

Wednesday Evening, April 29, 2015, at 7:00

Wynton Marsalis, *Managing and Artistic Director*
Greg Scholl, *Executive Director*



THE JAZZ AT LINCOLN CENTER ORCHESTRA
WITH WYNTON MARSALIS
AND HOST MICHAEL KEATON

The World of Duke Ellington

TONY BENNETT, *Vocals*
PASTOR SHIRLEY CAESAR, *Vocals*
ADRIANE LENOX, *Vocals*
BAQIR ABBAS, *Wood Flute*
MELISSA ALDANA, *Saxophone*
JONATHAN BATISTE, *Piano*
DICK HYMAN, *Piano*
CHRISTIAN McBRIDE, *Bass*
ROBERT PULLEN, *Director*
JARED GRIMES, *Choreography*
JASON SPARKS, *Choreography*
MIKE RENZI, *Piano*
JOE SAYLOR, *Percussion*
GEOFFREY WARD, *Scriptwriting*

Jazz at Lincoln Center Orchestra

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 Saxophone*
TED NASH, *Alto Saxophone*
VICTOR GOINES, *Tenor Saxophone*
WALTER BLANDING, *Tenor Saxophone*

(continued)

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Frederick P. Rose Hall
jazz.org

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pager, or watch alarm is switched off.*

PAUL NEDZELA, *Baritone Saxophone*
JOE TEMPERLEY, *Baritone Saxophone*
JAMES CHIRILLO, *Guitar*
DAN NIMMER, *Piano*
CARLOS HENRIQUEZ, *Bass*
ALI JACKSON, *Drums*

Essentially Ellington Alumni Orchestra

PATRICK BARTLEY, *Alto Saxophone*
LAKECIA BENJAMIN, *Alto Saxophone*
JULIAN LEE, *Tenor Saxophone*
KURT BACHER, *Tenor Saxophone, Clarinet*
ROSE RUTLEDGE, *Baritone Saxophone*
JUMAANE SMITH, *Trumpet*
SHAREEF CLAYTON, *Trumpet*
TATUM GREENBLATT, *Trumpet*
NOAH HALPERN, *Trumpet*
ANGELISHA RODGERS, *Trumpet*
COLEMAN HUGHES, *Trombone*
SAM CHESS, *Trombone*
REBECCA PATTERSON, *Trombone*
ROBBIE LEE, *Piano*
RUSSELL HALL, *Bass*
RAHSAAN PICKETT, *Guitar*
SAMMY MILLER, *Drums*

Dancers

JAMES BROWN III
ERIN MOORE
DEWITT FLEMING
LUKE HAWKINS
CHRIS SCOTT
LOGAN MILLER
ROBIN PASSMORE
DARIO NATARELLI
JESSICA VENTRANO
YUKA KAMEDA
JALEN PHIFER
DAN MITRA

Happy-Go-Lucky LocalEssentially Ellington Alumni Orchestra
By Duke Ellington and Billy Strayhorn
Transcribed by David Berger

Tonk..... Dick Hyman
By Duke Ellington and Billy Strayhorn

Mood IndigoMelissa Aldana, Joe Temperley, JLCO
By Duke Ellington and Barney Bigard
Arranged by Billy Strayhorn
Transcribed by David Berger

Rockin’ in RhythmJLCO
By Duke Ellington and Harry Carney
Transcribed by David Berger

Notes on the Program

by Ted Panken

In conversation a decade ago, Wynton Marsalis segued from a discussion of his epic composition *All Rise* to one of his favorite subjects. “All of Duke Ellington’s music has such depth and complexity that it begs to be dealt with on a very serious level from a philosophical standpoint,” Marsalis said. “He’s a whole field of study, and so much has been missed. I don’t think it’s ever really been dealt with for what it is.”

Without prompting, Marsalis filled in some gaps. “The first thing that isn’t addressed is what in Ellington’s philosophy allowed him to develop material with such seriousness for a half-century,” he said. “Maybe three or four artists in the history of the planet have such an unbelievably long, sustained development. Listen to ‘New Orleans Suite’ from 1970 and ‘Black and Tan Fantasy’ from 1927. He’s dealing with the same thing—blues, call-and-response, certain types of voicing, the antiphonal relationship between brass and woodwinds, mood pieces, shuffles. What does his development teach us in terms of his sustained seriousness of his art, regardless of what was going on around him?”

Marsalis steamed ahead like Sonny Greer propelling an Ellington train song. “I could pull out hundreds upon hundreds of technical things to talk about,” he said, before enumerating a few of them. “He put together so many different types of music. There’s the thematic layout of the material in ‘A Tone Parallel To Harlem.’ The way he used American archetypes. The myriad of forms that he invented. How he used the blues inside of voicings and in progressions that he wrote. How he used the sound of the blues to modulate and to make a voicing in different registers. We could talk about how he appropriated the New Orleans counterpoint, how he learned the New Orleans music from New Orleans musicians.”

As the above discourse makes clear, Marsalis gives Ellington’s compositions and concepts pride of place within his consciousness. His public explorations of Ellingtonia began in August 1988, when he mandated composer-arranger David Berger to assemble a 16-member all-star big band, including a cohort of Ellington alumni—reedmen Jimmy Hamilton, Norris Turney, and Joe Temperley, trumpeter Willie Cook, and trombonist Art Baron—to play the Ellington suites *Suite Thursday*, *Such Sweet Thunder*, and *Anatomy of a Murder* at the concluding concert of the second season of “Classical Jazz at Lincoln Center.” Other Ellingtonians—trombonist Britt Woodman and bassist Jimmy Woode, for example—entered the mix as the Lincoln Center Jazz Orchestra progressed into the 1990s; they and other veterans, some in their sixties and seventies, imparted to such younger Marsalis recruits as Marcus Roberts, Victor Goines, Todd Williams, Wess Anderson, Wycliffe Gordon, Reginald Veal, and Herlin Riley—all modern masters—the idiomatic nuances of Ellingtonia.

