



Thursday, September 29, 2016, 8pm  
Paramount Theatre, Oakland

## 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*

Ted Nash, *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*

Ali Jackson, *drums*

*Tonight's program will be announced from the stage  
and performed without an intermission.*

*Brooks Brothers is the official clothier of the  
Jazz at Lincoln Center Orchestra with Wynton Marsalis.*

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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.

The Jazz at Lincoln Center Orchestra (JLCO), comprising 15 of today’s finest jazz soloists and ensemble players, 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 US, and around the world; 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 JLCO 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-FM have partnered to create the next generation of jazz programming on 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](http://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 Orchestra 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, Freddie Hubbard, Chico O’Farrill, Charles McPherson, Marcus Roberts, Geri Allen, Eric Reed, Wallace Roney, and Christian McBride, as well as from current and former JLCO 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, and the Berlin Philharmonic Orchestra; the symphony orchestras of Boston, Chicago, and London; the Orchestra Esperimentale in São Paulo, Brazil; and others. In 2006, the JLCO collaborated with Ghanaian drum collective Odadaa!, led by Yacub Addy, performing *Congo Square*, a composition Marsalis and Addy dedicated to Marsalis’ native New Orleans. The Jazz at Lincoln Center Orchestra performed Marsalis’ *Swing Symphony* with the Berlin Philharmonic and the New York Philharmonic in 2010 and with the Los Angeles Philharmonic in 2011. *Swing Symphony* was co-commissioned



Frank Stewart

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 recent years, including those in Vienne, France; Perugia, Italy; Prague, Czech Republic; London, England; Lucerne, Switzerland; Berlin, Germany; São Paulo, Brazil; and Yokohama, Japan.

Television broadcasts of JLCO programs have helped broaden the awareness of the orchestra's unique activities. Concerts by the Jazz at Lincoln Center Orchestra have aired in the US, 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 that 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 Con-*

*cert* (a project that raised funds for the Higher Ground Relief Fund, established by Jazz at Lincoln Center and 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 Jazz at Lincoln Center Orchestra from around the world.

In 2015, Jazz at Lincoln Center announced the launch of Blue Engine Records, a new platform to make its vast archive of recorded concerts available to jazz audiences everywhere ([www.jazz.org/blueengine](http://www.jazz.org/blueengine)). The label is dedicated to releasing new studio and live record-



## Donor Spotlight

### Cal Performances Salutes the Thatcher Meyerson Family

This season, Cal Performances' jazz residency and education activities are generously underwritten by the Thatcher Meyerson Family. Their generous gift is inspired by—and in loving memory of—family heads David and Shirley Thatcher.



In 1946, David and Shirley met working on a Democratic campaign in Philadelphia. The couple married the following year, and Shirley always said that she fell for David partly because of his jazz record collection.

Shortly thereafter, the Thatchers moved to California to fulfill David's dream of attending UC Berkeley, where he eventually received his Ed.D. Enthusiastic swing dancers, and always actively engaged in community life, David and Shirley soon welcomed three children to the family. As the years passed, the two campaigned for local Democrats, marched against the Vietnam War, volunteered for the PTA, gave citizenship classes, and edited the *Peace and Justice* newsletter. And through it all, they always included jazz concerts, museum visits, films, and adventurous dining in their family activities.



David and Shirley's middle child, Maris Thatcher Meyerson, remembers coming to Zellerbach Hall with her parents shortly after it opened in 1968. Now serving on Cal Performances' board of trustees as co-chair of the Education and Community Outreach Committee, Maris is grateful to continue her parents' legacy of giving back to the community.

ings as well as archival recordings from past Jazz at Lincoln Center performances. 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. Blue Engine's second offering—Carlos Henriquez's *The Bronx Pyramid*—was released last September, and *Big Band Holidays* from the Jazz at Lincoln Center Orchestra with Wynton Marsalis arrived in stores last October. The most recent release is *The Abyssinian Mass*, a Wynton Marsalis composition featuring the JLCO with Wynton Marsalis, Damien Sneed, the 70-piece Gospel Choir Chorale Le Chateau, and special guest Reverend Dr. Calvin O. Butts, III.

