

CAL PERFORMANCES PRESENTS

Columbia Artists Management
in association with Festival Productions, Inc.
– George Wein, *producer* –
presents

Newport Jazz Festival®

50TH ANNIVERSARY TOUR

Friday, March 19, 8 pm, 2004
Zellerbach Hall

starring

Jeremy Pelt, *trumpet*
Cedar Walton, *piano*
Lew Tabackin, *saxophone*
Ken Peplowski, *clarinet*
Lea DeLaria, *vocals*
Howard Alden, *guitar*
Peter Washington, *bass*
Karriem Riggins, *drums*

The program will be announced from the stage. There will be one intermission.

Tour Staff

Barry Bergstrom, *company manager*
Fred Stites, *audio engineer and lighting designer*
Doug Lowry, *production assistant*
Terrie Richards Alden, *merchandise*
Tammy Pitsch, *driver*

Acknowledgements

TourWerks, *travel company*
Country Coaches, Inc., *bus company*

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Produced in association with
Concert Productions, LLC – Bob Kay and Susan Lamborghini

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Newport Jazz Festival® 50th Anniversary Tour

With the benefit of a half-century's hindsight, it seems almost inevitable. Yet as the "First American Jazz Festival" came roaring into the Newport Tennis Casino on a mid-July weekend in 1954, the now-venerable event was anything but a sure bet. A brain child of Boston nightclub owner George Wein with the backing of Newport socialites Louis and Elaine Lorillard, the Festival gathered a massive and motley group of jazz musicians and enthusiasts together in the summer playground of America's aristocratic class. Its extraordinary debut was both a shot across the bow of high culture and a shot in the arm of the jazz world. More than a merely successful enterprise, the Newport Jazz Festival® "opened a new era in jazz presentation," in the prophetic words of *Down Beat* magazine.

Over the next five decades, history was made repeatedly at Newport, in moments great and small. Miles Davis revived a flagging career there in 1955, as did Duke Ellington the following year. And virtually everyone else in jazz—from Billie Holiday to Bill Evans, Ahmad Jamal to Archie Shepp—came to grace the Newport stage, reaching some of the largest and most receptive audiences of the era. At the heart of it all was a conviction articulated early on by Wein. "We want to throw modern, swing, and Dixieland together," he told the *New Yorker* in 1954, "even have the guys playing them together. As long as there's a common beat, every guy can play solo [in] his own style. One big happy family."

Wein and his company, Festival Productions, Inc., have continued to abide by this credo—despite a shifting musical terrain, the ebb and tide of festival fortunes, and innumerable reports of jazz's obsolescence. Their flagship event, originally founded as a nonprofit venture, came under Wein's sole proprietorship after a riot outside the gates shut down the 1960 festival.

Peaceful and prosperous during the 1960s, Wein's institution spawned a counterpart—the emblematic Newport Folk Festival—before encountering marauders once more in 1971. That incident prompted Wein to transport the event to New York City, where an urban, multiple-venue festival model was born. With title sponsorship from KOOL, then JVC, the Newport Jazz Festival New York reigned

through the 1970s. In 1981, it returned to its origins without abandoning its cosmopolitan foothold. Today Festival Productions mounts JVC Jazz Festivals both in Newport and in New York, along with a host of satellite cities. JVC, a global leader in audio and video technology and products, has become the most important sponsor in jazz history. Since 1984, JVC has sponsored over 200 festivals and concerts throughout the US, Europe, and Asia. The 20th anniversary of JVC sponsorship in Newport (the "JVC Jazz Festival, Newport RI") coincides with the Newport 50th. The Festival salutes JVC for their longstanding commitment to this great art form. From an event "fashioned out of orange crates and baling wire," as critic Whitney Balliett once colorfully recalled, the Newport Jazz Festival has evolved into an institution of immeasurable influence and international reach.