From there, Marsalis stated in 2005, “We developed the vocabulary of how we would play Ellington’s music,” operating by the maestro’s dictum, “It doesn’t have to be identical to be good; it only has to be good.” Now, as then, the world of Duke Ellington is the world of Jazz at Lincoln Center.

In conveying the breadth of Ellington’s achievement on the 116th anniversary of his birth, Marsalis identifies a novelistic range of categories—among them, “Love Songs,” “Siren Songs,” “Dance,” “International,” “Civil Rights,” “Virtuoso,” “Translator of Cultures,” “Across Generations,” “Spirituals,” “Blue Mood,” “Avant-Garde,” and “Afro-Latin.” Many will emerge on this evening’s remarkable program, performed by the Jazz at Lincoln Center Orchestra with a trans-generational international cast of characters that includes singers Tony Bennett, Pastor

Shirley Caesar, and Adriane Lenox, pianists Dick Hyman, Jonathan Batiste, and Mike Renzi, bassist Christian McBride, saxophonist Melissa Aldana, the Pakistani wood flutist Baqir Abbas, and percussionist Joe Saylor. Jared Grimes and Jason Sparks will choreograph the proceedings, and distinguished historian Geoffrey Ward's script will contextualize them.

"More than the technical things, why did Ellington want to do all this?" Marsalis asked rhetorically, before answering his question. "He wanted to be great. He searched to figure out what in all of his experience would lead him to the deepest regions of his musicianship and help him develop his greatness. He came to the most profound aspects of what jazz is."

Meet the Artists

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Michael Keaton

As the star of the 2015 Academy Award Best Picture winner, *Birdman: Or (The Unexpected Virtue of Innocence)*, Michael Keaton (*Host*) garnered critical and public acclaim for his role as Riggan, a one-time celebrated, now washed-up actor battling to regain his ego and career by mounting a Broadway play. For his work in *Birdman*, Keaton was nominated for an Academy Award and won the Golden Globe, Independent Spirit, and National Board of Review awards for Best Actor as well as many other nominations and honors, including a SAG Ensemble Cast win. Keaton first achieved national attention with the hit comedy *Night Shift*, followed by starring roles in such popular films as *Mr. Mom*, *Johnny Dangerously*, and *Dream Team*. In 1998 Keaton earned the Best Actor Award from the National Society of Film Critics for *Clean and Sober* and for Tim Burton's *Beetlejuice*. He re-teamed with Burton to play the title role in the blockbusters *Batman* and *Batman Returns*. Keaton also starred in HBO's highly regarded true-life drama *Live From Baghdad*, for which he received a Golden Globe nomination for his role as intrepid CNN reporter Robert

Weiner. He also starred in the Universal thriller *White Noise* and in *Game Six*, which premiered at the 2005 Sundance Film Festival. Presently Keaton has completed work on *Spotlight*, the compelling true story of how the *Boston Globe* uncovered a massive scandal within the Catholic Church. He will soon begin filming *The Founder*, the story of McDonald's founder, Ray Kroc. Keaton is a member of American Rivers.

Tony Bennett

Tony Bennett (*Vocals*) was born as Anthony Dominick Benedetto on August 3, 1926 and was raised in Astoria, Queens. With millions of records sold worldwide and platinum and gold albums to his credit, Bennett has received the Grammy Lifetime Achievement Award and 17 Grammy Awards, including Record of the Year. His 2007 primetime special, *Tony Bennett: An American Classic*, won seven Emmy Awards, making it the most honored program at the 2007 Emmy Awards. His initial successes were hit singles for Columbia in the early 1950s. Bennett had 24 songs in the Top 40, including "I Wanna Be Around," "The Good Life," and his signature song, "I Left My Heart In San Francisco," which garnered him two Grammy Awards. In every decade since the 1950s, Bennett has released new charting albums and toured the world to sold-out audiences and rave reviews. In 2006 the three-time Grammy Award-winning *Duets: An American Classic* was released, which featured Paul McCartney, Elton John, Barbra Streisand, Bono, and others.

In celebration of his 85th birthday in 2011, *Duets II* featured the late Amy Winehouse (her final recording), Michael Bublé, Aretha Franklin, Josh Groban, Lady Gaga, John Mayer, and many more. *Duets II* won two Grammy Awards and debuted at No. 1 on the *Billboard* Album charts, a first for an 85-year-old artist. In 2012 Bennett also authored his fourth book, the *New York Times* bestselling *Life Is a Gift*. Bennett is a Kennedy Center Honoree, NEA Jazz Master, a United Nations Citizen of the World, and a *Billboard* Magazine Century Award recipient. He is also a dedicated painter who has exhibited work around the world, in permanent collections at the Smithsonian Museums, and through United Nations commissions. Bennett has contributed significant fundraising towards the Juvenile Diabetes Foundation, the American Cancer Society, and is active in environmental concerns and social justice. Bennett marched with Dr. King from Selma to Montgomery, and the Martin Luther King Center in Atlanta has bestowed upon him their Salute to Greatness Award for his efforts in fighting racial discrimination. Bennett and his wife Susan Benedetto founded Exploring the Arts (ETA) in 1999 to strengthen the role of the arts in public high school education. ETA's first endeavor was the establishment of Frank Sinatra School of the Arts (FSSA), a wildly successful public high school founded in partnership with the Department of Education.