To date, 14 other recordings featuring the JLCO with Wynton Marsalis have been released and distributed internationally: *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** (*music director, trumpet*) is the managing and artistic director of Jazz at Lincoln Center. Born in 1961 in New Orleans, Louisiana, Marsalis began his classical training on trumpet at age 12 and soon began playing in local bands and in diverse genres. He entered the Juilliard School at age 17 and soon joined Art Blakey and the Jazz Messengers. Marsalis made his recording debut as a leader in 1982, and has since recorded more than 70 jazz and classical albums that 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.

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, he 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 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 JLCO 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 during 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, Marsalis 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 on 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, Marsalis composed a full mass for choir and jazz orchestra. The piece premiered at Jazz at Lincoln Center, followed with performances at the celebrated church. Marsalis composed his second symphony, *Blues Symphony*, which was premiered in 2009 by the Atlanta Symphony Orchestra and performed again in 2010 by the Boston Symphony Orchestra. That same year, he 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 Berlin Philharmonic 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.

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 United States. He conducts educational programs for students of all ages and hosts the popular Jazz for Young People™ concerts produced by Jazz at Lincoln Center. Marsalis has also written and is the host of the video series *Marsalis on Music* and the radio series *Making the Music*. He has written several 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; and *Moving to Higher Ground: How Jazz Can Change Your Life*, with Geoffrey C. Ward, published by Random House. In 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, Marsalis was appointed Messenger of Peace by Kofi Annan, former Secretary-General of the United Nations; he has also been designated cultural ambassador to the United States of America by the US State Department through their CultureConnect program. In 2009, Marsalis was awarded France's Legion of Honor, the highest honor bestowed by the French government. He serves on former Lieutenant Governor Landrieu's National Advisory Board for Culture, Recreation, and Tourism, a national advisory board to guide the administration's plans to rebuild Louisiana's tourism and cultural economies. Marsalis 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. 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. 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 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 bachelor's degree 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 JLCO 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, the 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 US artists such as Louis Hayes, Eric Reed, Vanessa Rubin, and others. 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."

**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 age 11, receiving honors and awards along the way. Crenshaw graduated from Thomson High



Joe Martinez

School in 2001 and received his bachelor's degree with honors in jazz performance from Valdosta State University in 2005. He was named 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 that 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 French horn at an early age, he decided to focus on the trombone at age 12. He attended Florida A&M University and the University of North Florida, and soon caught the ear of Mercer Ellington, who hired Gardner for his first professional job. He moved to Brooklyn, New York, after graduating from col-

lege, completed a world tour with Lauryn Hill in 2000, and then joined the Jazz at Lincoln Center Orchestra. Gardner has served as an instructor at the Juilliard School, as a visiting instructor at Florida State University and Michigan State University, and as an 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 work 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 top Rising Star Trombonist in the 2014 *DownBeat* Critics Poll.

## ABOUT THE ARTISTS

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**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 *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, Goines is the director of jazz studies/professor of music at Northwestern University. He received a bachelor's degree from Loyola University in New Orleans in 1984, and a master's in music 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, just after leaving 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.

**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 played and recorded with gospel immortal James Cleveland. He graduated from Clark Atlanta University with a bachelor's degree in music education. In 1991, he joined Johnny O'Neal's Atlanta-based quintet, and in 1994, he moved to New York City, where he recorded his first two albums, *Full Circle* (1996) and *Big Mama's Biscuits* (1998), for Blue Note. Irby toured the US 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 time 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 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 JLCO, Irby has arranged much of the ensemble's music, and he has also been commissioned to compose new works, including *Twilight Sounds* and his Dante-inspired ballet, *Inferno*.

**Ali Jackson** (*drums*) developed his skill on drums at an early age. In 1993, he graduated from Cass Tech High School and in 1998, he received Michigan's prestigious Artserv Emerging Artist award. As a child, he was selected as the



soloist for the “Beacons Of Jazz” concert that honored legend Max Roach at The New School. After earning an undergraduate degree in music composition, he studied under Elvin Jones and Max Roach. Jackson has been part of Young Audiences, a program that educates New York City youth on jazz. He has performed and recorded with artists including Wynton Marsalis, Dee Dee Bridgewater, Aretha Franklin, George Benson, Harry Connick, Jr., KRS-1, Marcus Roberts, Joshua Redman, Vinx, Seito Kinen Orchestra conductor Seiji Ozawa, Diana Krall, and the New York City Ballet. His production skills can be heard on George Benson’s GRP release *Irreplaceable*. Jackson is featured on the Wynton Marsalis Quartet recordings *The Magic Hour* (Blue Note, 2004) and *From the Plantation to the Penitentiary*. He also collaborated with jazz greats Cyrus Chestnut, Reginald Veal, and James Carter on *Gold Sounds* (Brown Brothers, 2005), which transformed songs by indie alternative rock band Pavement into unique virtuosic interpretations with the attitude of the church and juke joint. He has been a member of the Jazz at Lincoln Center Orchestra since 2005. Jackson currently performs with the Wynton Marsalis Quintet and Horns in the Hood, and leads the Ali Jackson Quartet. He also hosted “Jammin’ with Jackson,” a series for young musicians at Jazz at Lincoln Center’s Dizzy’s Club *Coca-Cola*. He is