The musicians assembled for this commemorative tour perfectly embody the qualities that have kept Newport vital through the years. As their biographies indicate, they share a common depth of artistry and range of stylistic authority. And age is no factor among such players, any more than race, religion, or creed. So although we've come a long way since the Newport Casino in 1954, the ensemble taking the stage tonight will prove Wein's point once again. Jazz is still "one big happy family." And "Newport" still serves as its common ground.

—Nate Chinen

Nate Chinen is co-author of George Wein's autobiography Myself Among Others: A Life in Music (Da Capo). He currently works as an editor for AOL City Guides in New York, and frequently contributes to JazzTimes.



Jeremy Pelt (*trumpet*) has incredible technique, great stage presence, and enormous talent for composing and playing. He is one of those rare young performers who seems like he has been around a very long time, because he loves what he is doing and is very comfortable doing it. Moreover, he is all about being himself. The jazz industry is well aware of this and has recognized Pelt in many ways. He topped the 2003

Down Beat magazine annual critics' poll awards for "Rising Star on Trumpet," was selected by the Jazz Journalist Association as one of the best emerging stars in jazz, and won the ASCAP Young Composers Award. Critics have been equally impressed with Pelt—"The hot new trumpeter has musical personality that fits his instrument: intrepid, convincing, resolute. The modern hard bob that crackles . . . has the kind of vehemence and clarity that make people turn their heads" (*Village Voice*).

Born in California in 1976, Pelt started playing trumpet in elementary school. His primary interest was strictly classical music until high school, where he joined the school jazz band and was immediately hooked. After graduation, Pelt moved to the East Coast to attend Berklee College of Music in Boston, where he studied film scoring during the day and performed in local clubs at night. After graduating from Berklee in 1998, Pelt moved to New York and quickly began playing with many distinguished artists, including Jimmy Heath, Nancy Wilson, Jimmy Cobb, Wayne Shorter, Louis Hays, Frank Foster, Bobby "Blue" Bland, Lewis Nash, Bobby Short, Keter Betts, Charlie Persip, Gary Bartz, Frank Lacy, the Village Vanguard Orchestra, and bands honoring Cannonball Adderly and Duke Ellington.

Pelt can play anything well, from standards to straight-ahead classic jazz to the more contemporary and avant-garde, which is why he has also been called to play with exploratory jazz performers such as Ravi Coltrane, Roy Hargrove, Ralph Peterson, The Skatalites, Ron Blake, Cassandra Wilson, Lonnie Plaxico, Rene Marié, Greg Osby, Soulive, and the Mingus Big Band. He also plays regularly with fellow young rising stars Marcus Strickland, Robert Glasper, and Wayne Escoffery. Still in his mid-20s, Pelt has already toured the United States, France, Spain, Amsterdam, Switzerland, Japan, the Virgin Islands, Brazil, and Great Britain.

After performing on over 20 recordings, Jeremy Pelt released his debut recording as a leader in March 2002—*Profile* on the Fresh Sound New Talent label—commanding attention for his stellar performances and high-energy playing as well as for his appealing original compositions. *Insight*, released on the Criss Cross

Jazz label in February 2003, also featured mostly original compositions—a rarity for such a young musician. Pelt's latest release, *Close To My Heart* on the MaxJazz label, followed in September 2003 and quickly made its way up the jazz charts. Tony Hall reviewed the CD in *Jazzwise* (October 2003) and called Pelt "arguably the most important new trumpet talent to emerge since Roy Hargrove and Nicholas Payton came along at the start of the '90s."

As an educator, Pelt shares his knowledge and experiences with students at The New School University in New York.



Cedar Walton (*piano*) has, over the past four decades, become a virtuosic instrumentalist with a unique style and voice, influencing a growing number of today's young musicians. He has become

part of the foundation of jazz. In a February 2000 review in the *Los Angeles Times*, music critic Don Heckman wrote "Walton's solos were virtual instant compositions, spontaneously assembled into coherent musical structures, driven with an urgent sense of swing, and colorfully sprinkled with often whimsical quotes from other tunes."