Pastor Shirley Caesar

Pastor Shirley Caesar (*Vocals*) is an iconic gospel artist who has traveled the world spreading the gospel and breaking down barriers for gospel artists. She has won 11 Grammy Awards, sung for presidents and world leaders, and released over 30 solo albums since leaving the wildly popular group The Caravans in the 1960s. She is also a pastor at the thriving Mount Calvary Word of Faith Church in Raleigh-Durham. Caesar splits her time between pastoring and traveling the country ministering and

singing. Her most recent album is 2013's *Good God*.

Adriane Lenox

Adriane Lenox's (*Vocals*) most recent Broadway appearance was *After Midnight*, for which she received her second Tony Award nomination. Winner of the Tony Award, Drama Desk, and Lucille Lortel awards for the play *Doubt*, her other Broadway credits include *Dreamgirls*, *Chicago*, *How to Succeed in Business*, *Kiss Me*, *Kate*, and *Ain't Misbehavin'*, to name a few. She has a recurring role as Deputy AG Reven Wright on NBC's *The Blacklist*. You can catch her on an upcoming episode of *Nurse Jackie* and recurring on Marvel's Netflix series *Daredevil*. Other television appearances include *Lipstick Jungle*, *Law & Order: SVU*, and *Unforgettable*. Movie appearances include *The Butler*, *The Blind Side*, *Love Is Strange*, *The Sorcerer's Apprentice*, *Black Snake Moan*, *Mister and Pete*, and *Alvin and the Chipmunks*.

Baqir Abbas

Baqir Abbas (*Wood Flute*) belongs to the small, but highly talented set of flutists who have kept this ancient instrument alive in Pakistan. A Lahori (of Lahore, Pakistan) tutored by another flute great—his uncle Ghulam Shabbir—Abbas is a seasoned instrumentalist who has lent his signature flute sound to works of both classical and popular singers, including Ustad Nusrat Fateh Ali Khan, Jawad Ahmed, Ustad Hamid Ali Khan, Juniad Jamshed, Ali Zafar, Ustad Salamat Ali Khan, Strings, and Hadiqa Kiyani. He is also a member of Sachal Studios' Sachal Jazz, which recently performed at Jazz at Lincoln Center and London's Barbican Centre with the Jazz at Lincoln Center Orchestra with Wynton Marsalis.

Melissa Aldana

Melissa Aldana (*Tenor Saxophone*) began alto saxophone under her father's tutelage at age six. By 16, Aldana was headlining at the Club de Jazz de Santiago, the main

hub of the Chilean jazz community. Around the same time, in 2005, she was invited to play with Danilo Perez at the Panama Jazz Festival. After graduating from Berklee College of Music, Aldana moved to New York, where she was mentored by legendary saxophonist George Coleman. Aldana recorded her first record, *Free Fall*, for Greg Osby's label Inner Circle Music. In 2012 she released her sophomore album, *Second Cycle*. Aldana's first big break onstage came when Osby invited her to play a weeklong residency at the Village Vanguard. She has since performed in such venues as Dizzy's Club *Coca-Cola*, Blue Note, Jazz Standard, Museum of Modern Art, Small's, and Jazz Gallery, and her band has performed at such prestigious festivals as Monterey Jazz Festival and Providencia Jazz Festival in Chile. Aldana now plays with bassist Pablo Menares and drummer Francisco Mela, known together as the Crash Trio. In September 2013, at age 24, Aldana became the first female to win the illustrious Thelonious Monk International Jazz Saxophone Competition. Aldana also won the National Arts Award "Altazor" in Chile for Best Album and recently received the Lincoln Center Martin E. Segal Award. The Crash Trio recently released their self-titled debut album for Concord.

Jonathan Batiste

Jonathan Batiste (*Piano*) has ignited the NYC music scene with his unique voice on piano and dapper sense of style. Batiste comes from a celebrated lineage of musicians in New Orleans. He has performed in more than 40 countries and conducted clinics and master classes worldwide. He is a Juilliard graduate, Movado Future Legend award recipient, and Steinway Performing Artist. Now 28, he was recently featured on the HBO series *Tremé*, has successfully begun to innovate jazz music and arts education, and is a music curator and associate artistic director at the National Jazz Museum in Harlem.

Dick Hyman

Since the early 1950s, Dick Hyman (*Piano*) has had a musical career as a pianist, organist, arranger, music director, and composer. His versatility has resulted in film scores, orchestral compositions, concert appearances, and over 100 albums recorded under his name. In addition to developing his own masterful style of piano improvisation, Hyman has also investigated ragtime and the earliest periods of jazz, which he often features in recitals and recordings. He has released numerous recordings with combos and duets. Hyman was also one of the first to record on the Moog synthesizer, and his *Minotaur* landed on the *Billboard* charts. Hyman's concert compositions for piano and orchestra include a concerto and his *Ragtime Fantasy*. With the choral group Gloria Musicae, he has premiered *Bottle It Up* and a cantata based on Mark Twain's autobiography. His chamber music compositions include *Dances and Diversions*, *Danzas Tropicales*, a violin/piano sonata, and miscellaneous pieces for strings. Hyman was in *Three-Piano Crossover* with Marian McPartland and Ruth Laredo, and in numerous pops concerts. He spent 20 years as artistic director for *Jazz in July* at New York's 92nd Street Y and has a similar role in the Oregon Festival of American Music. As a studio musician, Hyman has won seven Most Valuable Player Awards from the National Academy of Recording Arts and Sciences. He was music director for Benny Goodman's final appearance (on PBS) and for *In Performance at the White House*. He received Emmy Awards for his *Sunshine's on the Way* score and for musical direction of PBS' special on Eubie Blake. He is a member of the Jazz Hall of Fame of the Rutgers Institute of Jazz Studies and the New Jersey Jazz Society. Hyman has been music director for Arthur Godfrey and orchestrator of *Sugar Babies*. He has served as composer/arranger/conductor/pianist for a long list of Woody Allen films. Other scores have included *Moonstruck*, *Scott Joplin*, and *The Lemon Sisters*, as

well as the Cleveland/San Jose Ballet Company's *Piano Man* and several Twyla Tharp dances. *Dick Hyman's Century Of Jazz Piano* was released on Arbors Records, with a transcription published by Hal Leonard Music.