also the voice of “Duck Ellington,” a character in the Penguin book series *Baby Loves Jazz* that was released in 2006.

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

**Elliot Mason** (*trombone*) was born in England in 1977 and began trumpet lessons at age four with his father. At age seven, he switched his focus from trumpet to trombone. At 11 years old, he was performing in various venues, concentrating on jazz and improvisation. At 16, Mason was chosen to receive a full scholarship to attend Berklee College of Music. He has won



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**Myra Melford & Snowy Egret**  
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Fresh from Jazz at Lincoln Center’s season-opening September concerts in New York, Myra Melford joins her all-star ensemble Snowy Egret to perform *Language of Dreams*, featuring video, narration, and movement, and inspired by the writings of Uruguayan author Eduardo Galeano. Melford is an electrifying improviser and an incisive composer who combines a passion for groove and lyricism with an experimentalist’s spirit of invention. For tickets, visit [calperformances.org](http://calperformances.org).

## ABOUT THE ARTISTS

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the following awards: *Daily Telegraph* Young Jazz Soloist (under 25) Award, the prestigious Frank Rosolino Award, the International Trombone Association's Under 29 Jazz Trombone Competition, and Berklee's Slide Hampton Award in recognition of outstanding performance abilities. Mason moved to New York City after graduation, and in 2008 joined Northwestern University's faculty as the jazz trombone instructor. He has performed with the Count Basie Orchestra, the Mingus Big Band, the Maria Schneider Orchestra, and the Maynard Ferguson Big Bop Nouveau. A member of the Jazz at Lincoln Center Orchestra since 2006, Mason also continues to co-lead the Mason Brothers Quintet with his brother Elliot. The Mason Brothers released their debut album, *Two Sides, One Story*, in 2011.

**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 entered marketing vernacular. Nash has that uncanny ability to mix freedom with accessibility, blues with intellect, and risk-taking with clarity, and his group Odeon has often been cited as a creative focus of jazz. Many of Nash's recordings have received critical acclaim and appeared on the "best-of" lists in the *New York Times*, *Village Voice*, *Boston Globe*, and *The New Yorker*. His recordings *The Mancini Project* and *Sidewalk Meeting* have been placed on several "best-of-decade" lists. Nash's 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, and the Jazz at Lincoln Center Orchestra premiered his commissioned work *Presidential Suite* in 2014.

**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's 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's 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

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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, and soon, he was one of Chicago's busiest piano players. Working in Chicago, Nimmer decided to leave school and make the move to New York City, where he immediately emerged onto the jazz scene. A year later, 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 others. 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. Nimmer has released four of his own albums on the Venus label (Japan).

**Marcus Printup** (*trumpet*) was born and raised in Conyers, Georgia, and 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 a popular clinician teaching middle schools, high schools, and colleges across the US. 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.

**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' *Sesame Street*. Rampton performed with the Scottish National Jazz Orchestra at the Edinburgh International Festival, and was the featured soloist on the Miles Davis/Gil Evans classic version of *Porgy and Bess*. He has been a regular member of Mingus Epitaph (under the direction of Gunther Schuller), the Mingus Big Band/Orchestra/Dynasty, George Gruntz' Concert Jazz Band, Chico O'Farrill's Afro-Cuban Jazz Orchestra, Bebo Valdez' Latin Jazz All-Stars, and The Manhattan Jazz Orchestra. Rampton 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, he has performed with Dr. John, Christian McBride, the Maria Schneider Orchestra, Charles Earland, Geoff Keezer, and many others. Some of Rampton's Broadway credits include *Anything Goes*, *Finian's Rainbow*, *The Wiz*, *Gentlemen Prefer Blondes*, *Young Frankenstein*, and *The Color Purple*.