Born in Dallas, Texas, Walton moved to New York in 1955 and was soon playing with Lou Donaldson, Gigi Gryce, Sonny Rollins, Kenny Dorham and J.J. Johnson. He anchored the famous Art Farmer/Benny Golson Jazztet from 1960 to 1961. From 1961 to 1965, he was a member of Art Blakey's influential Jazz Messengers, with Freddie Hubbard and Wayne Shorter. After a period as accompanist to Abbey Lincoln, Walton recorded briefly with Lee Morgan and then worked as the house pianist for Prestige Records.

Walton performed regularly with the ensemble Eastern Rebellion in the early 1970s. As leader of the group Soundscapes, he experimented with funk rhythms and electric piano. During the 1980s, he co-led the Timeless All Stars with Bobby Hutcherson, Curtis Fuller, Harold Land, Buster Williams, and Billy Higgins.

Cedar Walton has had an extensive career as a recording artist. In 1967, he released *Cedar!* with Kenny Dorham, Junior Cook, Leroy Vinnegar, and Billy Higgins for the Original Jazz Classics label. This was followed with *Cedar Walton Plays Cedar Walton* in 1969 with the same group. In 1975, he released *Eastern Rebellion* on Timeless with George Coleman, Sam Jones, and Billy Higgins, and *Eastern Rebellion 2* with Bob Berg replacing Coleman. That same grouping turned out *First Set*, *Second Set*, and *Third Set* on the Steeplechase label in 1977.

The year 1983 saw *Cedar Walton – Ron Carter – Jack DeJonette* on the Limetree label, as well as *Eastern Rebellion 4* on Timeless with Alfredo Chocolate Armenteros, Curtis Fuller, Bob Berg, David Williams, and Billy Higgins. In 1985, Walton recorded *Cedar* for Timeless, and three volumes of *The Trio* on the Red label with David Williams and Billy Higgins. Red also released another solo album, *Blues for Myself*, in 1986. With Ron Carter and Billy Higgins, Walton recorded *My Funny Valentine* for Sweet Basil in 1991.

In 1996 and 1997, the Astor Place label released *Composer* and *Roots*, two CDs on which all the compositions are by Walton. On these recordings, Cedar continued to develop his own distinctive arranging style. His warm, airy charts and the way he contrasts and alternates his piano with the horns is at once unique and accessible.

In 2001, Cedar signed an exclusive contract with New York-based HighNote Records. His first recording for his newfound home, *The Promise Land* (HighNote Records HCD 7081), features young alto man Vincent Herring and a stellar rhythm section playing standards and Walton originals. His second recording, *Latin Tinge* (HighNote Records HCD 7099), features the heavy-duty rhythm section of Cucho Martinez and Ray Matilla and finds Cedar displaying a complete command of the Latin idiom—not only with great Latin standards but also with a handful of originals.

Cedar Walton continues to grow as a musician. He could rest on his laurels, but then he wouldn't be the timeless artist that he is. After all, in jazz, there's no such thing as too much exposure. It is only rightly due, and Cedar Walton has much more coming.



Lew Tabackin (*flute and saxophone*) is an artist of astonishing vision. His electrifying flute playing is at once virtuosic, primordial, cross-cultural, and passionate. His distinctive tenor sax style includes

the use of wide intervals, abrupt changes of mood and tempo, and purposeful fervor, all in the service of showing the full range of possibilities of his instrument—melodically, rhythmically, and dynamically. Without copying or emulating jazz greats of the past, Tabackin has absorbed elements into his style, ultimately creating his own sound and aura.

Tabackin's interest in music began in his birthplace, Philadelphia, where he first studied flute and then tenor saxophone in high school. He majored in flute at the Philadelphia Conservatory of Music, receiving a bachelor of music degree in 1962, and studied privately with composer Vincent Persichetti. After his US Army service from 1962 to 1965, Tabackin moved to New Jersey and then to New York, where he played first with Tal Farlow and Don Friedman and later in the big bands led by Cab Calloway, Les and Larry Elgart, Maynard Ferguson, Joe Henderson, Chuck Israels, Thad Jones and Mel Lewis, Clark Terry, and Duke Pearson. During the late 1960s, Tabackin led a trio at a club called La Boheme in Philadelphia, in addition to playing in smaller groups with Donald Byrd, Roland Hanna, Elvin Jones, and Attila Zoller. In those early years, he worked with Doc Severinsen and the studio band for Dick Cavett's television show. He also spent some time in Europe, where he was a soloist with various orchestras, including the Danish Radio Orchestra and the Hamburg Jazz Workshop.