Christian McBride

Four-time Grammy Award-winning jazz bassist Christian McBride (Bass) is a Philadelphian native and one of the most requested, recorded, and respected figures in music. McBride moved to New York in 1989 to pursue classical studies at The Juilliard School, where he was promptly recruited to the road by saxophonist Bobby Watson. In 2000 he formed his longest-running project, the Christian McBride Band, featuring Ron Blake, Geoffrey Keezer, and Terreon Gully. In 2009 McBride approached a more traditional lens with the debut of his critically-acclaimed Inside Straight quintet, and again with the Christian McBride Big Band, whose 2012 release *The Good Feeling* won the Grammy Award for Best Large Ensemble Jazz Album. The Christian McBride Trio, with Christian Sands and Ulysses Owens, Jr. recently released the Grammy Award-nominated album *Out Here*. McBride is also a respected educator and advocate, first noted in 1997 when he spoke on former President Bill Clinton's town hall meeting "Racism in the Performing Arts." He has since been named artistic director of the Jazz Aspen Snowmass Summer Sessions, co-director of the National Jazz Museum in Harlem, and the second creative chair for Jazz of the Los Angeles Philharmonic Association. McBride's 1998 four-movement suite *The Movement, Revisited*, dedicated to figures of the civil rights movement and commissioned by the Portland (ME) Arts Society and the National Endowment for the Arts, was expanded and performed again in 2008 in Los Angeles at Walt Disney Concert Hall. He hosts and produces *The Lowdown: Conversations With Christian* on SiriusXM

satellite radio and National Public Radio's *Jazz Night in America*, a weekly radio show and multimedia collaboration between WBGO, NPR, and Jazz at Lincoln Center. He serves as artistic advisor for jazz programming at the New Jersey Performing Arts Center. McBride also works with Jazz House Kids, the community arts organization dedicated to educating children through jazz. From jazz (Freddie Hubbard, Sonny Rollins, J.J. Johnson, Ray Brown, Milt Jackson, McCoy Tyner, Roy Haynes, Chick Corea, Herbie Hancock, and Pat Metheny), to R&B (Isaac Hayes, Chaka Khan, Natalie Cole, Lalah Hathaway, and James Brown), to pop/rock (Sting, Paul McCartney, Carly Simon, Don Henley, and Bruce Hornsby) to hip-hop/neo-soul (The Roots, D'Angelo, and Queen Latifah), to classical (Kathleen Battle, Edgar Meyer, Shanghai Quartet, and Sonus Quartet), McBride is a luminary.

Jared Grimes

Jared Grimes (*Choreography*) is a quadruple-threat singer, dancer, actor, and choreographer. On numerous occasions, he has danced alongside legends such as Wynton Marsalis, Gregory Hines, Ben Vereen, Jerry Lewis, Fayard Nicholas, and he performed for Barack Obama and Ted Kennedy at The Kennedy Center. Grimes has toured with musical legend Mariah Carey, under the choreography of Marty Kudelka, and danced for artists such as Common, Salt-n-Pepa, En Vogue, Busta Rhymes, and The Roots. Jared's theater credits include, *After Midnight* on Broadway, *Twist*, *Babes in Arms*, *Gentlemen Prefer Blondes*, and *Broadway Underground*, which he directed. Grimes has appeared in commercials for Coca-Cola, Subway, MTV, and on such television shows as CBS' *Star Search*, *Showtime at the Apollo*, ABC Family's *Dance Fever*, and *The Jerry Lewis Telethon*. His television acting credits include Fox's *Fringe* and HBO's *Boardwalk Empire*. Grimes made his choreography debut in Cirque Du Soleil's *Banana Shpeel* off-broadway,

choreographed commercials for Chili's, and also assisted choreography with Kristin Denehy for Macy's popular *Kidz Bop* commercial. He was recently a choreographer of *After Midnight* and associate choreographer of *Holler If Ya Hear Me*, the Tupac musical. His feature film credits include Paramount's *The Marc Pease Experience*, New Line Cinema's *Little Manhattan*, and Elevation Filmwork's *First Born*. Grimes is currently a lead in the Radio City Spring Spectacular, produced by Harvey Weinstein.

Jason Sparks

Jason Sparks (*Choreography*) most recently won best choreography at the 2014 NYMF festival for his work on *Propaganda!*. For the past four years Jason has been Warren Carlyle's associate, working on *After Midnight* on Broadway (Tony Award, Best Choreography), *68th Annual Tony Awards*, *A Christmas Story: The Musical* national tour, *Mozart*, and *Cotton Club Parade*. Other regional choreographic credits include *Grand Hotel* (St. Clements Theatre), *Beehive* (Pennsylvania Centre Stage), and *Unsung* (NU Musical Festival).

