the invited speakers.

Edwin R. Embree looked at the strengths of the State University of Iowa and discussed the need to train humanologists:

Upon the fine foundations of your Institute of Child Research, your experimental education, your already notable researches in psychology and social sciences, I urge you to build a program devoted to the study of man and his society. Leave to others the triumphs in natural science and mechanical invention and concentrate on the science of man.

Embree's comments reflect an emphasis on “experimental education” and the thought that tax-supported institutions should not duplicate services to its students. This legislative philosophy would consume much of Hancher's time in office during his tenure in an effort to prove how the offerings of SUI (now the University of Iowa) were unique. As an example: because UNI was already using resources to train teachers, Iowa's education program emphasized educational theory.

The meaning of this potential at Iowa was set even more clearly in the other inaugural speech, offered by Lee Sieg, the then president of the University

of Washington Seattle (and Hancher's freshman physics instructor during his undergraduate years):

I do believe that our curricula should continue those topics that can serve humanity. We institutions of higher learning owe that to the public which supports us. Education should not be selfish...The well-trained engineer can help humanity by designing a new type of dam; but the poet can equally serve his fellows by bringing beauty into their lives.

Sieg continued:

...but the whole university, from the youngest freshman to the senior professor, must be shot through with faith in creative thinking, else the university shall cease at once. There may have been a time, indeed there was, when universities were solely the conservers of learning...Teaching what? Teaching facts of yesterday, then, later, facts of day before yesterday? Whence did those facts arise? I trust I have made it clear that I am talking, today, about creative thinking.

Although the value of this approach to education won't likely surprise those who are based in the fine arts, the increasingly pragmatic emphasis on education with a corresponding focus on acquiring a degree makes this opinion seem incredibly out of vogue. At the same time, if anything, the passage of time should make this argument even more prescient. Interdisciplinary influences have been shown, time and time again, to demonstrate how critical and creative thinking share similar sources of inspiration. Assuming that students are curious, the promise of the liberal arts education, in fact, is this kind of curious blend—where young students can form kinds of connections in growing minds that would be impossible within a siloed career. Beauty becomes an important ally in the war against fascism.

Problematically, instead, educational systems still seem stuck on an emphasis on compliance, obedience, and memorization as ways to produce qualitative proof of learning. The need for efficient learning seems essential in a society where jobs are scarce and student debt becomes a crippling problem. This makes the conservative approach to education seem prudent, if not necessary.

Nonetheless, the potential that Sieg saw in Iowa remains present, and Hancher Auditorium's programming provides the opportunity for students to see performances from world-class acts that would otherwise have little reason to come to the state. The ability to see a variety of features provides students with an ingredient within their education that inspires creative thinking. As long as Hancher Auditorium continues to invite the world to its stage, promoting an expansive vision for what art is and how art remains crucial to the human experience, Iowa will continue to produce humanologists well-versed in critical and creative thinking.

Daniel Boscaljon is a longtime contributor to arts writing in the ICR, often providing interviews, reviews, and essays on aesthetics for Little Village and The Englert as well as for Hancher. An independent scholar, teacher, and arts critic, he is committed to inviting others to incorporate wisdom and joy as part of everyday life. In addition to teaching workshops and holding free public conversations in the area, Daniel also has three current ventures including the Center for Humanist Inquiries (professional consultations), Coffee with Dan (spiritual direction and philosophical life coaching), and The Thoughtful Life (a non-profit venture that includes his "Making Space for Yourself" podcast). You can find his writing and more information about his services at danielboscaljon.com.



Photo: Zak Neumann

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