In 1968, Tabackin met Toshiko Akiyoshi when the two played together in a quartet. They eventually married and moved to Los Angeles, where they formed the award-winning big band known as the Toshiko Akiyoshi Jazz Orchestra. While in Los Angeles, Tabackin also played with Shelley Manne and with various trios of his own with Billy Higgins, John Heard, and Charlie

Haden. He also toured Japan frequently with Akiyoshi and her orchestra as well as with his own trio, which included drummer Joey Baron and bassist Michael Moore.

During the 1980s, he began to get some overdue recognition as a flutist, winning many *Down Beat* magazine's critics' and readers' polls. In 1982, Tabackin and Akiyoshi moved to New York, which brought him back to the Manhattan jazz scene. Since then, he has solidified his position as a major tenor saxophone and flute artist, both in live concerts and on recordings. In 1990, Tabackin released his first disc for Concord, *Desert Lady*, featuring Hank Jones, Dave Holland, and Victor Lewis, followed by the acclaimed *I'll Be Seeing You* with Benny Green, Peter Washington, and Lewis Nash. In 1994, the same group recorded *What a Little Moonlight Can Do*. Tabackin has also been associated with several all-star bands, including George Wein's Newport All-Star Band, the New York Jazz Giants, and the Carnegie Hall Jazz Band.

Tabackin continues to tour the world as a soloist, playing clubs and jazz festivals with his own groups and as a featured soloist with the Toshiko Akiyoshi Jazz Orchestra. In 1996, Concord released *Tenority*, the first recording on which Tabackin concentrates solely on tenor sax.



Ken Peplowski (*clarinet*) has been praised by *The New York Times* music critic John S. Wilson as "a clarinetist with a Benny Goodman tone and a Buddy DeFranco style." As Ken was a member of Good-

man's working orchestra, the comparison is not surprising. The late Mel Tormé said, "Since the advent of Benny Goodman, there have been too few clarinetists to fill the voice that Goodman left. Ken Peplowski is most certainly one of those few. The man is magic."

Though barely into his 40s, Ken already casts a long shadow in the music world. He has 16 solo albums with the prestigious Concord Jazz recording label. Always a top contender in *Down Beat* magazine's critics' and readers' polls,

Ken tours the globe 12 months a year appearing in the top jazz clubs, performing arts centers, jazz festivals, and symphony halls. Ken's most recent compact discs are on Koch Records; *All This... Vol I* and *Heaven Too... Vol II* were recorded live in London and released January 2001 and January 2002.

In addition to his great musicianship, Ken is regarded as an extremely entertaining performer. His warmth, wit, and humor delight audiences. "When you grow up in Cleveland playing in a Polish polka band, you learn to think fast on your feet," said Peplowski. Born on May 23, 1959, in Cleveland, Ken first played the clarinet when he was seven years old. He made local radio and television appearances and played orchestral and jazz arrangements before joining the Tommy Dorsey Band under the direction of Buddy Morrow in 1978. While on the road with the Dorsey band, he met saxophonist Sonny Stitt. "He told me, 'You can learn from everybody, even bad musicians.' He was right. You learn what to do and what not to do. Even with some of the worst Dixieland bands, I had to learn—or sometimes fake—songs I'd never heard before. Everything can be a positive experience," says Ken.

In 1980, Ken moved to New York and was soon playing in diverse musical settings with avant-garde jazz ensembles and symphony orchestras. He also began making movie soundtracks and commercial recordings. During the 1980s, he began recording and performing with musicians as diverse as Mel Tormé, Charlie Byrd, Peggy Lee, George Shearing, Tom Harrell, Hank Jones, Leon Redbone, Woody Allen, Erich Kunzel, and Rosemary Clooney.