Geoffrey Ward

Geoffrey C. Ward (*Scriptwriting*) was born in Newark, Ohio in 1940 and grew up on the south side of Chicago and in New Delhi, India. He graduated from Oberlin College in 1962 with a bachelor's degree in studio art. He was senior picture editor at Encyclopedia Britannica in Chicago during the mid-1960s, founding editor of *Audience* magazine from 1970 to 1973, and managing editor and editor of *American Heritage* magazine from 1977 to 1982. For 14 years he wrote a monthly column for *American Heritage* called "The Life and Times." Ward has collaborated with Ken Burns since 1984 and has been the sole or principal scriptwriter for *Huey Long*, *Statue Of Liberty*, *Thomas Hart Benton*, *The Civil War*, *Empire Of The Air*, *The Men Who Made Radio*, *Baseball*, *The West*, *Thomas Jefferson*, *Frank Lloyd*

Wright, *Not For Ourselves Alone*, *The Story Of Elizabeth Cady Stanton And Susan B. Anthony*, *Jazz*, *Mark Twain*, *Unforgivable Blackness: The Rise And Fall Of Jack Johnson*, and *The War*. Ward also wrote or co-wrote companion volumes for seven of these series. Ward was the principal or sole writer of *Nixon*; *Lindbergh*; *Reminiscing in Tempo*; *The Kennedys*; *The Last Boss*; *TR*; and *Abraham and Mary Lincoln: A House Divided*, all part of PBS' *American Experience* series. For his work in documentary films, Ward has won two Writers' Guild Awards, seven Christopher Awards, and six Emmys. Ward is also an independent historian, biographer, and the author of six other books, including *A First-Class Temperament: the Emergence of Franklin Roosevelt*, which won the National Book Critics Circle and *Los Angeles Times* Awards for Best Biography, the Francis Parkman Award of the Society of American Historians in 1989, and was a finalist for the Pulitzer Prize. He is currently at work on two books: *A Disposition to be Rich*, a biography of his great-grandfather, 19th-century swindler Ferdinand Ward; and a book about the Partition of India. He writes frequently about India and Indian wildlife. Ward lives in New York City with his wife, writer Diane Raines Ward.

Joe Saylor

Born and raised in Indiana, Pennsylvania, Joe Saylor (*Drums*) is one the most dynamic and exciting percussionists around today. Playing music since the age of three, Saylor has had an extremely distinguished career in which he has travelled all over the world sharing his love of music with an array of different audiences. He has performed and/or collaborated with Wynton Marsalis, Dwayne Dolphin, Roy Hargrove, Lenny Kravitz, Ellis Marsalis, Questlove, and Mark O'Connor, among others. An avid believer in the importance of education, Saylor has conducted music education workshops at dozens of middle schools, high schools, and many of the

United States' finest institutions, including Stanford University. In 2010 he made his acting debut in the second season of HBO's hit show *Tremé*. Saylor is a member of the Stay Human Band, a groundbreaking jazz ensemble founded by Saylor's longtime friend and colleague Jonathan Batiste. He also holds the drum chair in Vince Giordano's Nighthawks Orchestra, through which he was featured on HBO's *Boardwalk Empire*. Saylor is an alumnus of both the Manhattan School of Music and The Juilliard School.

Wynton Marsalis

Wynton Marsalis (*Music Director, Trumpet*) is the managing and artistic director of Jazz at Lincoln Center and a world-renowned trumpeter and composer. Born in New Orleans, Louisiana in 1961, Marsalis began his classical training on trumpet at age 12, entered The Juilliard School at age 17, and then joined Art Blakey and the Jazz Messengers. He made his recording debut as a leader in 1982, and has since recorded more than 60 jazz and classical recordings, which have won him nine Grammy Awards. In 1983 he became the first and only artist to win both classical and jazz Grammys in the same year and repeated this feat in 1984. Marsalis is also an internationally respected teacher and spokesman for music education, and has received honorary doctorates from dozens of U.S. universities and colleges. He has written six books; his most recent are *Squeak, Rumble, Whomp! Whomp! Whomp!*, illustrated by Paul Rogers and published by Candlewick Press in 2012, and *Moving to Higher Ground: How Jazz Can Change Your Life* with Geoffrey C. Ward, published by Random House in 2008. In 1997 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 2001 he was appointed Messenger of Peace by Mr. Kofi Annan, Secretary-General of the United Nations, and he has

also been designated cultural ambassador to the United States of America by the U.S. State Department through their CultureConnect program. Marsalis was instrumental in the *Higher Ground Hurricane Relief* concert, produced by Jazz at Lincoln Center. The event raised more than \$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. Marsalis helped lead the effort to construct Jazz at Lincoln Center's home—Frederick P. Rose Hall—the first education, performance, and broadcast facility devoted to jazz, which opened in October 2004.

Jazz at Lincoln Center Orchestra

The Jazz at Lincoln Center Orchestra, 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; 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 each year. The Jazz at

Lincoln Center weekly radio series, Jazz at Lincoln Center Radio, is distributed by the WFMT Radio Networks. Winner of a 1997 Peabody Award, Jazz at Lincoln Center Radio is produced in conjunction with Murray Street Enterprise, New York. 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, and Ted Nash.

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. In March and April 2015, the Jazz at Lincoln Center Orchestra performed concerts and education workshops throughout an historic 12-city tour of the Americas, starting in Puerto Rico and ending in Brazil.

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.

To date, 14 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).

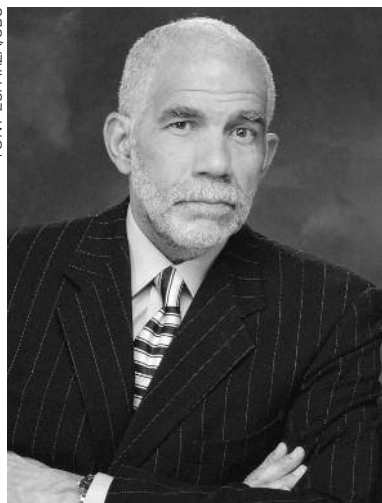
Jazz at Lincoln Center

Jazz at Lincoln Center is dedicated to inspiring and growing audiences for jazz. With the world-renowned Jazz at Lincoln Center Orchestra and a comprehensive array of guest artists, Jazz at Lincoln Center advances a unique vision for the continued development of the art of jazz by producing a year-round schedule of performance, education, and broadcast events for audiences of all ages. These productions include concerts, national and international tours, residencies, weekly national radio programs, television broadcasts, recordings, publications, an annual high school jazz band competition and festival, a band director academy, jazz appreciation curriculum for students, music publishing, children's concerts and classes, lectures, adult education courses, student and educator workshops, and interactive websites. Under the leadership of Managing and Artistic Director Wynton Marsalis, Chairman Robert J. Appel, and Executive Director Greg Scholl, Jazz at Lincoln Center produces thousands of events each season in its home in New York City, Frederick P. Rose Hall, and around the world. For more information, visit jazz.org.