Then, in 1984, Benny Goodman put together a new band to do some touring. Benny personally auditioned Ken and hired him as a tenor saxophonist. "Benny was very demanding on the musicians and on himself. Generally, if you respected him and were there to play his music for him, he respected you back. I liked him a lot, and we got pretty close. Part of the key to unlocking the enigma of Goodman is that he thought about music 24 hours a day.... I think he was as great a figure to the clarinet as Louis Armstrong was to the trumpet. He was an astounding virtuoso with incredible technique and a thorough knowledge of chords and

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rhythm; he did a lot of things harmonically that were way ahead of their time.”

In 1988, Carl Jefferson, the founder and president of Concord Records, tapped Ken to record his first solo album, *Double Exposure*. The title calls attention to his proficiency on both clarinet and tenor saxophone. Fifteen albums followed, including *The Natural Touch* in 1992, for which he won Best Jazz Record of the Year at the Prises Der Deutschen Schallplatten Kritik, the German equivalent of the Grammys.

Ken resides in New York and has two sons, Jeffrey and Martin.



Lea DeLaria (*vocals*) made her solo album debut in May 2001 with *Play It Cool* for the Warner Bros. Jazz label. On it, DeLaria continued to prove herself “every inch and ounce the star,” which is how

Vincent Canby of *The New York Times* described her debut Broadway performance as Hildy in *On The Town*. Added Canby, “She can sing sweetly, she can scat, and she can belt . . . She came close to arresting the show and left the audience numb with pleasure.” Meanwhile, the *New Yorker* labeled DeLaria’s voice “lovely,” “knowing” and “transporting,” while *Entertainment Weekly* summed up her arrival with the simple words, “A star is born with Lea DeLaria.” With the release of *Play It Cool*, an album as radiantly soulful as it is exquisitely realized, Lea DeLaria can now easily be described as “one of the most talked about jazz singers in years.” DeLaria’s newest recording, *Double Standards*, was released last summer, and has been praised by audiences and critics alike.

In 1998, DeLaria received an Obie Award, a Theatre World Award, and a Drama Desk nomination, and was a Drama League honoree for her portrayal of Hildy in The Public Theater production of *On the Town*. Other theater credits include starring in *The Rocky Horror Show* on Broadway, *The Most Fabulous Story Ever Told*, *L’il Abner* for City Center Encores!, the national tour of *Chicago*, *Boys from Syracuse* for the Reprise Series (for which she received an Ovation nomination), her one-woman show *It’s*

Delightful, It’s Delicious, It’s DeLaria, and *As You Like It* for the Williamstown Theatre Festival. She just finished co-starring in the new Michael John LaChiusa production of *Little Fish* at the Second State Theatre in New York.

Lea’s film credits include *Edge of Seventeen* and *The First Wives Club*. On television, she has appeared on *Friends*, *The Job*, *The Drew Carey Show*, *Further Tales of the City*, *The Sandra Bernhard Show*, *The Rosie O’Donnell Show*, *Politically Incorrect*, and the WB’s animated series *The Oblongs*.

Lea has performed in concert around the world in a variety of venues. At Carnegie Hall, she performed a *Tribute to Judy Garland*, *Jazz All Stars Salute Sondheim*, and in *Broadway Favorites: The Leading Ladies*. She has also performed at the Hollywood Bowl and the Newport Jazz Festival. Lea toured Europe performing at the Montreux and London jazz festivals, and was the master of ceremonies for *Just for Laughs* in the Montreal Comedy Festival.