***Essentially Ellington* 20th Anniversary Exhibit On View Now**

Free and open to the public during scheduled performances

In celebration of the 20th anniversary of Jazz at Lincoln Center's high school jazz band program, *Essentially Ellington* (EE), our current exhibit tells the story of the program's inception and evolution into one of the most innovative jazz education events in the world. In 1995, Jazz at Lincoln Center made a commitment to bring Duke Ellington's music, in its original form, to high school musicians for study and performance. Twenty years later, *Essentially Ellington* has served over 3,300 member schools, reaching 566,280 students and distributing over 154,000 scores to schools around the world. The exhibit, located on the fifth floor of Frederick P. Rose Hall, features the photography of Frank Stewart and Lawrence Sumulong and rare video footage from the festival and competition. Please stop by the free exhibit to learn more!



The Ed Bradley Award for Leadership celebrates our friend and board member Ed Bradley, who served on the Jazz at Lincoln Center board from 1992 until his death in 2007.

The Jazz at Lincoln Center Award for Leadership was renamed in his honor in 2008 and recognizes and celebrates the integrity, wisdom, and pioneering spirit of outstanding leaders in jazz.

The 2015 Recipient is
ROBERT J. APPEL

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Board of Directors, Chairman
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*Past recipients of the Ed Bradley Award for Leadership
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2008

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2000

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2013

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2007

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2005

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Special thanks to *CBS News/60 Minutes* for their generosity in producing the Ed Bradley Award for Leadership Video: Jeff Fager, Bill Owens, Kara Vaccaro, Katy Textor, Matt Denowski, Aaron Tomlinson, Matthew Magratten.



The Ed Bradley Award for Leadership 2014 Recipient

Robert J. Appel

Robert J. Appel is a philanthropist and private investor and financier with Appel Associates, a New York-based money management and investment firm that he established in 2005 after a long and successful career on Wall Street.

Prior to establishing Appel Associates, he was Managing Director and a member of the Executive Committee of Neuberger Berman, LLC, an investment and securities brokerage firm for which he worked from 1972 to 2003. Upon sale of the company to Lehman Brothers in 2003, Mr. Appel became a private investor and two years later, founded Appel Associates.

Mr. Appel, who is recognized for his philanthropic work, is involved in several charitable organizations and causes. He is Trustee Emeritus and Presidential Councilor for his alma mater Cornell University. He served as a member of the Executive Committee and Chair of the Investment Counsel for the university from 1995–2003.

Motivated by his interest in medicine and higher education and a strong desire to improve the quality of life of others, Mr. Appel is currently Vice Chair of the Overseers—Executive Committee and Chair of the Development Committee for Weill Cornell Medical College. He successfully led a fundraising campaign that raised \$1.1 billion over the past four years for the College, and the Appel Institute for Alzheimer's Research was recently established by Mr. Appel and his wife, Helen. Mr. Appel is also on the board of New York Presbyterian Hospital.

Mr. Appel assumed the position of chairman of the board of Jazz at Lincoln Center as the organization began its 25th anniversary season. He has been a member of the Board since 2008, having been drawn to Jazz at Lincoln Center by a long-time passion for music, jazz, and the mission of the organization to preserve and expand audiences for the art form. He will use his expertise in finance and philanthropy as well as an affinity for jazz and the American Songbook to build on the success of Jazz at Lincoln Center, while increasing private philanthropy support and international public support for the organization.

In addition to his business interests and the aforementioned philanthropy interests, Mr. Appel serves as a trustee for the following organizations: the 92nd Street Y, Levitt Foundation, Cancer Research Institute, and Orchestra of St. Luke's. He is also currently a director and member of the Executive Committee of Ampco Pittsburgh Steel.



The Ashley Schiff Ramos Community Development in Jazz Award

Wendy Oxenhorn

Wendy Oxenhorn is the executive director of the Jazz Foundation of America, co-founder of Street News, and a blues harmonica player.

At age 14 Wendy moved on her own to New York City, where she attended the School of American Ballet and danced with New York City Ballet. At age 17 a career-ending knee injury threw her into a severe depression, prompting Wendy to call a suicide hotline. She found herself consoling the counselor on the line, who was herself depressed. Wendy started working at the suicide hotline three days later, beginning her career in the humanitarian arena.

In 1990 Wendy co-founded the newspaper *STREETNEWS*, which provided immediate employment for a homeless workforce. She recruited Fortune 500 CEOs and celebrities, and gained coverage in *The New York Times*, *Wall Street Journal*, and *Herald Tribune*. Talk show appearances included *Regis and Kathy Lee*, *CBS Nightline*, and *The Today Show*. At its peak, *STREETNEWS* employed over 2,000 homeless men and women in New York City and had a circulation that equaled the *Village Voice*. It is credited with being the first homeless-sold newspaper and has inspired as many as 150 like-papers in major cities throughout the world.

In 1994 Ms. Oxenhorn started a Board of Education–approved public school program called Children of Substance, a support group that helped middle school girls cope with drug addicted and alcoholic parents. These children suffered from bulimia, depression, incest, and suicide attempts.

In 2000 Wendy became the executive director of the Jazz Foundation of America, which provides assistance to elderly professional jazz and blues musicians in need. She was the sole employee at the time she was hired, and JFA had \$7,000 in the bank and helped 35 musicians a year. Wendy quickly expanded the foundation's operations and created their annual gala at the Apollo, "A Great Night In Harlem," which has since raised over 26 million dollars, building an organization with a \$3 million annual budget. JFA's partnership with Dr. Forte and Englewood Hospital & Medical Center has provided \$7 million of pro bono medical care and operations to 1,000 uninsured musicians as well. Wendy's work included intensive post-Katrina relief efforts. The hurricane increased the organization's caseload from 500 to over 1,500 musicians in crisis, and they are credited with paying rents and re-housing over 1,000 stranded musician families and bringing hundreds back to New Orleans. Oxenhorn created immediate employment putting over 500 displaced musicians to work performing in public schools in the 24 states in which they found themselves. This one million dollar a year effort became the life-saving Agnes Varis Jazz in the Schools

Program, which to this day hundreds of elder veterans are able to pay their own rent while introducing jazz to thousands of children across America.

Since taking over the executive directorship of the JFA, along with her Jazz Foundation Family of dedicated staff including Alisa Hafkin, Joe Petrucelli, Daryl Dunbar, Petr Verner, and its Board of Directors and saints like Agnes Varis, Jarrett Lilien, Michael Novogratz, Quincy Jones, Lauren Roberts, Danny Glover, Dick Parsons, Steve Jordan, and others, they have been able to assist 3,500 individual musicians and provide solutions to over 40,000 moments of crisis, saving the homes and lives of thousands of legends, healing situations with love and dignified creative solutions.

Ms. Oxenhorn was recently voted onto the Board of the Montreux Jazz Festival's Artists Foundation in Switzerland

jazz

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As of February 16, 2015

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Jazz and American Song

Jazz at Lincoln Center's 28th season showcases the depth, beauty, and diversity of jazz, as we salute the music's enduring connection to the theatrical stage and silver screen. The iconic stars who built that legacy are featured along with timeless music from Billy Strayhorn, Miles Davis, John Coltrane, and Ray Charles, anchoring a season of jazz and American song.

After ten years at the House of Swing, we are realizing a grand redesign of the public spaces in Frederick P. Rose Hall, which will be unveiled to you in December 2015. Our performance venues, Rose Theater, The Appel Room, and Dizzy's Club *Coca-Cola*, will remain as you currently know them, but your experience will be transformed by our revitalized home. During the fall, we'll have the pleasure of presenting performances at venues throughout New York City, including a trip to the Bronx to honor the musical roots and home of **Jazz at Lincoln Center Orchestra** bassist **Carlos Henriquez**.

Anchored by the renowned Jazz at Lincoln Center Orchestra featuring our Managing & Artistic Director, **Wynton Marsalis**, the Frederick P. Rose Hall season kicks off with our annual favorite, *Big Band Holidays*, featuring vocalists **Audrey Shaker** and **Denzal Sinclair**. We will showcase music made famous by Lena Horne, Frank Sinatra, George Gershwin, Irving Berlin, Hoagy Carmichael, and more. Diverse interpretations of jazz will include appearances by **Charles Lloyd**, **Fred Hersch**, **Steve Miller**, **Diane Schuur**, **Monty Alexander**, **Catherine Russell**, and others. **Michael Feinstein** returns to our stages for the fifth consecutive year to curate and perform in the *Jazz & Popular Song* series.

This 2015–16 season showcases the depth, beauty, diversity, and continuity of jazz, and we could not be prouder. Subscriptions are on sale now! Visit jazz.org/subs, email subscriptions@jazz.org, or call 212-258-9999 for more information.

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Jazz at Lincoln Center's Frederick P. Rose Hall

May 2015

THE APPEL ROOM

Michael Feinstein's Blue Eyed Saloon Songs

May 13 at 7pm / May 14 at 7pm & 9pm

Songs like "One For My Baby" and "Angel Eyes" have become synonymous with quintessential crooner Frank Sinatra, who possessed an incomparable personalization of American popular song. Sinatra coined the phrase "Saloon Songs," which referred to those songs of unrequited love, sadness, and heartbreak. Jazz and Popular Song series director Michael Feinstein curates and performs classics meant to be experienced, "with a cigarette in one hand and a drink in the other," along with vocalists Jane Monheit, Denzal Sinclair, Kate Davis, and Madelyn Baillio, as well as the Michael Feinstein Big Band. Like his idols Billie Holiday and Mabel Mercer, Sinatra is among a choice few legendary vocalists whose storytelling is conveyed through song with vulnerability, tenderness, and authenticity.

Wayne Shorter Festival

Joe Lovano and Dave Douglas Quintet:

Sound Prints

May 15-16 at 7pm & 9:30pm

The musical influence of master saxophonist and composer Wayne Shorter is incalculable. From hard bop to fusion and beyond, his contributions were not merely supplemental, they were revolutionary. Saxophonist Joe Lovano and trumpeter Dave Douglas, prominent bandleaders with highly successful recording careers and distinguished honors, are two leading voices in jazz today. As part of our *Wayne Shorter Festival*, they will perform with Sound Prints, their Shorter-inspired quintet, conceptualized after their shared time in the SFJAZZ Collective in 2008. Joined by pianist Lawrence Fields, bassist Linda Oh, and drummer Joey Baron, they have formed a unique, generationally-vast ensemble in direct collaboration with Shorter himself. A rare treat, this homage is a continuum of Shorter's legacy as a vanguard of modern jazz, showcasing both new repertoire and Shorter compositions.

Free pre-concert discussion nightly, 6pm & 8:30pm.