The roots of DeLaria’s love of music go back to her childhood, growing up in St. Louis. “My father made his living as a jazz pianist, so jazz was always playing in our house,” she relates. “He got early on that I was a ham, so he encouraged me to sing. As a teenager, I sang with him in the clubs in East St. Louis. My dad taught me that, if I was going to be a vocalist, I had to not just listen to other singers and the words to the songs, but to the language of music. He made me listen to Coltrane, Bird, and Miles Davis, and he always said, ‘be a musician—never be a chick singer.’ It goes back to the old joke: ‘How do you know when a jazz chick singer is knocking at your door? She doesn’t know when to come in and she doesn’t have her key.’”

For DeLaria, who counts among her musical heroes Chet Baker, Ella Fitzgerald, and Anita O’Day, it was only after she started punctuating her stand-up routines with musical interludes that her career as a vocalist really began to blossom. “My act was kind of crazy and loud, so what I would do is to give people a break by singing a jazz tune,” she recalls. “What eventually ended up happening was that my shows not only reflected whatever was going on in the world at the time, but whatever song I was trying to learn.” By 1997, the year DeLaria made her Broadway debut, “people really wanted to

hear me sing more than talk,” she says. If jazz lovers get their way, that may well be the rule from now on.



Howard Alden (*guitar*) “may be the best of his generation,” wrote Owen Cordle in *JazzTimes*. George Kanzler of the *Newark Star Ledger* proclaimed that he is “the most impressive and creative member of a new generation of jazz guitarists.” And Chip Deffaa of the *New York Post* observed that he is “one of the very finest young guitarists working today.” Howard has already won several critics’ poll honors from publications including *JazzTimes* and *Down Beat* magazine.

Born in Newport Beach, California, in 1958, Howard began playing at age 10, and soon he was working professionally around Los Angeles. In 1979, he went east for a summer in Atlantic City with Red Norvo, and he continued to perform with Norvo frequently for several years. Upon moving to New York City in 1982, Alden’s skills, both as soloist and accompanist, were quickly recognized and sought out for appearances and recordings with such artists as Joe Bushkin, Ruby Braff, Joe Williams, Warren Vaché, and Woody Herman. He has continued to win accolades from critics and musicians alike, adding Benny Carter, Flip Phillips, Mel Powell, Bud Freeman, Kenny Davern, Clark Terry, Dizzy Gillespie, and George Van Eps, as well as notable contemporaries such as Scott Hamilton and Ken Peplowski, to his list of impressive credits.

Howard Alden has been a Concord Jazz recording artist since the late 1980s. One of the many highlights in his fruitful association with Concord Jazz came in 1991 when, at the urging of Concord president Carl Jefferson, Alden recorded with one of his all-time heroes, seven-string guitar master George Van Eps on the album *Thirteen Strings*. As a result of his association with Van Eps, Alden has been playing the seven-string guitar exclusively since 1992, evidenced on three remarkable follow-up albums with Van Eps, his critically acclaimed duo recordings with saxophonist/clarinetist Ken

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Peplowski, and the stunning interplay between Alden and special guest Frank Wess on *Your Story – The Music of Bill Evans*. Alden also teamed up with fellow guitarists Jimmy Bruno and Frank Vignola to record a three-guitar outing entitled *The Concord Jazz Guitar Collective*, which was quickly called “an instant classic” by various critics.

Alden’s 1996 recording *Take Your Pick*, with Michael Moor, Bill Goodwin, Lew Tabackin, and Renee Rosnes, serves to underline Howard’s wide scope of knowledge of jazz literature. Also released was a duo recording with Jimmy Bruno in honor of Concord’s 25th anniversary, and the very first Concord recording featuring Herb Ellis and Joe Pass. Howard can be heard on the soundtrack to the 1999 Woody Allen movie *Sweet and Low Down*, starring Sean Penn as a legendary jazz guitarist in the 1930s. Howard played all the guitar solos in the movie and coached Penn on playing the guitar for his role in the film.

The *London Observer* has this to say about Alden’s new solo CD, *My Shining Hour*: “If there is such a thing as a complete jazz guitarist, then Alden is it. Only a real virtuoso can sustain a whole CD of solo guitar with the aplomb he displays here.” Howard’s latest CD is a duo recording with Bucky Pizzarelli, *In A Mellow Tone*, on Concord Records, released in 2003. Howard Alden uses Polytone guitar amplifiers.