ROSE THEATER

Wayne Shorter Festival

Wayne Shorter

May 14-16 at 8pm

At 81 years old, NEA Jazz Master Wayne Shorter is ever-present, remaining one of the most transformative figures in music. Shorter will join the Jazz at Lincoln Center Orchestra with Wynton Marsalis in celebration of his unique and definitive compositions, which have placed him heir to modern jazz architect Thelonious Monk as the poet laureate of jazz. From bebop to fusion, Shorter's perpetually explorative music played pivotal roles in three essential ensembles: Art Blakey's Jazz Messengers, Miles Davis' Second Great Quintet, and Weather Report. A nine-time Grammy Award winner, Shorter also has one of the most cherished bodies of recorded work, and his broad-spectrum artistry has resulted in collaborations with artists from Milton Nascimento to Joni Mitchell. Now, with the Jazz at Lincoln Center Orchestra with Wynton Marsalis, audiences will experience a rare interpretation of some of Shorter's most masterful material, including "E.S.P.," "Endangered Species," and "Lost," to name a few selections.

Free pre-concert discussion nightly, 7pm.

2015-16 SEASON SUBSCRIPTIONS

Join us for the 28th season of Jazz at Lincoln Center. Anchored by the renowned Jazz at Lincoln Center Orchestra with Wynton Marsalis, we salute jazz's enduring connection to the theatrical stage and silver screen. Following several special performances at venues throughout New York City, our Frederick P. Rose Hall season kicks off with our annual favorite, *Big Band Holidays*, featuring vocalists Audrey Shaker and Denzal Sinclair. We will showcase music made famous by Lena Horne, Frank Sinatra, George Gershwin, Irving Berlin, Hoagy Carmichael, and more. Diverse interpretations of jazz will include appearances by Charles Lloyd, Fred Hersch, Steve Miller, Diane Schuur, Monty Alexander, Catherine Russell, and others. Michael Feinstein returns to our stages for the fifth consecutive year to curate and perform in the *Jazz & Popular Song* series. Customize your own personal season with the *Take 3, 4, 5* series.

For more information, visit jazz.org/subs.

Except where noted, all venues are located in **Jazz at Lincoln Center's Frederick P. Rose Hall,**

Time Warner Center, 5th floor

Tickets starting at \$10

To purchase tickets call CenterCharge: 212-721-6500 or visit: jazz.org. The Jazz at Lincoln Center Box Office is located on Broadway at 60th Street, Ground Floor. Hours: Monday-Saturday, 10am-6pm; Sunday, 12pm-6pm.

For groups of 15 or more: 212-258-9875 or jazz.org/groups.

For more information about our education programs, visit academy.jazz.org.

For Swing University and WeBop enrollment: 212-258-9922.

Find us on Facebook, Twitter, YouTube, and Instagram.

UPCOMING EVENTS

Dizzy's Club *Coca-Cola*

Jazz at Lincoln Center's
Frederick P. Rose Hall

April 2015

Joey Alexander Trio
***My Favorite Things* Album Release**
with Russell Hall and Sammy Miller
April 30
7:30 & 9:30pm

May 2015

Joe Temperley and Wess Anderson
with Richard Johnson, Willie Jones III, and Yasushi Nakamura
May 1-3
7:30pm & 9:30pm

Dan Nimmer Trio
with David Wong and Pete Van Nostrand
May 4-5
7:30pm & 9:30pm

Juilliard Jazz Orchestra: The Music of Duke Ellington
May 6-9
7:30 & 9:30pm (7:30 & 10pm on May 6)

Jeff Hamilton Trio
with Tamir Hendelman and Christoph Luty
May 10-11
7:30 & 9:30pm

The Flail
with Dan Blankinship, Stephan Moutot, Brian Marsella, Reid Taylor, and Charles Gould
May 12
7:30 & 9:30pm

Eva Cortes: *In Bloom*
with Romain Collin, Mike Moreno, Luques Curtis, and Richie Barshay
May 13
7:30 & 9:30pm

Mike Rodriguez Quintet
with Gerald Clayton, Kiyoshi Kitagawa, and Rodney Green
May 14
7:30 & 9:30pm

Wayne Shorter Festival
The Music of Wayne Shorter: The Early Years
May 15-17
7:30 & 9:30pm

Ingrid Jensen's Berklee Quintet
with Daniel Ko, Zahili Gonzalez Zamora, Max Salinger-Ridley, and Peter Barnick
May 18
7:30 & 9:30pm

Bill Charlap Trio featuring Peter Washington and Kenny Washington
May 19-24
7:30 & 9:30pm

Monday Nights with WBGO
Ibrahim Maalouf
Kalthoum
with Frank Woeste, Larry Grenadier, Mark Turner, and Clarence Penn
May 25
7:30 & 9:30pm

In deference to the artists, patrons of Dizzy's Club Coca-Cola are encouraged to keep conversations to a whisper during the performance. Artists and schedule subject to change.

Dizzy's Club *Coca-Cola* is located in Jazz at Lincoln Center's Frederick P. Rose Hall, Time Warner Center, 5th floor New York.

Reservations: 212-258-9595 or jazz.org/dizzys; **Group Reservations:** 212-258-9595 or jazz.org/dizzys-reservations
Nightly Artist sets at 7:30pm & 9:30pm.

Late Night Session sets Tuesday through Saturday. Doors open at 11:15pm

Cover Charge: \$20-45. Special rates for students with valid student ID. Full dinner available at each artist set.

Rose Theater and **The Appel Room** concert attendees, present your ticket stub to get 50% off the late-night cover charge at Dizzy's Club *Coca-Cola* Fridays and Saturdays.

Jazz at Lincoln Center merchandise is now available at the concession stands during performances in Rose Theater and The Appel Room. Items also available in Dizzy's Club *Coca-Cola* during evening operating hours. Dizzy's Club *Coca-Cola* gift cards now available.

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