Peter Washington (*bass*) has staked out a high point in the sparsely populated territory of master bassists. His strong, imaginative playing provides a solid pulse, unique phrasing, and intelligent accompaniment, which keeps him in constant demand for ensemble work. One of the most widely recorded bassists of his generation, Washington is also one of the most traveled, appearing constantly at clubs, concerts, and the leading jazz festivals across the United States, Europe, and Japan.

Peter was born in Los Angeles in 1964. He attended the University of California, Berkeley, where he majored in English literature and

played in both the San Francisco Youth Orchestra and the University of California Symphony. It was at UC Berkeley where he first developed an interest in listening to and playing jazz. He was soon freelancing in and around the San Francisco Bay Area with John Handy, Bobby Hutcherson, Lorez Alexandria, Johnny Coles, Harold Land, Frank Morgan, Ernestine Anderson, Ernie Andrews, Chris Connor, and others.

Recruited by Art Blakey to join his legendary Jazz Messengers in 1988, Washington moved to New York City and has remained there ever since. He has been kept busy by a "Who's Who" of jazz greats, including Bobby Hutcherson, Freddy Hubbard, Benny Golson, and Milt Jackson. Washington spent nine years with The Tommy Flanagan Trio, considered by many to have been one of the classic jazz ensembles of the 1990s.

Peter Washington has appeared on nearly 300 recordings. A partial list would include works by Dizzy Gillespie, Donald Byrd, Tommy Flanagan, Art Blakey, The Carnegie Hall Jazz Band, Frank Wess, Percy Heath, Mulgrew Miller, Benny Golson, Phil Woods, Toshiko Akiyoshi, Tom Harrell, Johnny Griffin, Lew Tabackin, Bobby Hutcherson, Kenny Burrell, Ray Bryant, Steve Turre, David Sanchez, Regina Carter, Renee Rosnes, Lewis Nash, Bill Charlap, Andy Bey, and Bill Cosby.

Washington's 2003 releases included *Concord Records 30th Anniversary*, *Cool Jazz: The Essential Album*, *Playboy Jazz After Dark*, *Human Spirit* with Mike DiRubbo, *State of Mind* with Dave Ellis, *Manhattan Autumn* with Dave Hazeltine, *Second Encounter* with Steve Hobbs, *Music of Thelonious Monk* with The Junior Mance Trio and Joe Temperly, *Wide Horizons* with One for All, *One4J: Paying Homage to J.J. Johnson* with Steve Turre, and

September Songs: The Music of Wilder, Weill, and Warren with Wesla Whitfield.



Karriem Riggins (*drums*) was born and raised in Detroit, Michigan, where he grew up listening to a wide variety of musical styles, from classical jazz to funk to soul. His love for music—especially jazz—was inspired from an early age by his parents. Hardly four years old, he joined his father in the studios for jam sessions, rehearsals, and even recordings. From these early influences, Riggins created a unique style and sound as a professional drummer.

After studying music in Southfield, Michigan, Karriem decided to pursue his career as a professional musician and moved to New York in 1994. Having just arrived, the 19-year-old artist joined the band of the legendary Grammy Award-winning singer Betty Carter, a.k.a. "Betty Be-Bop." Then in 1995, trumpeter Roy Hargrove asked Karriem to join his quintet, where he performed for three-and-a-half years.

The summer of 1998 saw the beginning of a new era in the career of Karriem Riggins, when he joined the trio of bass legend Ray Brown. Karriem's knowledge, humbleness, and uncanny talent are what Brown saw as his secret to eternal youth. Vibraphonists Bobby Hutcherson and Milt Jackson; pianists Oscar Peterson, Hank Jones, Cedar Walton, and Mulgrew Miller; and guitarist Kenny Burrell are just a few of the other brilliant artists Karriem has worked with.

Karriem's recordings as a drummer include *The Very Tall Band* and *Some of My Best Friends are Trumpet Players* with Ray Brown, *Family* with Roy Hargrove, *Musicales* with Eric Reed, and *Getting to Know You* with Mulgrew Miller.

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for a sneak preview of the program notes!
Complete program descriptions, biographies, and notes
are available on-line one week prior to each event.

www.calperfs.berkeley.edu

On his last tour with Roy Hargrove, Karriem performed at The Chicago Jazz Showcase, where the soulful rap artist Common inspired him to move his musical talents into the Hip Hop arena. Soon after that meeting, Karriem and Common worked together on several of Common's projects.

In spare moments during his intense touring schedule, Karriem built a music studio in Detroit, and began to develop his own style as a music producer. His records as producer include *The Detroit Experiment* on Ropeadope Records; *Electric Circus*, *Like Water for Chocolate*, and *One Day It'll All Make Sense* with Common on various labels; *Roots' Phrenology* for MCA/Universal; *Trinity* with Slum Village on Capitol Records; and *Welcome 2 Detroit* with Jay Dee for BBE (on which he also played drums). Karriem is creating a major buzz in the industry, and is fast becoming one of the hottest and most sought-after producers around.



George Wein (*producer*) is the founder and chief operating officer of Festival Productions, Inc. Founded in 1962, the company staffs offices in seven cities and annually produces more than 1,000 music events

around the world. Wein began his musical career by studying classical piano at age eight; but by the time he turned 15, he had become dedicated to jazz. Today, the jazz impresario is literally a living repository of the history of jazz from 1948 to the present, and his own group, the Newport All-Stars, has toured the United States, Europe, and Japan for decades.

In the 1950s, Wein owned and operated Storyville in Boston, one of the three most important jazz clubs in the country. He went on to create the famous Newport Jazz Festival in 1954. It was the world's first annual jazz festival, and it had an immense influence on the presentation and performance of artists and their music from then on.

In the late 1960s, Wein founded the New York Jazz Repertory Company, sponsored by Carnegie Hall and the State Council on the Arts. The orchestra was the forerunner for every-

thing that has happened with institutional jazz, including the well-known orchestras at the Smithsonian Institution and Lincoln Center and The Carnegie Hall Jazz Band, which Wein also founded.

Foreseeing the growth of the music industry, Wein pioneered the association of sponsors with music events. Sponsored events began in the 1970s and now include the JVC Jazz Festivals, Mellon Jazz Festival in Pittsburgh and Philadelphia, and Newport Jazz Festival in Madarao, Japan, to name a few, as well as other extravaganzas sponsored by a variety of companies from American Express to *Playboy*. Wein also founded and produces the magnificent New Orleans Jazz & Heritage Festival.

In honor of his diverse and outstanding contributions to jazz and world culture, Wein has received numerous awards and commendations from heads of state, educational institutions, and leading publications. In 1978, 1993, and 1994, Wein was honored at the White House—first by President Jimmy Carter, on the 25th Anniversary of the world-renowned Newport Jazz Festival, and then by President Bill Clinton, on the 40th anniversary of the Festival. France decorated Wein with the Legion d'Honneur and inducted him as a Commandeur de L'Ordre des Arts et Lettres. Wein received the 1999 Lifetime Achievement Award for Cultural Innovation as a part of the annual United Nations International Day for Tolerance. Other accolades include honors from Urban League, the Thelonious Monk Institute of Jazz, The Studio Museum in Harlem, the Rhode Island Heritage Hall of Fame, *Down Beat* magazine, the New School University in New York, the Berklee College of Music, and Rhode Island College.

George Wein published his memoirs in 2003—*Myself Among Others*—a poignant and rich story of his passionate devotion to jazz for over five decades. Anecdotes of George's personal relationships with musical icons like Duke Ellington, Thelonious Monk, Miles Davis, Louis Armstrong, and countless others who have influenced the very definition of an art form punctuate the story of Wein's creation of an empire that includes three of the largest and longest standing music events in the United States and gave birth to the marriage of corporate sponsorship and music festivals.